

FLEMISH
& BELGIAN
ART 1900

AT THE EXHIBITION
BURLINGTON HOUSE
LONDON 192

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ROGER VAN DER WEYDEN
PORTRAIT OF A LADY
Lent by the Hon. Andrew W. Mellon, Washington, U.S.A.

1952

FLEMISH & BELGIAN ART 1300 1900

THIRTY-FOUR REPRODUCTIONS IN COLOUR
AND SIXTY IN PHOTOGRAVURE FROM THE
EXHIBITION ORGANIZED BY THE ANGLO-
BELGIAN UNION AT BURLINGTON HOUSE,
LONDON, 1927. WITH INTRODUCTORY ESSAYS BY
PAUL LAMBOTTE, K.B.E., DIRECTEUR GÉNÉRAL DES
BEAUX ARTS, BRUSSELS, DR. MAX J. FRIEDLÄNDER &
W. G. THOMSON, AND AN ANNOTATED LIST OF THE
PRINCIPAL PICTURES. THE REPRODUCTIONS HAVE BEEN
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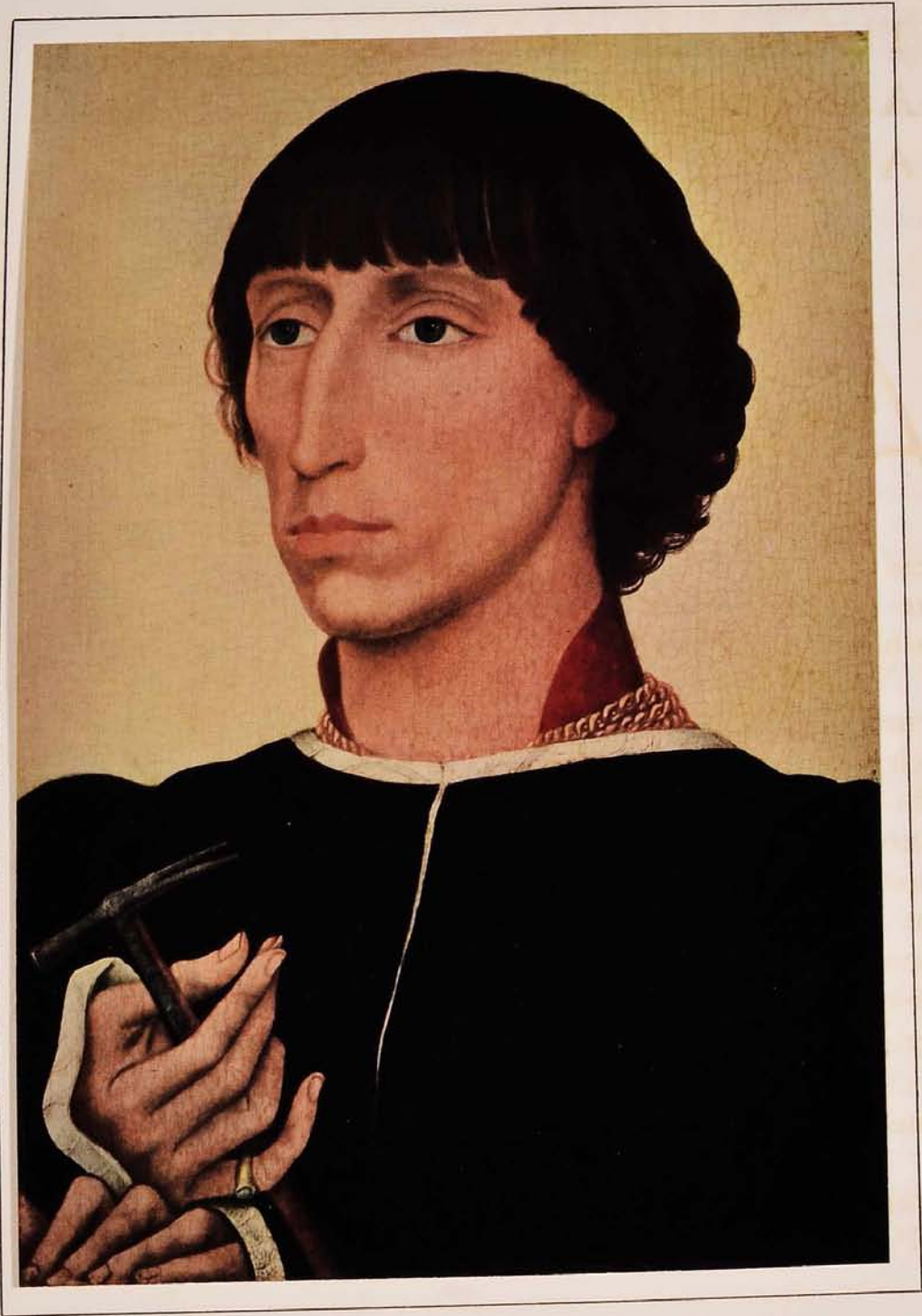
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ROGER VAN DER WEYDEN
LIONELLO D'ESTE
Lent by Colonel Michael Friedsam

THE EXHIBITION OF FLEMISH AND BELGIAN ART, 1300-1900 AT BURLINGTON HOUSE, 1927

By PAUL LAMBOTTE, K.B.E.

AN exhibition having the exceptional importance of the one organized on the initiative of the Anglo-Belgian Union at Burlington House is a real artistic event.

The Belgians have already on several occasions given the example of boldness and good luck with which they have achieved the realization of enterprises that had appeared chimerical.

The first in date was the exhibition of Flemish Primitives at Bruges. It had as logical sequence the Exhibition of The Golden Fleece in the same town. This was followed by the Exhibition of the seventeenth century in Brussels, where one could see united the masterpieces of Rubens, Van Dyck, Jordaens and all the great and small masters of their epoch, that had been brought from all the corners of Europe. The great canvases that hang over the altars of the churches were also there, sometimes with their whole framing of columns and woodwork designed for them at the time of their execution.

A more ambitious undertaking was the Exhibition arranged in 1923 at Paris in the Galleries of the "Jeu de Paume." It had the same extensive programme as the

Indeed the galleries of Burlington House sheltered a large number of precious paintings and wonderful works of art of which Belgium and other continental countries furnished the greater part, while the English and American collections provided their contingents of no less importance. The reunion of so many treasures has allowed fresh verifications, confirmed various hypotheses, enriched the catalogues of certain masters by evident attributions, and elucidated the problem of many anonymities.

Let us first make a rapid review of the principal works sent by Belgium, France, and other European countries. We shall then pass in review the marvellous works that came from England and the United States, in order to state certain conclusions, and to register some scientific authentications.

The Belgian organizers were specially concerned with throwing light on the problem of the origins of the art of the Van Eycks.

A somewhat naïve and popular tradition attributes to Hubert and Jan the discovery of the art of oil painting. For a long time the general public has supposed that the masterpieces of the Van Eycks were the product of a sort of phenomenon of spontaneous generation. They did not realize that already a century earlier painters worked in Flanders and in France, that they travelled, and that they submitted to cosmopolitan influences, principally Italian. Little by little the truth came to light. The importance of the discoveries of the Van Eycks was in no way lessened, but the origins of their art were discerned. It was seen that painting had evolved uninterruptedly and that their precursors



ROGER VAN DER WEYDEN
VIRGIN AND CHILD
Lent by M. E. Renders

had been the conscious foretellers of the great miracle of the Van Eycks.

The ateliers of Ypres, Bruges, the Meuse, and Limbourg had little by little shown activity which towards the end of the fourteenth century was already in full blossom.

It is with the illuminators, miniaturists, and with the sculptors (*tailleurs d'images*) that the historians have found the beginnings of the art of the Van Eycks and of Roger Van der Weyden.

From this point of view the exhibition was rich in significant documents. The Louvre Museum had sent four pages of the "Hours of Turin," in which the style of the great Bruges school can already be seen. Certain people even go so far as to attribute the illuminations to the studio of Hubert Van Eyck. The approaching efflorescence of Flemish painting is also foretold by the Limbourg brothers.

Time has not been kind to the "Très Belles Heures de Jean de France," (*Les Heures de Turin*), but our admiration and astonishment were aroused by the four pages lent by the Louvre.

A great part of this inestimable manuscript, executed in quite the first years of the fifteenth century for Jean de Berry, perished in 1907 in the fire of the Turin Library. Some detached pages belong to Prince Trivulzio of Milan.

The drawing, also lent by the Louvre, in so pure a style with traits that are evidently Flemish, attributed to André Beauneveu, an artist attached to the Court of the Count of Flanders, Louis de Mâle, at Ghent, is another significant document of pre-Eyckian art.



ROGER VAN DER WEYDEN
PORTRAIT OF ANTHONY THE GRAND BASTARD
(The Man with the Arrow)
Lent by the Musée Royal des Beaux Arts, Brussels

A whole series of paintings is connected with it. One of the most ancient and significant is perhaps that series of scenes from the life of the Virgin painted on a thick panel of walnutwood of about three yards in length, which, mutilated though it is, constitutes nevertheless an element of information of the very first order. It was probably torn out of the general decoration that surmounted the seats in the choir of a Limbourg church, and brings us with its phylacteries with Flemish inscriptions, and its evidently Italian inspiration, an extremely important document for the science of the technique employed at that time. One notices in it a thousand curious details of furniture, decoration, ceilings, partitions, pavement, figured stuffs, and domestic utensils that are faithfully reproduced by a naive and assiduous artist, who was gifted with an entirely local sense of beautiful colour.

Monsieur Edouard Michel has devoted to this painting a detailed and penetrating study to which I can only refer the interested reader (*Gazette des Beaux Arts*, Décembre, 1926, page 345).

The great "Last Judgment," that came from Diest, also unknown and unpublished to this day, is perhaps allied with this work and will likewise give occasion for interesting authentications.

Sent by the Belgian Government the picture, recently discovered in a room of the *Hotel de Ville*, in Diest, is still a mystery. A composition painted on gold ground and reflecting archaic traits, it also reveals Van Eyckian influence and even others of a still later date. It is a hybrid work of a painter doubtless brought up in the practice of the tradition



DIERIC BOUTS
THE MADONNA AND CHILD
Lent by Mrs. Gutekunst

but to whom some revelation of the new style must have come. Beautiful in colour and impression on account of its rhythm and balance it foreshadows "The Last Judgment" of Beaune.

The celebrated portrait of "Jean sans peur" (with the folded hands) which is so full of intense character, and evidently painted from life, before the death of the sitter, which occurred in 1419 (from the Antwerp Museum); "The Little Crucifixion," which appears to be more Italian or Provençal than Flemish (it has the arms of the Duc de Berry)—it belongs to the Renders Collection; the "Calvary," still more ancient (the property of the Tanners' Guild), attributed to Jacques Cavael (St. Saviour's Church, Bruges); the "Man of Sorrows," probably of the Limbourg School (Renders Collection, Bruges); the "Christ," from the former Aynard Collection; the "Gathering of Mannah," lent by the Douai Museum; the curious picture from the Museum in Ghent, representing the dead Christ supported by two Angels; the epitaph of the Dean Van der Meulen (Pietro de Molindino), died 1459, from the Liège Cathedral, and several other paintings, lent by the Diocesan Museum attached to the same church, though better known were no less instructive. These elements have never yet been assembled together, and their juxtaposition was illuminating.

When we come to Hubert and Jan Van Eyck themselves, we must begin by deploring the narrow local particularism and the obstinacy of the Churchwardens of Saint Bavon, which thwarted the project of bringing to London the whole of the prodigious polyptych of the "Adoration of the Lamb," so



PETRUS CHRISTUS
ST. JEROME
Lent by the Institute of Fine Arts, Detroit, U.S.A.

miraculously reconstituted by the Treaty of Versailles. But, after all, these scruples, though they may appear excessive, were inspired by respect for a work of art, and an appreciation of the duty its preservation imposes, which is a good augury for the future.

It is not to be feared that any future Canons of St. Bavon will follow the example of their predecessors of the nineteenth century and dismember the retable again. Besides, there are certain masterpieces that possess such an exceptional and unique character—the “Mystic Lamb” is one of them—that it is after all understandable that one does not wish to expose them to any risk, however small it may be.

Instead of the principal monument of primitive Flemish painting, the three masterpieces of Jan Van Eyck that were lent by the Museums of Antwerp and Bruges would alone suffice to mark the high standard of art of this collection.

A piece of real good fortune permitted the bringing together of a considerable number of works by Roger Van der Weyden and his studio. The section of the Primitives at the exhibition included a real summary of the works of Master Roger.

We will talk about them again in connection with the consignment that came from the United States, but let us at once mention the suggestive re-union, alas only temporary, of the two halves of the diptych of Philippe de Croy, that came, the one (a splendid portrait of the “Seigneur”) from the Antwerp Museum, and the other (the Virgin and the Child) from the Huntingdon collection, United States, for this reunion of a few weeks is not likely ever to be



HANS MEMLING
THE MADONNA AND CHILD
Lent by the Hospital de St. Jean, Bruges

repeated. It is also interesting to follow the evolution of the classical motive of the Madonna and Child in the studio productions.

Dirk Bouts, like the brothers Van Eyck, was the victim, from the point of view of the exhibition, of the pusillanimous egoism of the Belgian clergy. The retable of the Holy Sacrament (the church of St. Pierre at Louvain) had suffered in Paris, in 1923, a crack in the central panel in consequence of the heat of the gallery. The Council of Ministers did not find it possible to force the Council of the Church to submit the whole to the hazards of another journey.

One of the sensations of the exhibition was the appearance of the "Death of the Holy Virgin," one of the few recognized works of Hugo Van der Goes. In depriving itself temporarily of this marvellous work, the Communal Authorities of Bruges have manifested abnegation that cannot too highly be praised.

Will the complex and delicate problem of the master of Mérode, or of Flémalle, Robert Campin (?), of Jacques Daret, and of their relations to Roger Van der Weyden receive a little more light from the fact of this exhibition in London?

It appears that the more hypotheses one suggests the more obscure the problems become. But the paintings are more eloquent and informing than the hypotheses.

With this problem is related the question of Colijn de Coter, whose connection with the Maître de Flémalle are so evident. Thanks to the invaluable assistance of the Louvre, which sent to Burlington House the eponymous work which bears the full signature of the



HANS MEMLINC
PORTRAIT OF MARTIN VAN NIEUWENHOVEN
Lent by the Hospital de St. Jean, Bruges

painter, and to the loans of the Louvain Museum and of the Cathedral of St. Rombaut at Malines, it appears that even there a corner of the veil will be lifted.

In fact the panel attributed to Robert Campin (Maître de Mérode or de Flémalle) a gem of the Louvain Museum, becomes of singular importance if it is compared with the picture—of a later date—in the Louvre. This latter reproduces literally, on a larger scale, the composition of the Louvain picture, with rather different types of faces and in a less vigorous style.

With Hans Memling there are no problems but absolute masterpieces, miracles of painting like the diptych of Martin Van Nieuwenhove (Hôpital St. Jean at Bruges) or the portrait of Niccolò di Sforzore Spinelli (Antwerp Museum), or the three celebrated panels lent by the Brussels Museum, that so superbly held their own against the crushing vicinity of the Chatsworth retable.

Gerard David, like Roger Van der Weyden, fortunately gave an opportunity for another—though only temporary—reunion. "Christ Nailed to the Cross," left to the National Gallery by Lady Layard, found again, for the duration of the exhibition, the two wings of the altarpiece that are preserved in the Antwerp Museum.

Unfortunately, they had been slightly enlarged before the Chevalier Van Ertborn, that great benefactor of the Antwerp Museum, acquired them, but the composition and the painting have not been disfigured.

After these pure summits of Flemish painting in the fifteenth century it is necessary to cite a large



HANS MEMLINC
THE MARTYRDOM OF ST. SEBASTIAN
Lent by the Musée Royal des Beaux Arts, Brussels

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HANS MEMLINC
THE MARTYRDOM OF ST. SEBASTIAN
Lent by the Musée Royal des Beaux Arts, Brussels

number of names that were represented in the exhibition by works of the first order. It is impossible to range them in chronological sequence, or to make the list complete. Quentin Metsys dominates the whole group in the traditional evolution that, starting from the Van Eycks, led up to Rubens; but how many masters there were before and after him! The Bruges master of the Legend of St. Ursula; the Bruges master of the Legend of St. Lucy; the Bruges master of Saint Sauveur; the Bruges master of the Virgin of the Seven Sorrows; Adrian Isenbrant, Jan Prevost, Mabuse, Ambrosius Benson, Jan Mostaert (the master of Oultremont), Bernard Van Orley, and many others deserve to be made the subject of a special study had we the space. Mention must, however, be made of a precious little panel by Juan de Flandes that has recently been added to the Louvre (from the Warneck sale). The Bruges Museum allowed two masterly portraits of Jan Fernagut and his wife by Peter Pourbus to be sent, and the Budapest Museum sent two vigorous and celebrated portraits of Pilgrim de Hertogenbusch and his wife by Nicolas Neuchâtel, called Lucidel, the Belgian painter, who made a career at Nuremberg and in Austria.

Here we had also Jerome Bosch, Peter Bruegel the Elder, who was represented superbly, thanks to the Museums of Brussels and Vienna and to M. F. D. of Brussels. The "Landscape, with the Fall of Icarus," the "Winter Landscape with the Bird Snare," are exquisite masterpieces, and their astonishing modernity strikes every admirer.

When we come to the seventeenth century the part



HANS MEMLINC
THE MADONNA AND CHILD WITH SAINTS AND
DONORS: A TRIPTYCH
Lent by His Grace The Duke of Devonshire, K.G.

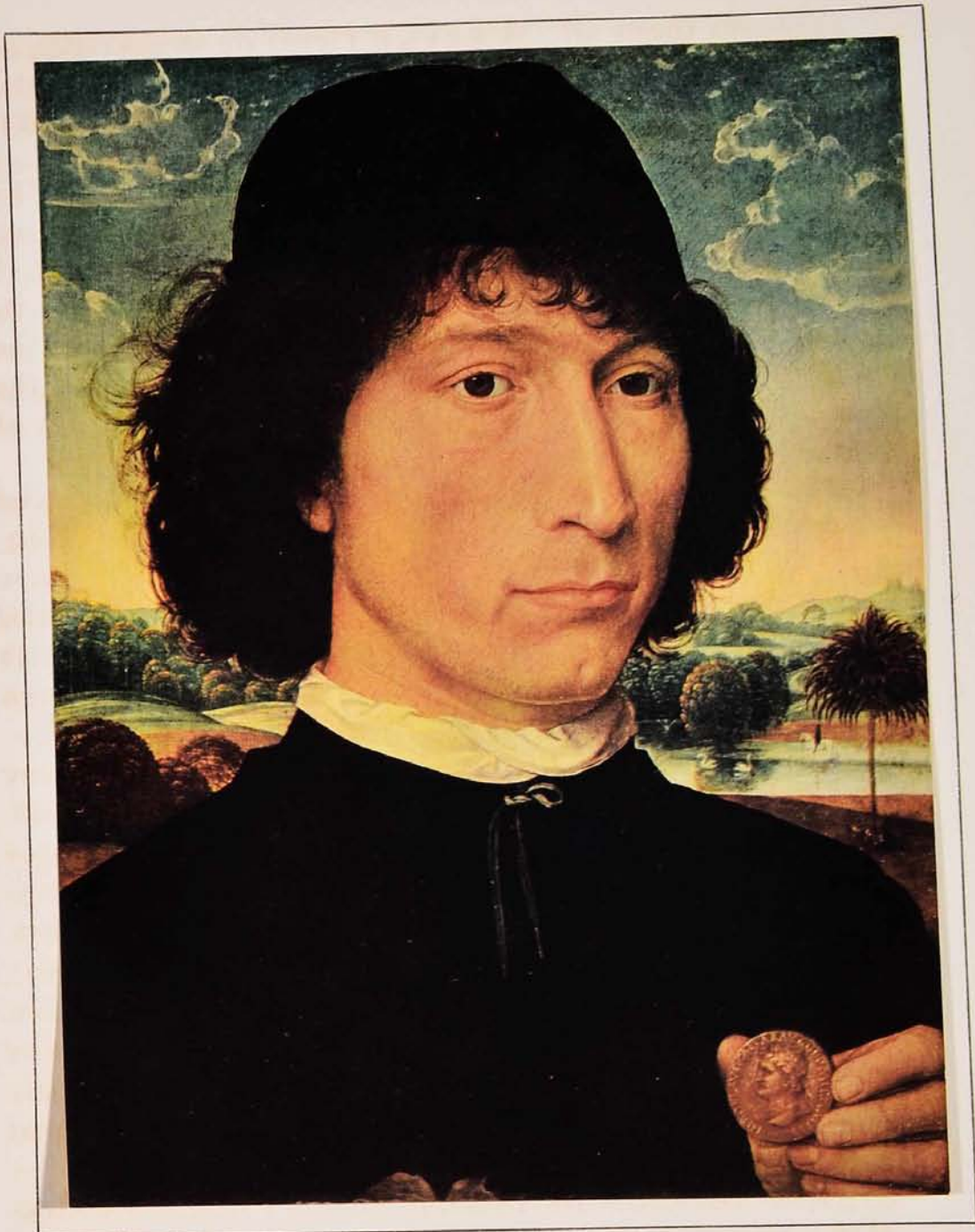
contributed by English collections preponderates. However, such priceless gems as the sketch of the "Martyrdom of Saint Ursula" by Rubens (Brussels Museum), or the portrait of Yrsselius by the same (Copenhagen Museum), or "Pan Pursuing Syrinx" by J. Jordaens (Brussels Museum) challenge all comparisons, without fear.

Rubens's sketch for the Saint Ursula picture is, like the altarpiece of the "Lamb," quite unique in its way, because it is a composition for a work that was probably never executed, or that has disappeared without leaving a copy.

A prodigy of bewildering execution, a bouquet of colour of the most subtle and exquisite refinement, the work shines with immortal brilliance.

Anthony Van Dyck has become almost an English master, especially in the latter part of his career. It was interesting to compare the portraits that date from various periods of his life—Genoa, Antwerp, London.

How is one not to speak of Adrian Brouwer, a very great master of figure and landscape painting (Coll. del Monte), of Gonzales Coques, of Snyders, of Fyt, or to cast a glance at other contemporary masters before passing through the halting-place of the eighteenth century with a few guiding notes such as a Verhaegen, a Théobald Michau, a Bonaventura Peeters, before arriving at that nineteenth century of which Belgium has jealously guarded the works for too long? These works, paintings, and sculptures are only beginning to interest and attract cosmopolitan admiration, and to equal in large sales the masterpieces of French painting of the same period. They are too numerous for me to



HANS MEMLINC
PORTRAIT OF NICOLÒ SPINELLI
*Lent by the Musée Royal des Beaux Arts,
Antwerp*

mention them all. A Leys, a Henri de Braekeleer, an Alfred Stevens, a Hippolyte Boulenger, a Constantin Meunier are worthy to be mentioned with the masters of any country.

One cannot close a review of the support given by Belgium to this splendid exhibition without drawing attention to the series of admirable decorative Flemish tapestries and precious wood carvings that formed its ornaments. The Hospice de la Potterie at Bruges, the Musées Royaux du Cinquantenaire at Brussels, the Cathedral of St. Paul and the Diocesan Museum at Liège furnished magnificent specimens.

If we now consider the share of the British and American contributions we find a new series of invaluable documents placed at our disposal. These collections included many important pictures and numbers of examples that had been chosen with discernment in order to form a representative selection of the art of most of the masters of the past.

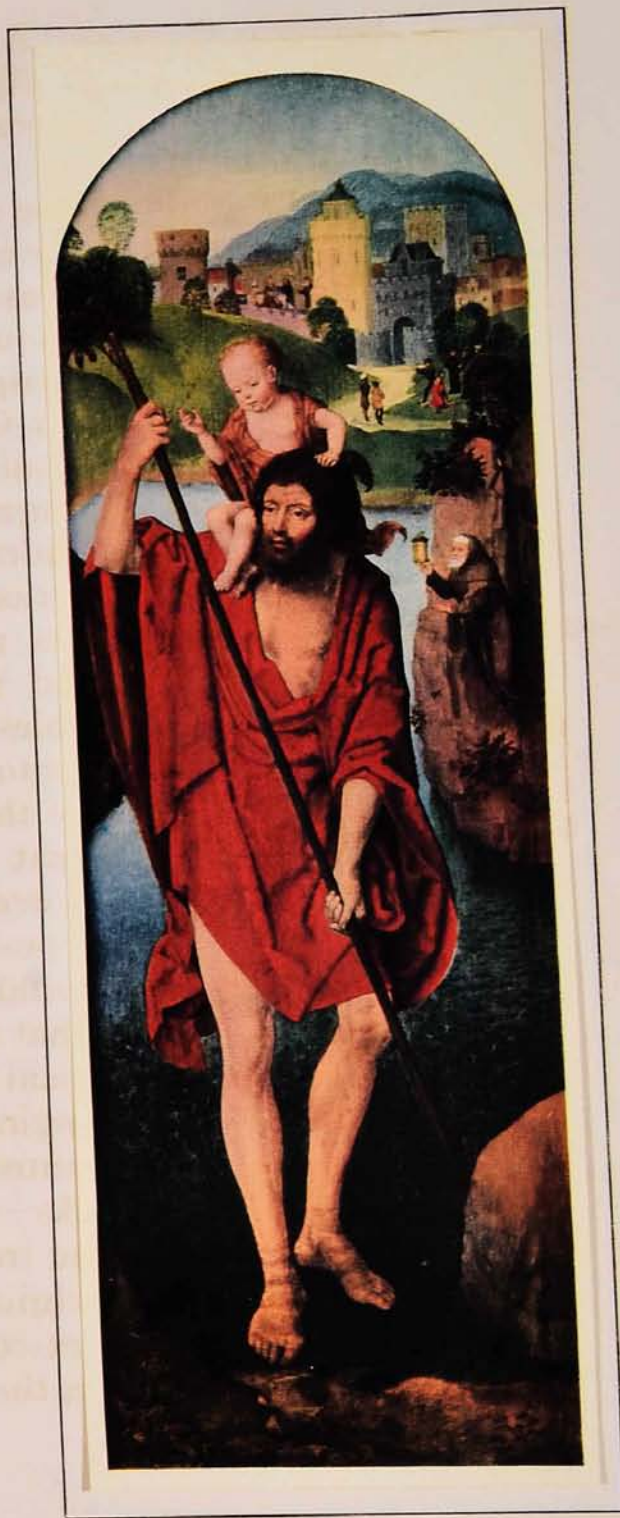
Among the great number of works which were brought together, every one of which was of importance, it is only possible to make a few brief notes. A bulky volume would be required to contain everything more or less that would be of interest to mention.

The chronological order which was generally followed in the hanging of the pictures showed that all the documents anterior to the efflorescence of the art of the Van Eycks—so important from a scientific point of view—came from the Continent, and almost exclusively from Belgium.

The earliest work coming from an English collection and figuring in the exhibition was the very well



HANS MEMLINC
ST. STEPHEN
Lent by Edward W. Edwards, Esq.



HANS MEMLINC
ST. CHRISTOPHER
Lent by Edward W. Edwards, Esq.

known and celebrated picture from the collection of Sir Herbert Cook, "The Three Marys at the Sepulchre," attributed to Hubert Van Eyck, one of the most rare and precious works among them all; it is, unfortunately, disfigured by an ugly frame and old dark varnish.

It has so often been studied and explained by eminent commentators that it is superfluous to dwell upon it here.

To the three paintings by Jan Van Eyck that came from Bruges and Antwerp was added the small Madonna lent by Lord Northbrook, an old replica of an original that has often been imitated.

On the other hand, Petrus Christus, whose masterpiece is one of the most precious jewels of the Brussels Museum (the fragile condition of this important panel did not allow of its being subjected to the risks of removal), was very happily and fully represented in the exhibition. One saw again with admiration the remarkable portrait lent by the Earl of Verulam ("Edward Grimston"), and the small and very perfect panel lent by the Institute of Fine Arts, Detroit. Other paintings of a somewhat arbitrary style and bold, almost hard, colouring completed the specimens of the personal and conscientious manner of the painter—(Holford Collection).

The charming small picture of "Saint George and the Dragon," attributed with little probability to Hubert Van Eyck (Lady Evelyn Mason), was previously discussed when it formed a part of the Plaoutine Collection, and was exhibited in the Burlington Fine Arts Club. It is a miniature in oils of very rare quality.



HANS MEMLINC
THE MADONNA AND CHILD
Lent by Sir Joseph Duveen, Bart.

The "Presentation in the Temple" (Edward Tuck Collection) has been authenticated and placed in full light by M. Hulin de Loo among the rare known works of Jacques Daret. From this point of view it was an exhibit that had the greatest documentary interest.

The National Gallery possesses an "Exhumation of St. Hubert"—the scene likewise situated in a church—which it would be interesting to compare with this picture.

Roger Van der Weyden was glorified by a marvellous group of works that came from many lands. The American collections supplied the portrait of Lionello d'Este (formerly in the Speyer Collection) and two portraits of women of rare beauty. Dr. Wenland sent from Switzerland the fine portrait of a man which was formerly in the Von Kauffmann Collection. Lord Powis lent his celebrated "Pietà." Confronted for the first time with the "Pietà" of the Brussels Museum, it caused one to hesitate in admiration between these two pure masterpieces. The Powis "Pietà," an earlier work, is of precise and nervous design; the Brussels "Pietà" is more mature and pathetic, quite different in grouping and more rhythmic, with its grand, dramatic effect of the setting sun.

The Madrid Gallery (Prado) has just been enriched by a third version of the same subject, but in spite of our repeated entreaties it was not allowed to leave Spain. A comparison would have been as instructive as sensational. A similar formal refusal was given in respect of the "Descent from the Cross" in the Escorial,



and depicted in the same manner as the Virgin Mary in the 'St. Anne, the Virgin and Child and a Donor' by Hugo van der Goes. The figure of the Virgin Mary is shown in a similar pose, holding the Christ Child, and the overall composition is very similar to the painting by Hugo van der Goes.

HUGO VAN DER GOES
ST. ANNE, THE VIRGIN AND CHILD
AND A DONOR

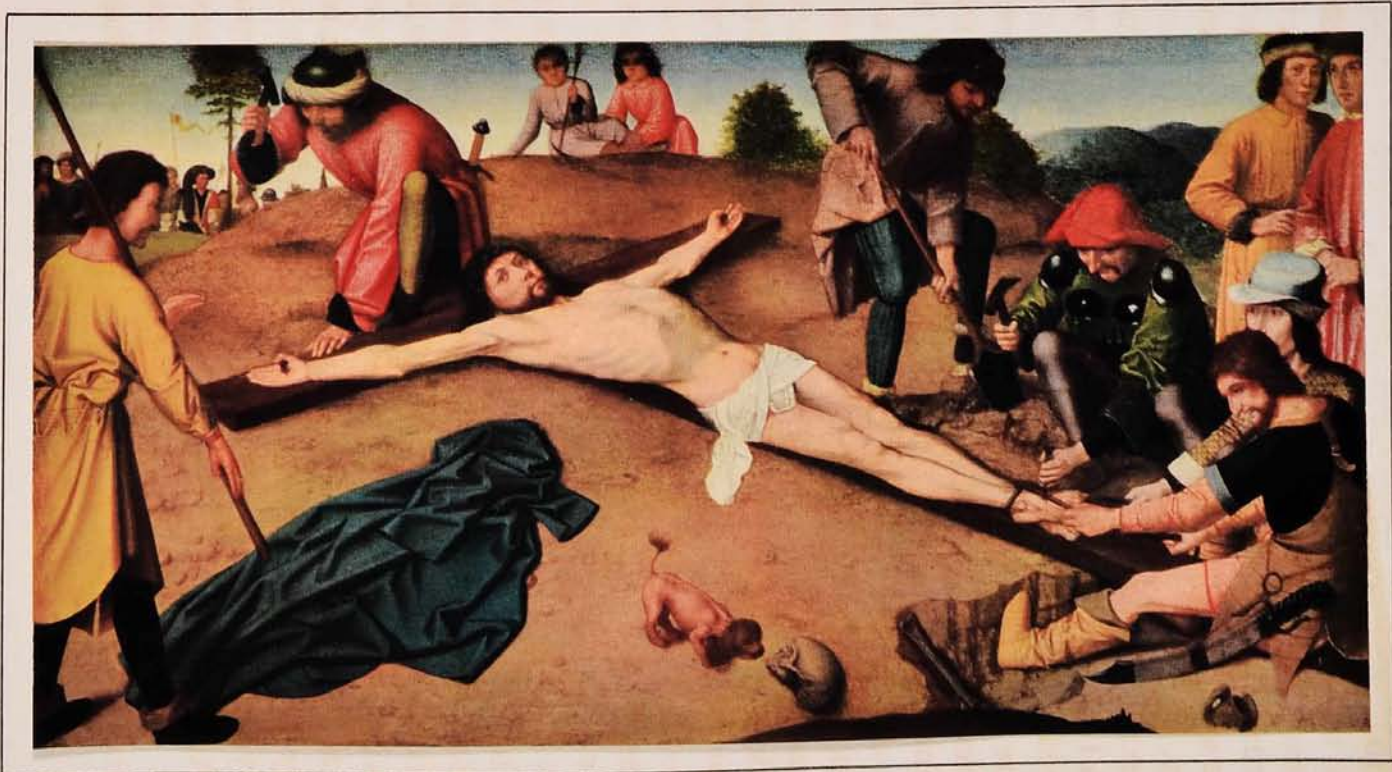
Lent by the Musée Royal des Beaux Arts, Brussels

a picture which was nevertheless exhibited in Paris (Jeu de Paume) in 1923.

The portrait of the Grand Bastard of Burgundy, and the diptych of Philippe de Croy, can bear the most crushing comparisons.

The small "Virgin Nursing the Child" (Collection Renders) appears to be the prototype of that series of Madonnas reproduced so many times in his studio, often in the form of *tondos*, of which there were several examples in the exhibition.

Hans Memling was also among the masters of the fifteenth century whose distinction was most marvellously brought out by the comparison of the British and Continental exhibits. The triptych of Sir John Donne (Duke of Devonshire, Chatsworth) is celebrated, and is as exquisite as the paintings in the Hospital of St. John in Bruges, one of the most admirable diptychs from the group serving as a pendant to it. The triptych of Sir John Donne, executed about 1468, was very brilliantly placed in contact with the "Martyrdom of St. Sebastian," the masterpiece of the Brussels Museum, painted two or three years later for the Guild of Archers of Bruges. It is chiefly by his early work that this charming master was glorified at the exhibition. There was the small Madonna of the Renders Collection and the portrait of the engraver, Nicola di Sforzore de Spinelli, painted about 1467, and probably the earliest of his known works. The extraordinary fragment cut out of an "Ecce Homo" (G. C. Agnew) denotes a freer mastery and is more realistic. Like the two small wings from the collection of Edward W. Edwards, very precise in style, it presages



GERARD DAVID
CHRIST NAILED TO THE CROSS
CENTRE OF TRIPTYCH
Lent by The National Gallery, London

the perfection of the Moreel portraits (Brussels Museum), masterpieces executed in 1478.

The archaistic triptych from the Morrison Collection remains enigmatic and is still the subject of controversy. Later in date than the works placed on the same wall, it suffered from their more glorious vicinity.

The four large paintings by Hugo Van der Goes that had come from Holyrood Palace, and which were lent by H.M. the King, forcibly challenged comparison with the "Death of the Virgin" (Bruges Museum). Belonging to an earlier date in the production of the highly-strung monk of the Rouge-Cloître, these four pictures—restored and varnished with some indiscretion—impel admiration by the admirable severity of their design, the bold balance of their composition, the soundness of drawing, and the pathos of conception.

Under the same glorious and rare name of the painter of the Portinari reappeared once more the celebrated picture belonging to the Corporation of Glasgow ("St. Victor and a Donor").

This work has already been seen at Bruges at the Primitifs Flamands, and again in Paris in the Exhibition of French Primitives. Now it is generally agreed to connect it with the art of the Master of Moulins, who is identified with Jean Perréal.

It is an admirable masterpiece, but a little removed from our programme.

Dieric Bouts—I have already explained the reason—is but slightly represented, though his signature appears on the label of several paintings of high quality. The Madonna belonging to Sir Robert Abdy



GERARD DAVID
THE JUST JUDGES (Left Wing)
*Lent by the Musée Royal des
Beaux Arts, Antwerp*



GERARD DAVID
THE HOLY WOMEN (Right Wing)
*Lent by the Musée Royal des
Beaux Arts, Antwerp*

(the former Stroganoff Collection at Rome) appears to me the most characteristic of his manner, and one noted with pleasure the charming little picture (lent by Mrs. Gutekunst) attributed to the master.

Lord Penrhyn's picture of "St. Luke Painting the Virgin," a derivative composition, is reminiscent of Albert Bouts' peculiar colour and of his somewhat soft drawing. A comparison with the "Christ on the Cross, between the Virgin and St. John," that has recently been extracted from the store-rooms of the Brussels Museum, quite naturally suggested itself.

Mention must be made of the charming and elegant picture attributed to the "Master of a View of St. Gudule" (Diocesan Museum, Liège) that the late James Weale attributed, on the strength of an enigmatic inscription traced on the end of the floating girdle of the Holy Virgin, to the hypothetical Marguerite, sister of Hubert and Jan Van Eyck. There was also the charming Madonna bearing the name of Simon Marmion, the painter of Valenciennes, whose connections with the Brussels school seem, in the light of recent discoveries, to become more and more close and enduring.

A lengthy pause was necessary before the admirable painting by the Master of St. Giles, so seductive at first by the golden sumptuousness of its colouring, so attractive by the interest of the portraits and the representation of historical objects, now destroyed, of which it gives us minute pictures. The National Gallery should have allowed the corresponding wing of this diptych to figure in the exhibition in order to make a significant, though temporary, reconstruction.



GERARD DAVID
THE MADONNA AND CHILD
Lent by Frank Stoop, Esq.

The group of works of the sixteenth century presented instructive comparisons between the paintings of anonymous masters, the classification of which, based on similitudes, analogies, and resemblances, is gradually being reconstructed.

From this point of view the organizers of the exhibition were particularly fortunate concerning the "Master of the Legend of St. Lucy." Around the archetype, lent by the Church of St. Jacques at Bruges, and the large and well-known painting from the Brussels Museum, were grouped a triptych from the Heugel Collection (Paris), the charming picture from the Institute of Fine Arts, Detroit, and a small Madonna from Roulers (Mme. Wyckhuysse). The pupil of Van der Goes, known by the name of Master of the donors I.P., after a picture in the Louvre, is very closely connected with the Master of the St. Lucy Legend. It was very interesting to compare his different works (Benziger von Glutz Collection, Soleure). The convent of the Sœurs Noires at Bruges unfortunately refused to be temporarily deprived of the panels by the Master of the "Legend of St. Ursula," from which he derives the name.

Two "Madonnas," very closely allied to each other, lent by Mr. Roland Knoedler and by M. Van Gelder, represented this attractive master with great charm. It is impossible to do more than mention the Master of the Baroncelli Portraits (after a painting in Florence), the Master of Frankfort, so curiously represented in galleries II and IV, the Master of St. Sauveur—so many enigmatic personalities not yet identified by documents in the archives or by the lists of members of the guilds of St. Luke.



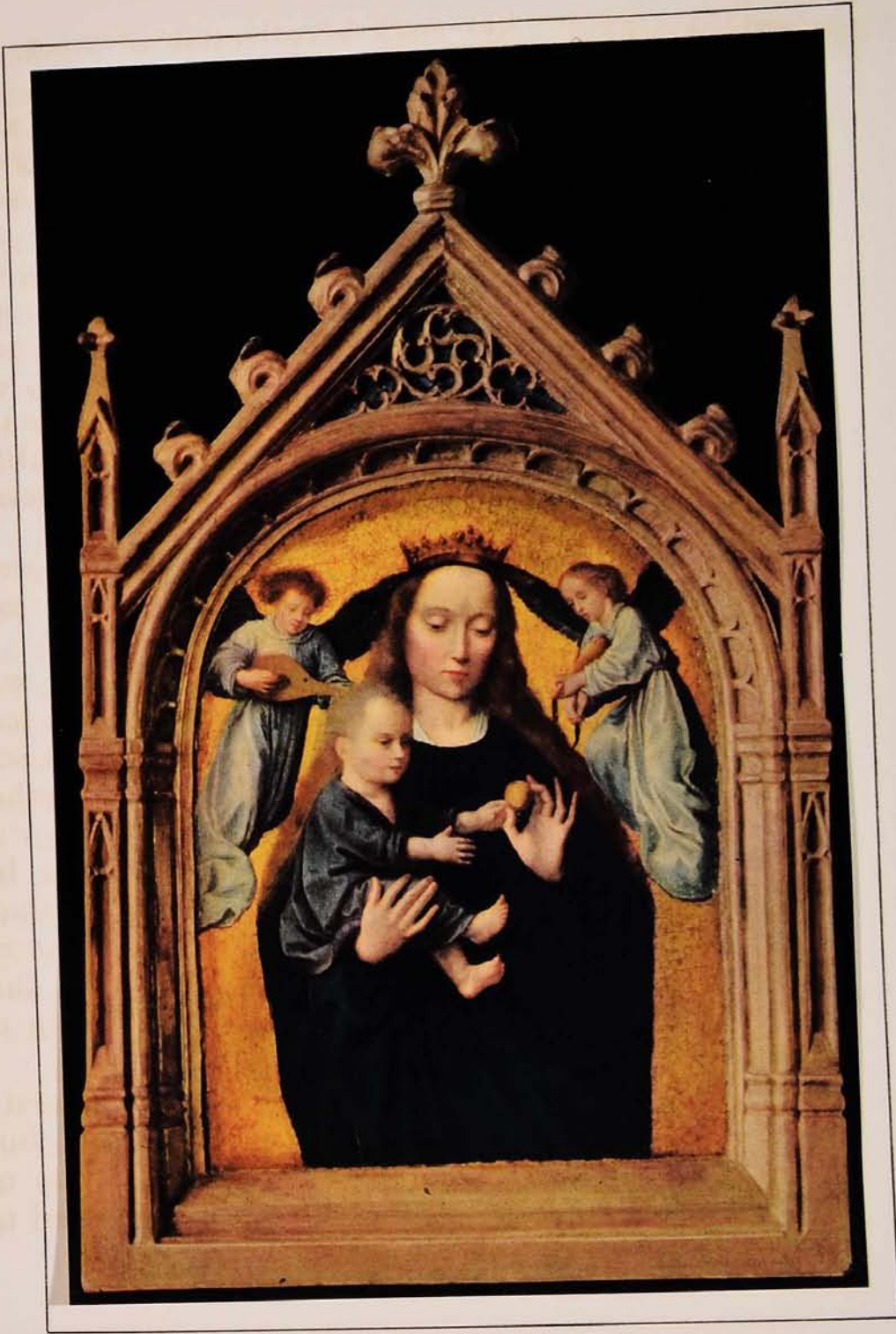
GERARD DAVID
ADORATION OF THE MAGI
Lent by the Musée Royal des Beaux Arts, Brussels

Never before has such a collection of works by Gerard David been brought together. Taking the "Genealogy of the Virgin" (Lyons Museum) as a point of departure, one could follow his development in the three panels of the Layard picture (National Gallery, London, and the Antwerp Museum); in the "Adoration of the Magi" (Brussels Museum), a masterpiece so perfect that for a long time it was attributed to Jan Van Eyck; in the six panels which appear originally to have formed part of a shrine, lent by Mr. A. Thomas Loyd; in the pretty "Madonna," full of such worldly and such tender feeling (Mr. Frank Stoop), and other paintings of lesser importance.

The paintings by Joachim Patinir and Jerome Bosch appear to be characteristic. The Patinir from the Louvre dominates the *ensemble*.

Jan Mostaert (the Master of Oultremont) was admirably represented by two portraits of men, lent by the Corporation of Liverpool and the Brussels Museum, one of whom looks like the younger brother of the other, the bringing together of which was most interesting. Several other portraits lent by M. Goudstikker, of Amsterdam, and Mr. Edward Tuck ("Le Damoiseau à la Médaille du Christ en Croix") gave evidence of the high quality of this master, who, however, is not yet classed according to his real rank.

The curious series of the "Legend of St. Romold" threw an unexpected light on two celebrated but mysterious works which have provoked all sorts of hypotheses, "The Departure of a Saint," attributed to

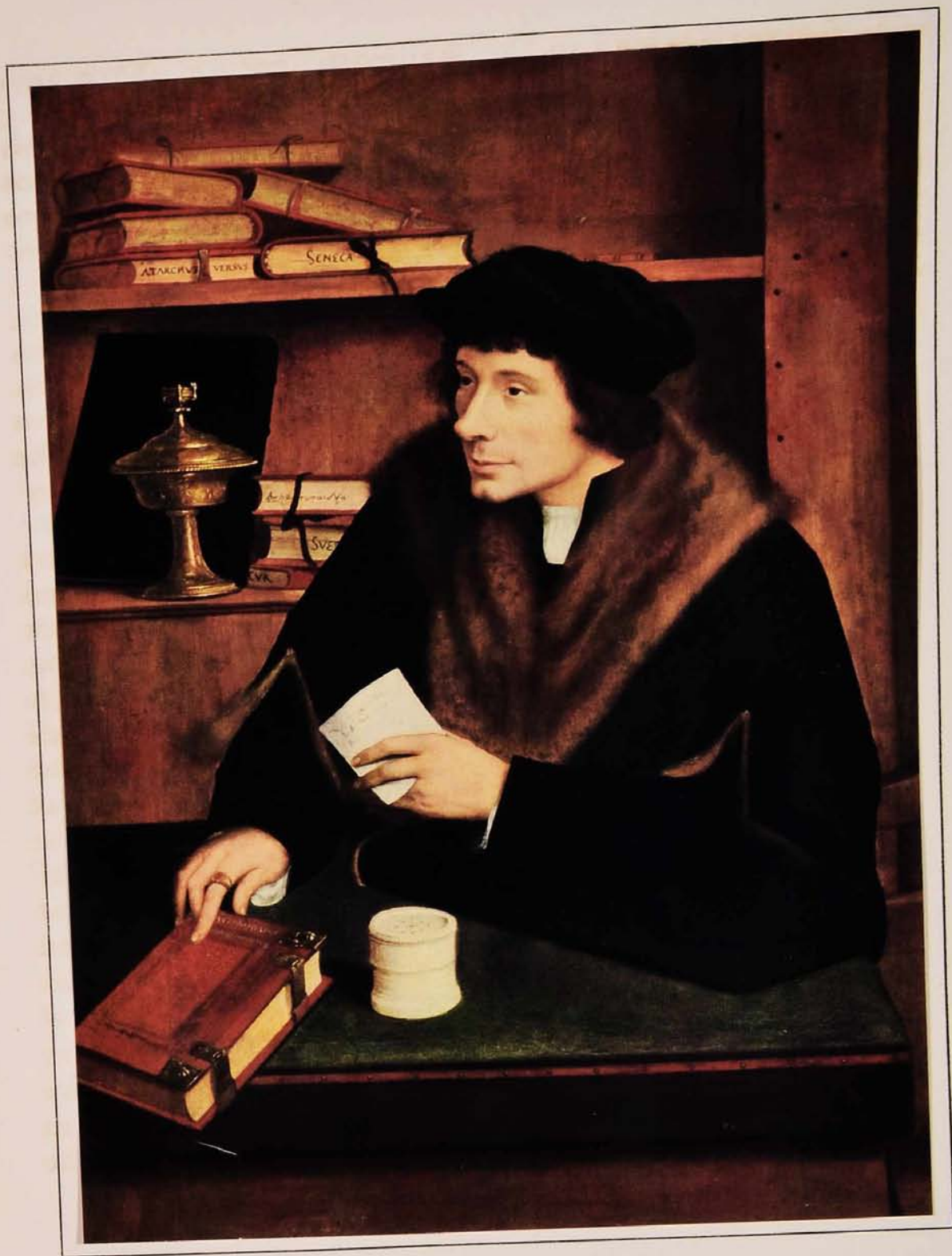


GERARD DAVID
THE MADONNA AND CHILD
Lent by Mrs. Otto Kahn

Gerard David, and "The Investiture of Thomas à Becket," attributed to Jan Van Eyck, both belonging to the Duke of Devonshire. These canvases have been exhibited several times already, and M. Hulin de Loo has recently discerned the true subjects of these paintings, attributing them with apparent reason to one of the authors of the series of paintings in the Cathedral of Malines (the "Legend of St. Romold"), among whom Colijn de Coter has been identified by him. From this point of view the presence at the exhibition of two large works from the Louvre by this master, bearing his indisputable signature on the bottom of the Virgin's mantle on the right wing, provided a decisive documentation.

The group of paintings by Quentin Metsys, by Jan Gossart, of Maubeuge (called Mabuse), by Joos Van Cleve (the "Master of the Death of Mary"), made gallery IV one of the most instructive at the exhibition.

Among so many masterpieces it is only possible to note the temporary reunion of the diptych of Jean de Carondelet (Tournai Museum and R. Von Gutmann Collection), the two versions of the "Children of Christian II of Denmark" (H.M. the King and the Earl of Radnor), the two versions of the "Madonna" of Joos Van Cleve before and after his sojourn in Milan, showing the influence of the Lombard painters (M. de Munter, Louvain, and the Rev. R. E. Kerrich Collection), the excellent archtypes of the portrait of "Margaret of Austria," by Bernard Van Orley, to say nothing of the admirable works which, in the absence of the great masterpieces of Quentin Metsys at Antwerp and Brussels, raise the prestige of the



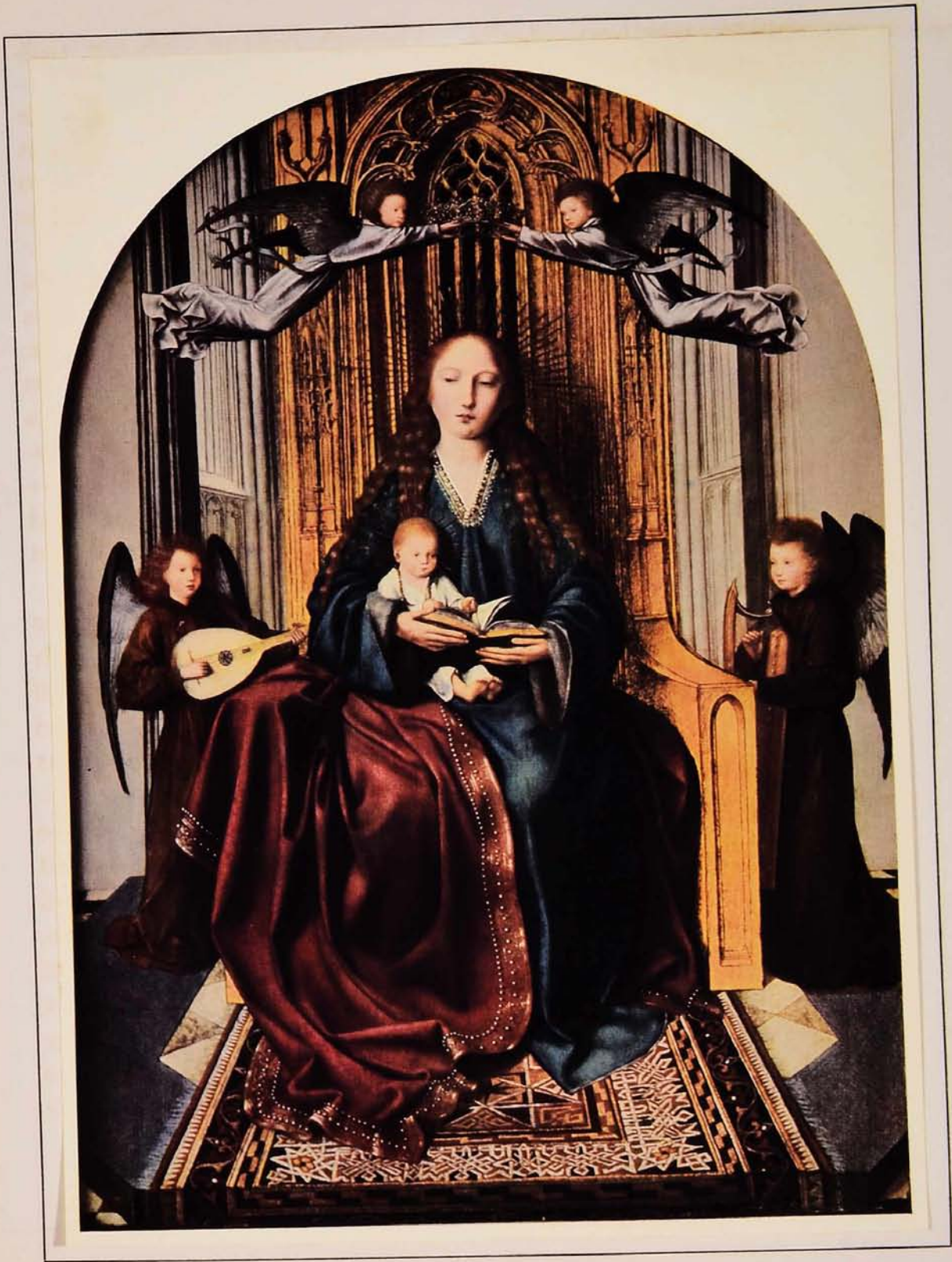
QUENTIN METSYS
PORTRAIT OF ÆGIDIUS
Lent by the Earl of Radnor

Antwerp school of the sixteenth century above anything that might have been expected.

Further on there was Peter Bruegel the elder, with two masterpieces from Vienna and two others from Brussels, the portraits in grand style by Antonio Moro and, from the documentary point of view, a rare work by Johannes Wouters.

The portraits of Peter Pourbus, sent from Bruges, are singularly allied to the portrait painted by Hans Ewouts (Eeuwouts), the anglicized pupil of the master. The Museum of Caen sent an admirable portrait of an old lady by Frans Floris, and the characteristic works by Frans Pourbus led us to the large gallery of seventeenth century portraits, where, chronologically, we should already have noticed the two proud and splendid portraits of Pilgrim Von Hertogenbusch and of his wife by Nicolas de Neuchâtel from the Museum of Buda-Pesth. A delightful portrait of a lady, long attributed to Frans Pourbus the younger (Hugh Morrison Collection), regains an indisputable *état civil* under the name of Rubens, who alone, on the threshold of his mastery, could have created those hands, that face, that costume, those harmonies.

One would not have thought that the works of the seventeenth century, which have never been treated with the disdain which the older masters, called "Gothics," have known, could have lost their pedigree. And yet in this very room there hung the portrait of the "Seigneur de Boisschot" (Dr. S. Maynard Collection), which formerly appeared under the name of Murillo, perhaps because the sitter wears the insignia of the Order of Santiago, though the touch of Van Dyck



QUENTIN METSYS
THE MADONNA AND CHILD WITH ANGELS
Lent by C. W. Dyson Perrins, Esq.

asserts itself so clearly. The pendant of this portrait, "Anne Marie de Camudio," was in the collection of the Duke of Arenberg in Brussels until 1914, a few weeks before the war, when by a singular power of insight into the events of the near future the whole collection was transported to Westphalia.

The same collector lent a large and admirable landscape by Adrian Brouwer, which had also lost its papers of identification. It is surprising that such masterpieces should have been preserved without the names of their authors remaining attached to them; human ignorance and forgetfulness are unfathomable.

The exhibition was fully representative of Rubens, Van Dyck, Jordaens, Sustermans, of several of their followers, and of little masters such as Gonzales Coques and Teniers. It is simply impossible to enumerate the masterpieces.

And yet the great Rubens, that predominant figure of the Flemish school, a genius who is most incontestably classed in the first rank of the schools of any country, figured in the exhibition only with portraits and sketches. One searched in vain for one of his large mythological or historical compositions, for one of his innumerable religious pictures, for one of his nudes, or one of those vast decorative paintings with which his Antwerp studio furnished the churches, museums, collections, galleries, castles, and palaces of Europe. Though it was impossible to bring such vast canvases from the Continent they might have been found in England, and their absence presented a gap in the exhibition for which one would be inclined to blame the organizers if the galleries of the Royal

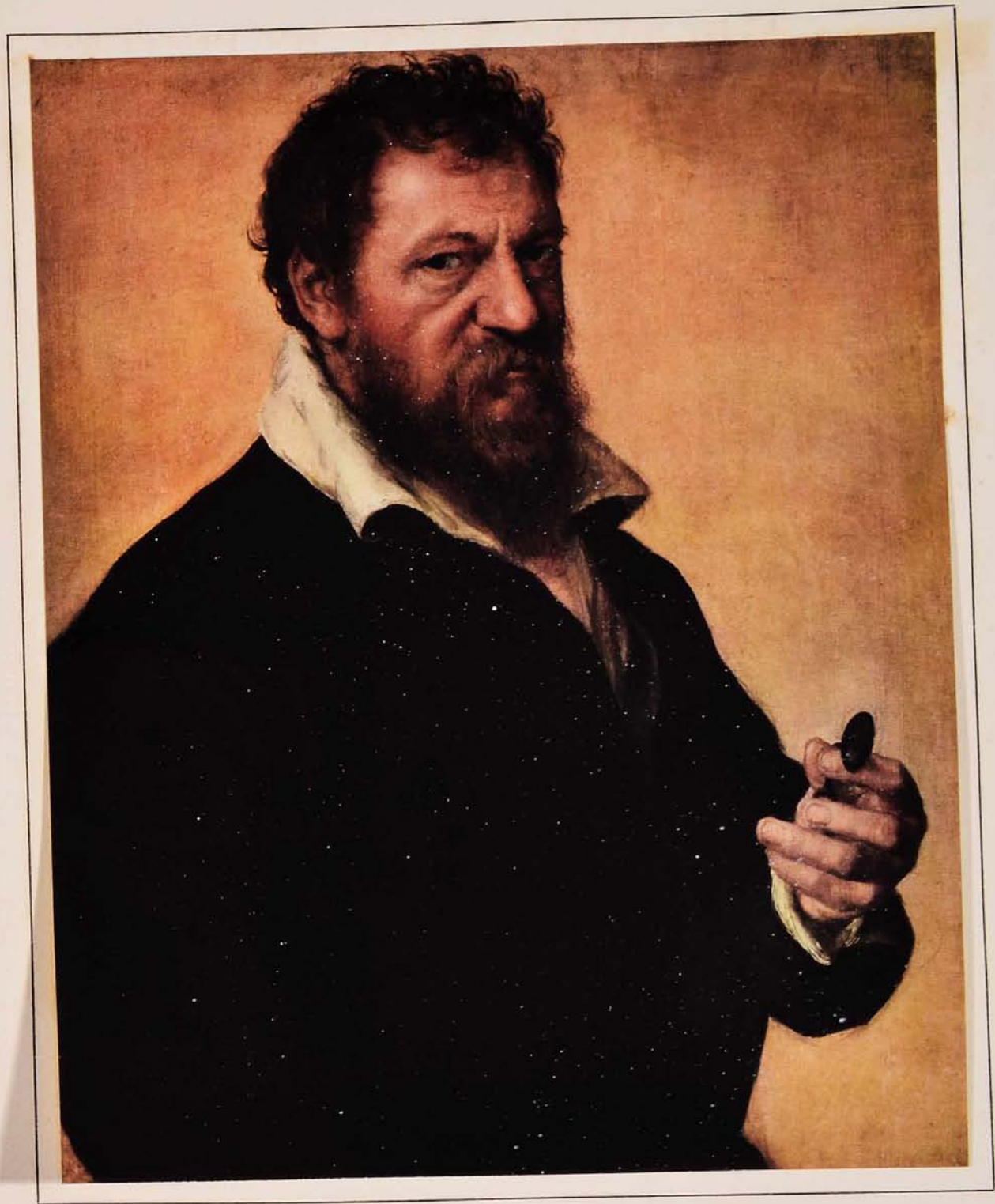


MABUSE
A KNIGHT OF THE ORDER OF THE
GOLDEN FLEECE
Lent by Sir Joseph Duveen, Bart.

Academy had not already been almost too well filled with masterpieces and if space had not been so limited.

The collection of Old Master drawings, and the room of engravings alone, could have retained a discerning visitor for a whole day. By way of an extension of the exhibition at Burlington House, the British Museum organized a double temporary display of its illuminations, drawings, and engravings of Flemish masters. The Belgian school enjoyed exceptional honour in London during the winter 1926-1927. The abundance of documents, the wealth of works produced in the course of ages in this small country, especially when one bears in mind everything that is still to be found in other parts of the world at this moment, is literally staggering to the imagination.





LAMBERT LOMBARD
PORTRAIT OF THE ARTIST
Lent by the Musée Communal, Liège

THE SNOW SCENE BY PIETER BRUEGEL

By DR. MAX J. FRIEDLÄNDER.

THE version illustrated here (plate on page 59) of a composition, several replicas of which are known to exist, bears the title "The Bird Trap" and raises claims, chiefly on the strength of the signature, of being the original. The inscription in the lower right-hand corner looks genuine from the point of view of the spelling and the form of the letters—at least it is exactly like the signatures in the elder Pieter Bruegel's principal masterpieces, preserved in Vienna and in other places, namely: BRVEGEL (without the H) MDLXV in capitals. This inscription is an argument for the master's authorship which it is not easy to refute. The other versions of this composition known to me, all painted on oak panel and approximately equal in size (about 0.38 by 0.55m.) preserved in the Vienna Gallery in Prague, in the Doria Collection, Rome, in the Musée Mayer Van den Bergh in Antwerp, and in a private collection in Berlin, are either not signed, or very indistinctly, like the Vienna picture, and in a form that Pieter Bruegel did not use—with an H after the G. It might be possible to imagine a lost original, which was signed like the picture here reproduced. But anyone who has examined the very extensive material of Bruegel imitations, studio replicas, and copies, will hold it to be highly unlikely



A. ISENBRANDT
THE MADONNA AND CHILD WITH ANGELS
Lent by F. Kleinberger, Esq., New York

that a copyist should have taken over the signature and date with such precision from the original. These methods of forgery were not yet employed in the sixteenth century. I know of only one picture which bears an apparently "genuine" signature, that is in the form that Pieter Bruegel was wont to employ, and which is nevertheless doubtful and unworthy of the master. That is the "Murder of the Innocents" in Vienna.

Although the signature arouses the most favourable opinion, yet the picture must prove to be the original on grounds of its artistic work. A comparison of the versions reveals the disconcerting fact that they correspond to one another exactly, and are all of approximately the same quality. Such conscientious and successful copying was not yet in practice in the sixteenth century. These correct and faithful replicas appear to have been executed under the master's supervision in his own workshop. The original is by no means clearly distinguished from the copies. Yet I seem to be able to trace it, and to distinguish a greater degree of delicacy and sharpness in the present version. The difference in quality is, however, so slight, that it is not noticeable in comparing reproductions. The originality of this splendid creation was, if not understood, at least suspected by Bruegel's contemporaries. That is why exact reproductions were required of this picture, in which the phenomenon of the winter landscape has been seriously and consistently rendered. With every sense one apprehends the ice and snow, the frozen and enchanted earth, and one sees the people, the birds, the trees with their rich and



PIETER BRUEGEL, THE ELDER
THE BIRD TRAP
Lent by Dr. F. Delporte

thickly interlaced branches as black surfaces, as silhouettes. With the same deep feeling for the season, for climate and for the particular aspect of rural nature at a given time, with which he has created his famous pictures of the months, Pieter Bruegel has here discovered the beauty of barrenness. Under the peculiar conditions of light and colour the objects have lost their weight, their power of creating cubic space, and have grown pictorially flat and even graphic. And yet the illusion of space and depth has been attained by means of the correctness of drawing the diminishing scale of the figures, as well as by the delicate gradation of tone within the black and white harmony. The ground is not constructed, not built up, but has been seen as a whole and therefore produces a strikingly natural general effect. In this, Pieter Bruegel distinguishes himself from his predecessors, Patinir and Herri met de Bles.

See also commentary to No. 224 on page 138.





SIR PETER PAUL RUBENS
PORTRAIT OF MATHIEU YRSSELIUS
Lent by the Musée des Beaux Arts, Copenhagen

TAPESTRY AT THE EXHIBITION OF FLEMISH AND BELGIAN ART

By W. G. THOMSON.

IN an exhibition such as this, tapestry is at a disadvantage. Tapestries are generally larger than early paintings; both compete for wall space, thus large examples must be limited. The difficulty in selection was successfully surmounted, the chief contributions being drawn from the Austrian State Collection, Vienna; the Musées Royaux du Cinquantenaire, Brussels; and the Hospice de la Potterie, the thirteenth century asylum for aged women, Bruges.

The primitive tapestries were few, but of great importance and beauty. From the Potterie came three hangings illustrating, in eighteen scenes, the story of the miracles of "Our Lady of the Potterie," of which the original cartoons yet remain in the convent. Of the most precious type of Flemish hangings, woven of the richest materials, in design based on the old Flemish painters, perfect in technique, and nearly always of ecclesiastical subject—like the series of the Life of the Virgin, of John the Baptist, and of Christ, at Madrid; the Adoration of the Infant Christ, in the Victoria and Albert Museum; and the St. Luke painting the Virgin, in the Louvre—there are three worthy specimens. Two of these represent the Baptism of Christ. The first, which belongs to the Musées Royaux du Cinquantenaire, is familiar throughout the world to every



SIR PETER PAUL RUBENS
PORTRAIT OF DON DIEGO MESSIA
MARQUÉS DE LEGANES
Lent by Mrs. Gutekunst

admirer and student of tapestry. The nobility of the figure of Christ, the vigour of the Baptist, the beauty of the attendant angel in rich drapery, are typical of the zenith of the style. The border of this panel may be unique: a narrow band of flowers and foliage on a dark ground with birds, and having at intervals figures of prophets and prophetesses holding scrolls which project into the panel. The second came from Vienna, where there is yet another panel of the same subject. In treatment it lacks the vigour and mastery of that in the Brussels Museum—the angel bearing the robe is on the right; on the left two disciples in disputation appear. The composition of figures lacks balance on the right. The border is unusual; on a dark ground, undulating stems of flowers with figures of Biblical personages are arranged in a way suggestive of a Tree of Jesse, having at the top the Virgin and Child. It afforded an interesting comparison with the border of tapestry in the Victoria and Albert Museum, which represents Susanna and the Elders.

The third showed the "Rest on the Flight into Egypt," and to my mind bears a remarkable resemblance to the hanging in the Louvre representing St. Luke painting the Virgin and Child. It possesses the same simplicity in the composition of figures, the atmosphere of reverence pervades it; the whole conception surely emanated from one mind. Beautiful is the distant landscape and full of interest: the cherub orchestra in the tree plays merrily though the soldiers are seeking for the child not far away, and the duckling swims in the foreground pool. To those who remember the disappointment when the panel in the Taylor



CORNELIS DE VOS
PORTRAIT OF A GIRL
Lent by His Grace The Duke of Devonshire, K.G.

Collection was knocked down at £8,190, far beyond the means of our museums, this tapestry will have special interest.

Of Flemish tapestries showing the full wave of Italian influence in design there are many in the Vienna Collection, and from it were borrowed two series, woven with the Seven Cardinal Sins and the corresponding Virtues respectively. Tapestries representing the Seven Deadly Sins are familiar to us through the set at Hampton Court. There was, however, a later series of the Cardinal Sins or Vices, of Renaissance design, attributed to Bernard Van Orley, which became very popular. The particular Sin was shown riding in a chariot crushing its victims, and attended by its votaries. Such is "Gluttony and Intemperance," where a winged Bacchus in a chariot emerges from the Inferno, accompanied by figures bearing a spit and flagon, a woman seated backwards on a horse, Silenus on an ass, and the youthful Bacchus, amongst others. The vigorous action and skilful composition in these designs are even more apparent in "Wrath." Attended by three Furies, and standing on her chariot, she bursts from the mouth of Hell, brandishing a naked sword, and urging her escort of warriors, women, and loathsome reptiles to their fell work. On the ground lie the bodies of a king and a child; in the distance an army enters a city. In all these compositions an allegorical figure appears in the sky, while a tablet above shows an inscription relative to the particular Sin. For instance here we have: SANGVINE SCINTILLANS FERVENTI ASCITVR IRA CVIVS DIRA PIVM DEXTERA NESCIIT OPVS. The common border is of

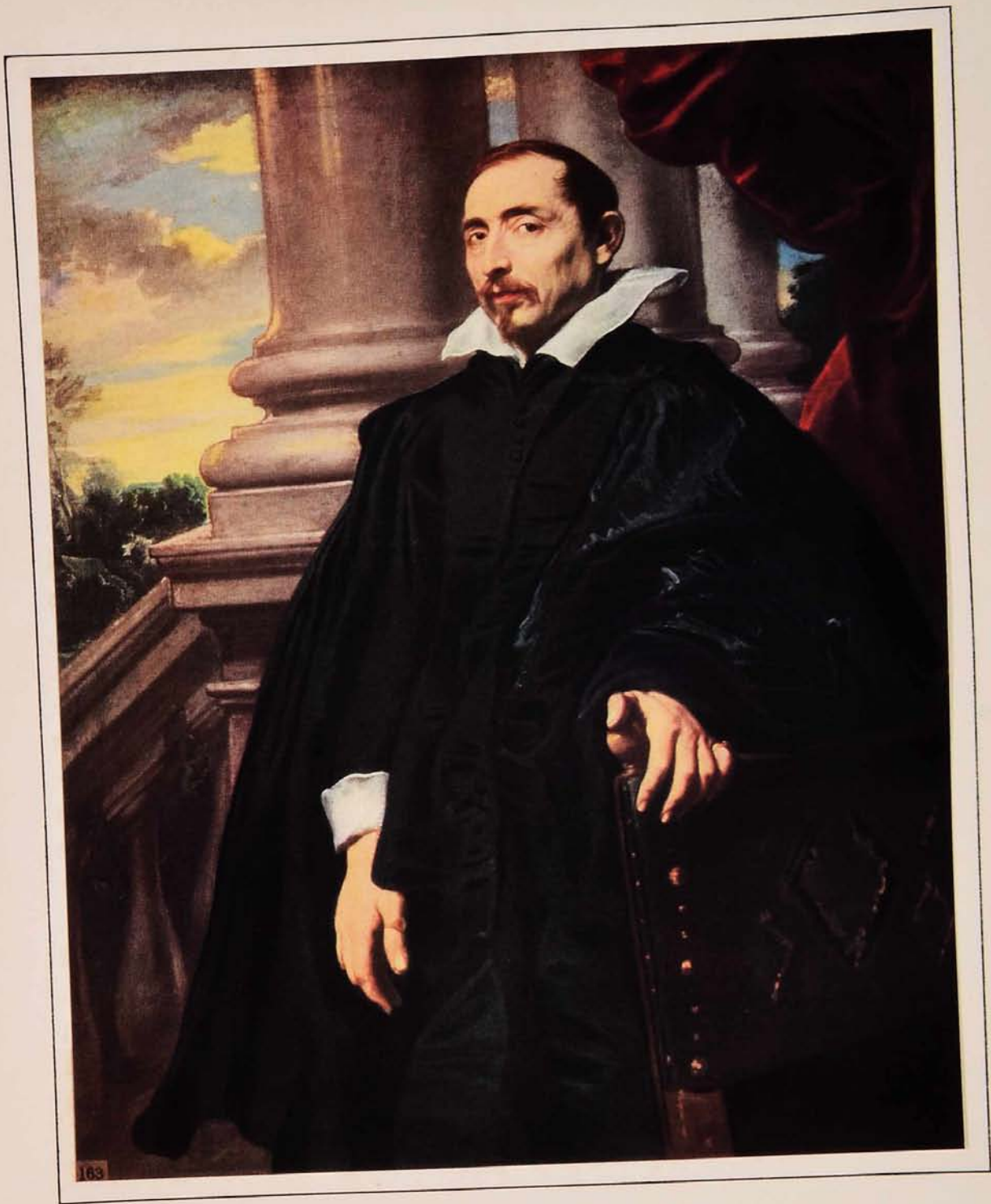


SIR A. VAN DYCK
QUEEN HENRIETTA MARIA, with the
DWARF, SIR GEOFFREY HUDSON
Lent by The Earl of Northbrook

formal, but beautiful design, and in the selvedge is woven the monogram of William Pannemaker, chief master-weaver of the mid-sixteenth century. It is to be seen on the gold-woven hangings of the "History of Abraham," at Hampton Court and elsewhere, the "Conquest of Tunis," at Madrid, and other works of the highest quality in technique and materials. There are two sets of the "Sins" in the Royal Collection of Spain—one bears the mark of an unidentified weaver; the other, complete in the time of Philip II, now contains but four panels, which show the mark of Pannemaker. It was woven for the unfortunate Count of Egmont.

If from the Vienna Collection we were lent the Cardinal Sins, from Vienna we borrowed the Cardinal Virtues also. Alas, in tapestry as in real life, these do not possess the fascination of the Sins. The hangings, however, are remarkably beautiful in colour and design, the grouping is skilful, the weaving shows craftsmanship of the highest order. In the Justitia panel, she appears enthroned in the upper part of the composition with her sword and balance, as if inspiring the Judgment of Solomon, which is represented in the foreground in front of a palace. In the distant landscape is the incident of Abraham dismissing Hagar, with other scenes. The Virtues are framed in broad borders of swags and vases of flowers and fruit, ornament, and arches containing allegorical figures; while on the top a cartouche is inscribed with a legend appropriate to the particular Virtue, to which also the allegorical figures are related.

In the tapestry representing the allegory of



SIR ANTHONY VAN DYCK
PORTRAIT OF ANTOINE TRIEST
BISHOP OF GHENT
Lent by C. S. Gulbenkian, Esq.

Temperance, a woman is pouring water on a flaming vase; the foreground composition shows Anna, wife of old Tobit, returning with the kid; the inscription runs: TEMPERANTIA AFFECTVS COERCET ET COHIBET APPETITVM IN TVRPITER APPETITIS, and the allegorical figures bespeak Honesty, Modesty, Sobriety, and Chastity, while the Sins of Gluttony and Lust are placed below. The series is signed with the weaver's mark of Francis Geubels, a well-known master of Brussels about 1540.

Another Brussels tapestry, of 1560, from St. John's College, Oxford, is woven with the subject of Ahasuerus, enthroned, extending his sceptre to the kneeling Esther in the gardens of a palace.

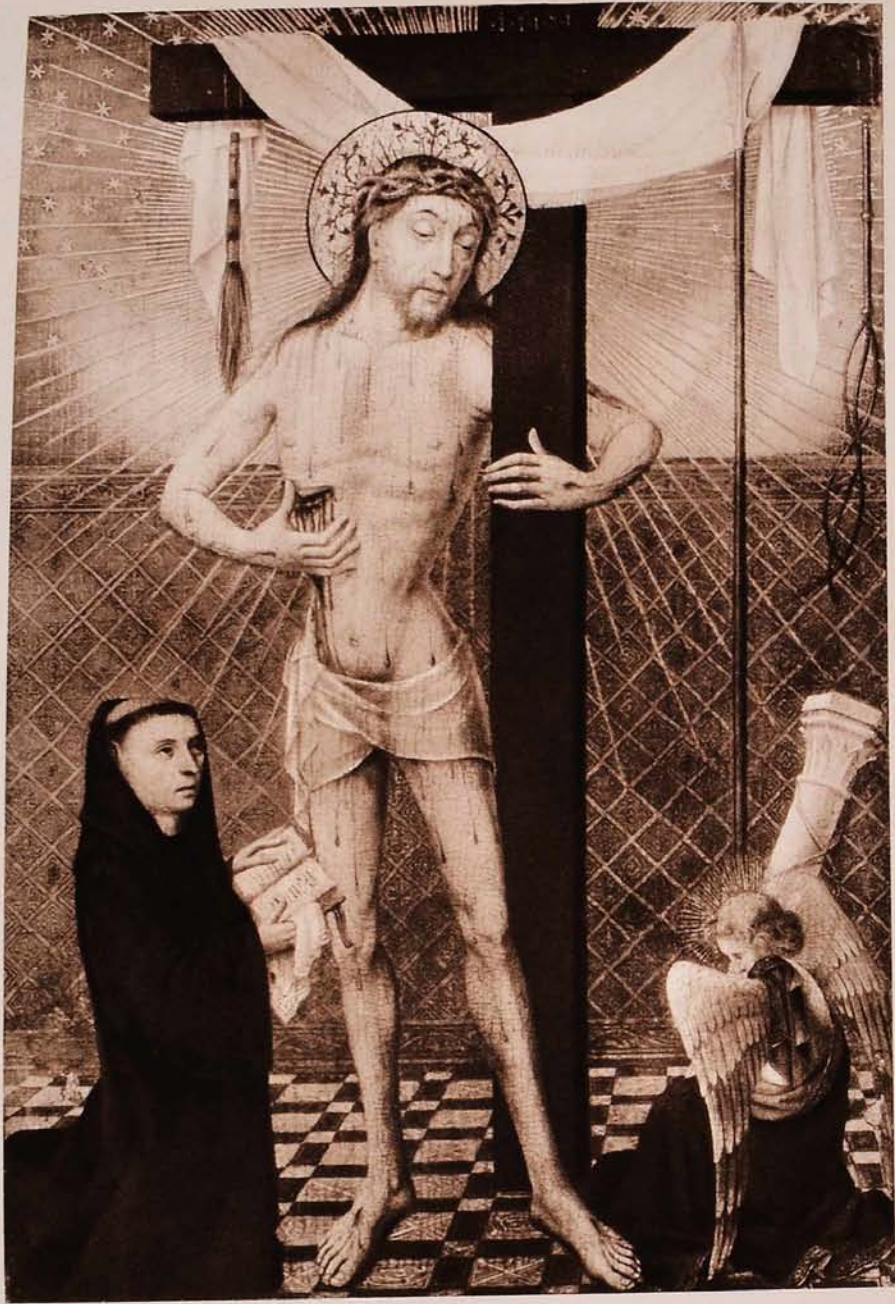
In addition to the Baptism of Christ, the Musées Royaux du Cinquantenaire, Brussels, exhibited a tapestry signed by Henry Reydam's the younger, of Brussels, who was born in 1650 and died in 1719. The subject is evidently Apollo and the nymph Cyrene. From the same source came two landscape tapestries of the eighteenth-century Audenarde style, and a verdure hanging of large leaves which may have been woven in the looms of Enghien at an earlier period. In a class by itself hangs a long and narrow tapestry commemorating the Battle of Nieupoort, where on July 2, 1600, Maurice de Nassau, at the head of the Dutch army, defeated the Archduke Albert. It is signed by Maximilian Van der Gucht, a weaver of Delft in 1648, who executed a number of tapestries of hunting scenes, now in the Royal Collection of Sweden.



SIR A. VAN DYCK
A SENATOR OF ANTWERP
Lent by His Grace The Duke of Portland, K.G.



SCHOOL OF ROBERT CAMPIN
PIETA
Lent by the Musée des Beaux Arts, Ghent



EARLY FLEMISH SCHOOL
CHRIST AS THE REDEEMER WITH A
BENEDICTINE DONOR
Lent by M. E. Renders, Bruges



JAN VAN EYCK
PORTRAIT OF THE ARTIST'S WIFE
Lent by the Musée Communal, Bruges



JAN VAN EYCK
SAINT BARBARA
Lent by the Musée Royal des Beaux Arts, Antwerp



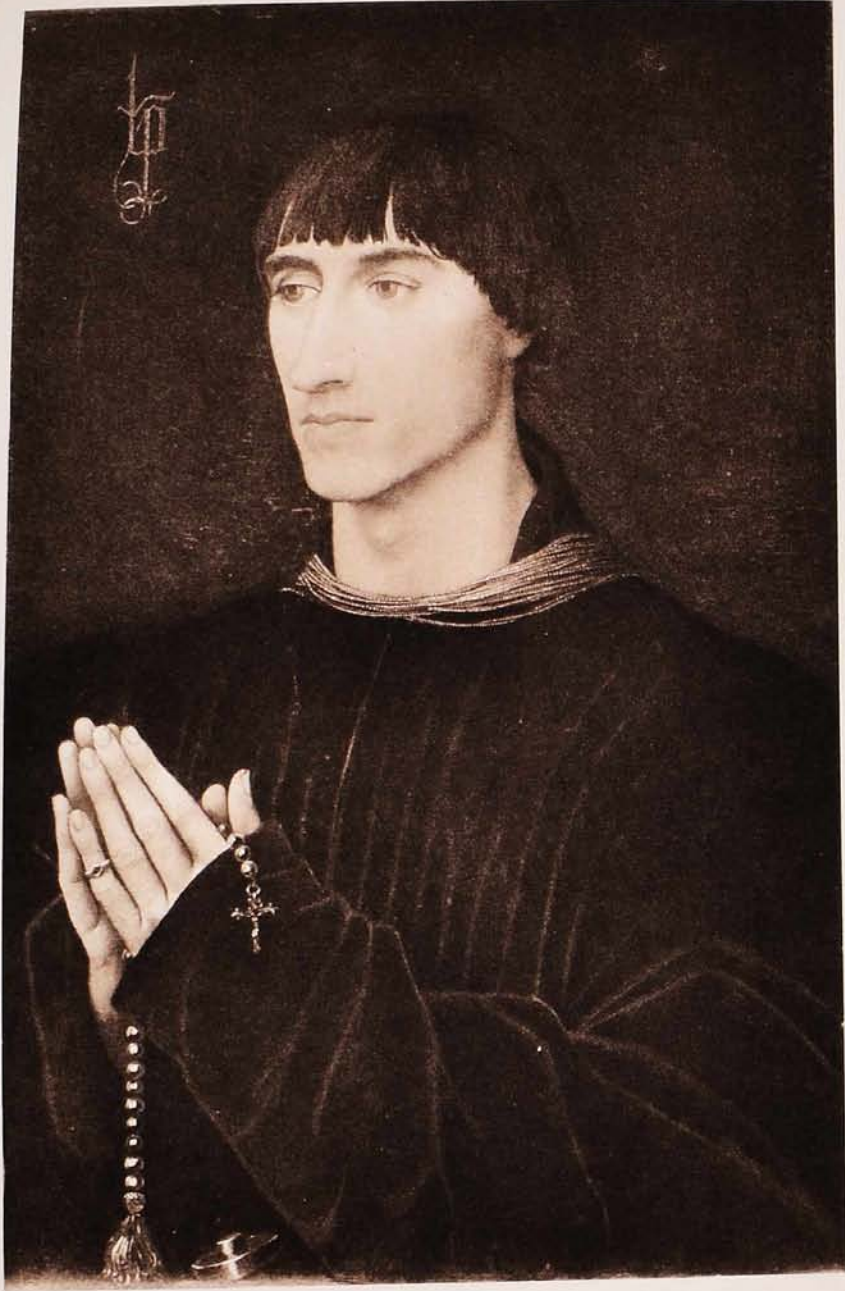
JAN VAN EYCK
THE MADONNA OF THE FOUNTAIN
Lent by the Musée Royal des Beaux Arts, Antwerp



Attributed to
JAN VAN EYCK
THE ENTHRONEMENT OF ST. ROMOLD
AS ARCHBISHOP OF DUBLIN
Lent by His Grace the Duke of Devonshire, K.G.



FLEMISH SCHOOL
EARLY XV CENTURY
Portrait of JEAN SANS PEUR
DUKE OF BURGUNDY
Lent by the Musée Royal des Beaux Arts, Antwerp



ROGER VAN DER WEYDEN
PHILIPPE DE CROY
Lent by the Musée Royal des Beaux Arts, Antwerp

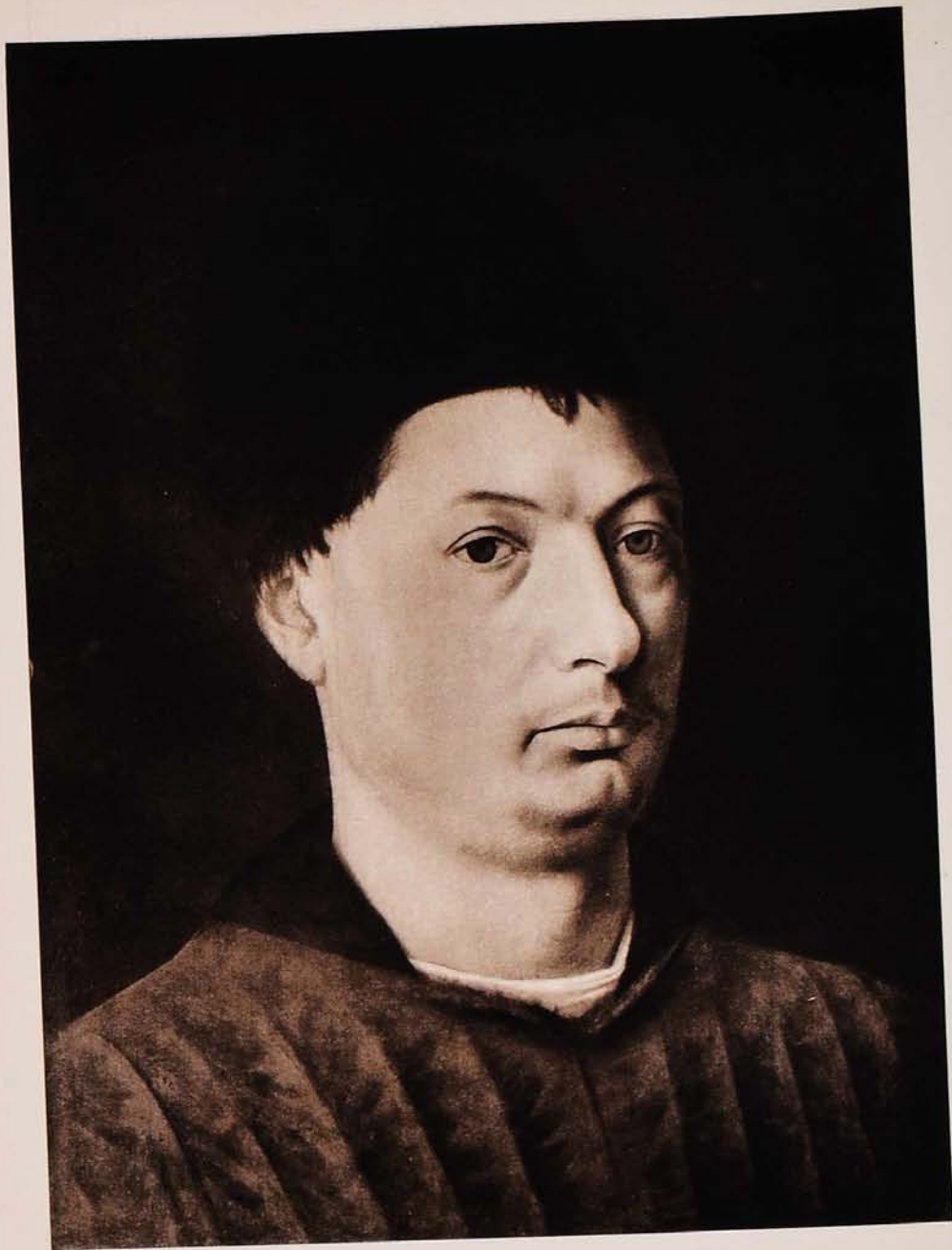


ROGER VAN DER WEYDEN
PIETA

Lent by the Musée Royal des Beaux Arts, Brussels



ROGER VAN DER WEYDEN
MADONNA AND CHILD
Lent by M. E. Renders, Bruges



PETRUS CHRISTUS
PORTRAIT OF A MAN
Lent by the Executors of the late Sir George Holford



HANS MEMLINC
PORTRAIT OF GUILLAUME MOREEL
Lent by the Musée Royal des Beaux Arts, Brussels



HANS MEMLINC
PORTRAIT OF BARBARA D' VLAENDERBERCH
WIFE OF GUILLAUME MOREEL
Lent by the Musée Royal des Beaux Arts, Brussels



HANS MEMLING
JEWS AND ROMAN SOLDIERS
Lent by Colin Agnew, Esq.



HANS MEMLINC
MAGDALEN
Lent by M. E. Renders, Bruges



HANS MEMLINC
MADONNA WITH CHILD AND ANGEL
Lent by M. E. Renders, Bruges



HUGO VAN DER GOES
THE DEATH OF THE VIRGIN
Lent by the Municipal Museum, Bruges



HUGO VAN DER GOES
ST. VICTOR AND A DONOR
Lent by the Art Gallery, Glasgow



HIERONYMUS BOSCH
ST. JEROME
Lent by the Musée Royal des Beaux Arts, Ghent



GERARD DAVID
THE GENEALOGY OF THE VIRGIN
Musée de Lyon



QUENTIN METSYS
THE MADONNA AND CHILD WITH ANGELS
Lent by the Musée de Lyon



QUENTIN METSYS
THE ENTOMBMENT
Lent by Frank Sabin, Esq.



QUENTIN METSYS
MAGDALEN
Lent by the Musée Royal des Beaux Arts, Antwerp



MABUSE
DAVID OF BURGUNDY
Lent by the Executors of the late Sir George Holford



MABUSE

ANNE, MARQUISE DE VEERE

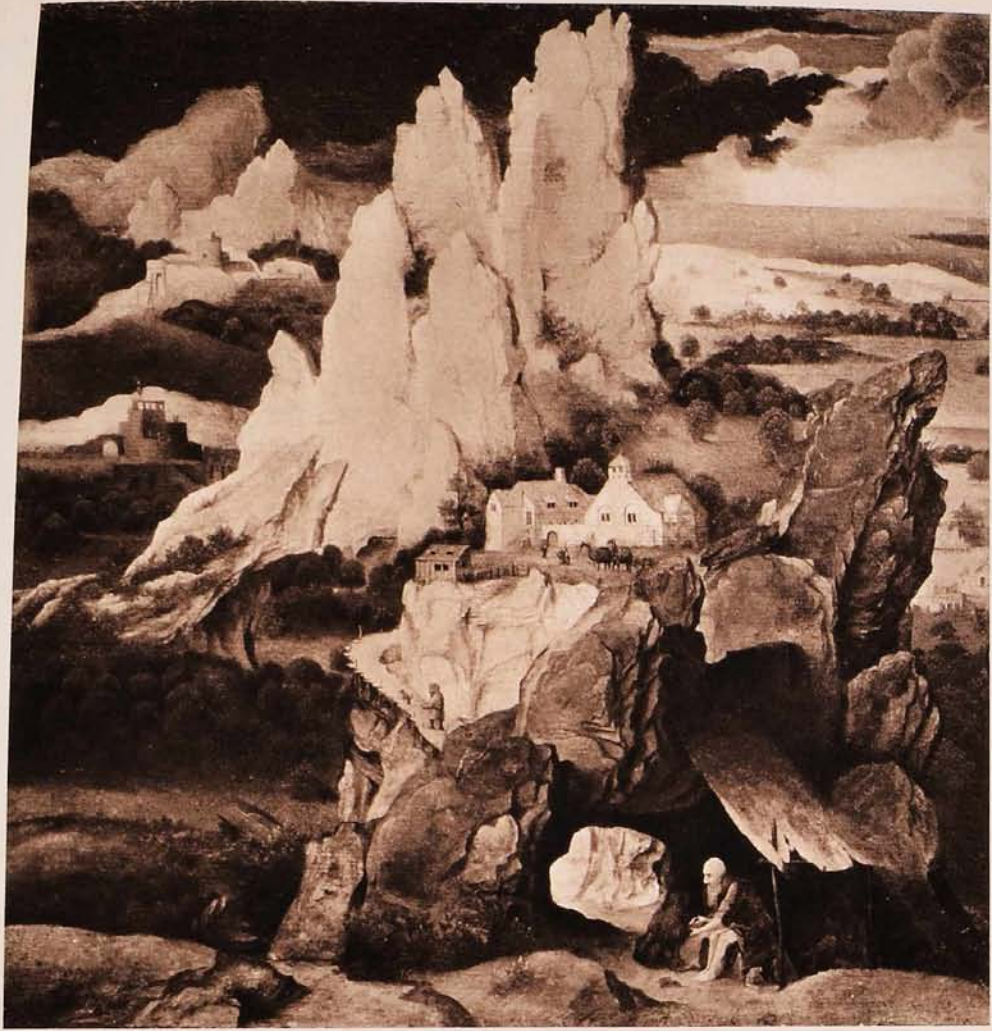
*By permission of Messrs. Scott & Fowles, New
York*



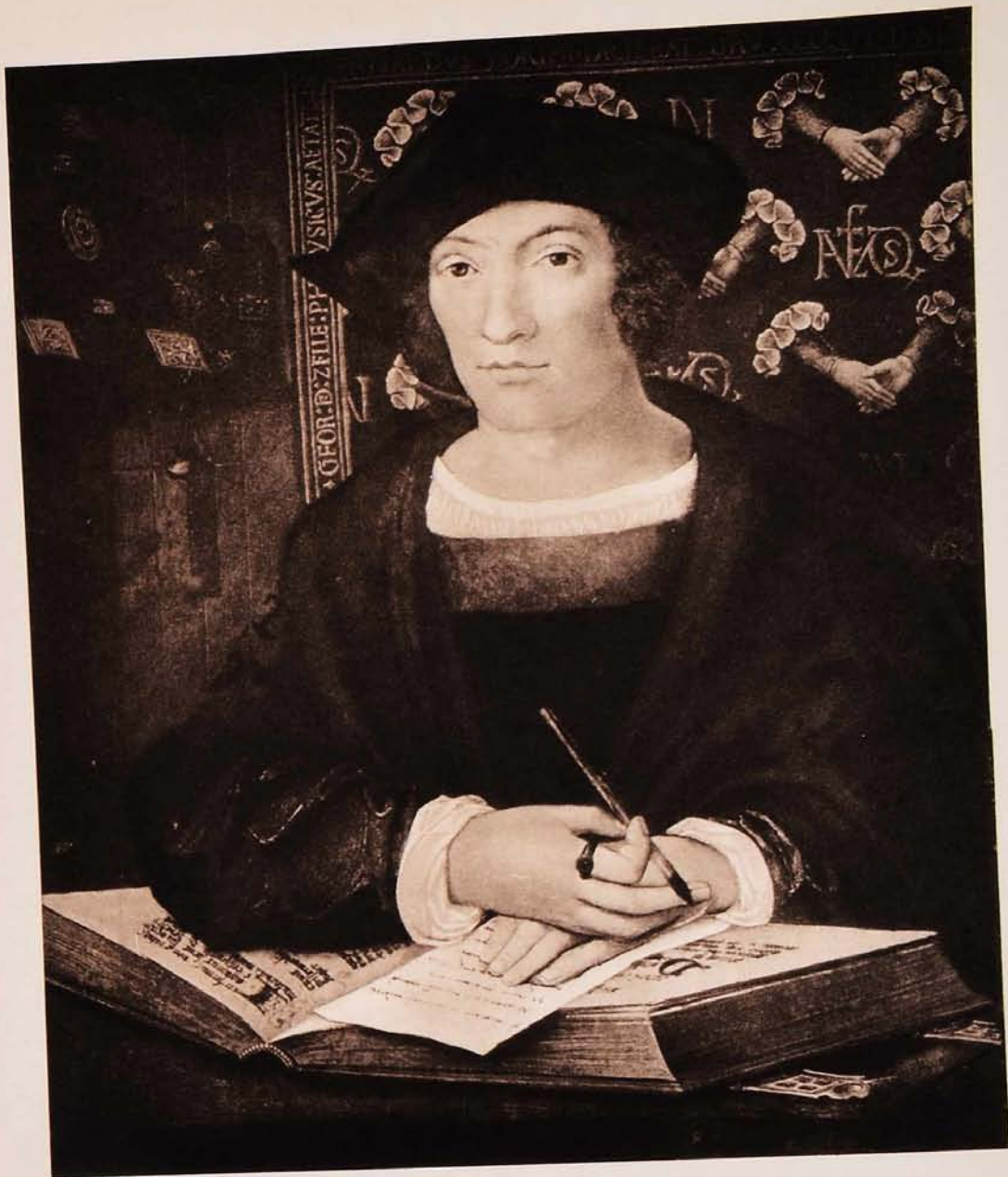
MASTER OF THE ST. LUCY LEGEND
THE VIRGIN AND VIRGINS WITH MAGDALEN
Lent by the Musée Royal des Beaux Arts, Brussels



JAN MOSTAERT
PORTRAIT OF A MAN
Lent by the Musée Royal des Beaux Arts, Brussels.



JOACHIM PATINIR
ST. JEROME IN A LANDSCAPE
Lent by Henry Oppenheimer, Esq.



BERNARD VAN ORLEY
PORTRAIT OF GEORGES DE ZELLE
Lent by the Musée Royal des Beaux Arts, Brussels



LAMBERT LOMBARD
(1) THE LEGEND OF ST. DENIS
(2) ST. DENIS. THE JUDGEMENT SCENE
(3) ST. DENIS CARRYING HIS HEAD
(4) THE BURIAL OF ST. DENIS
Lent by Frank Sabin, Esq.



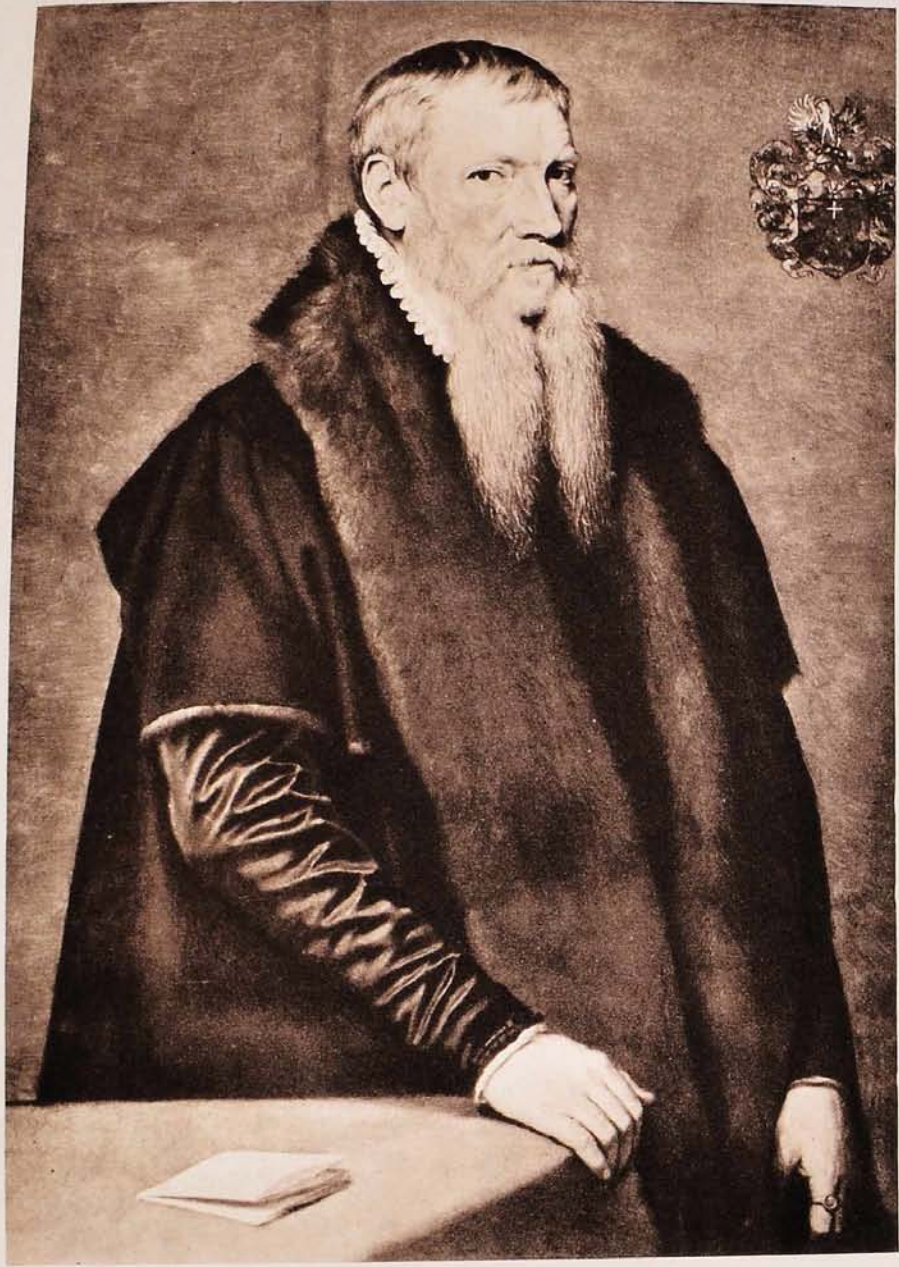
A. ISENBRANDT
THE MADONNA OF THE SEVEN SORROWS
Lent by the Cathedral of St. Sauveur, Bruges



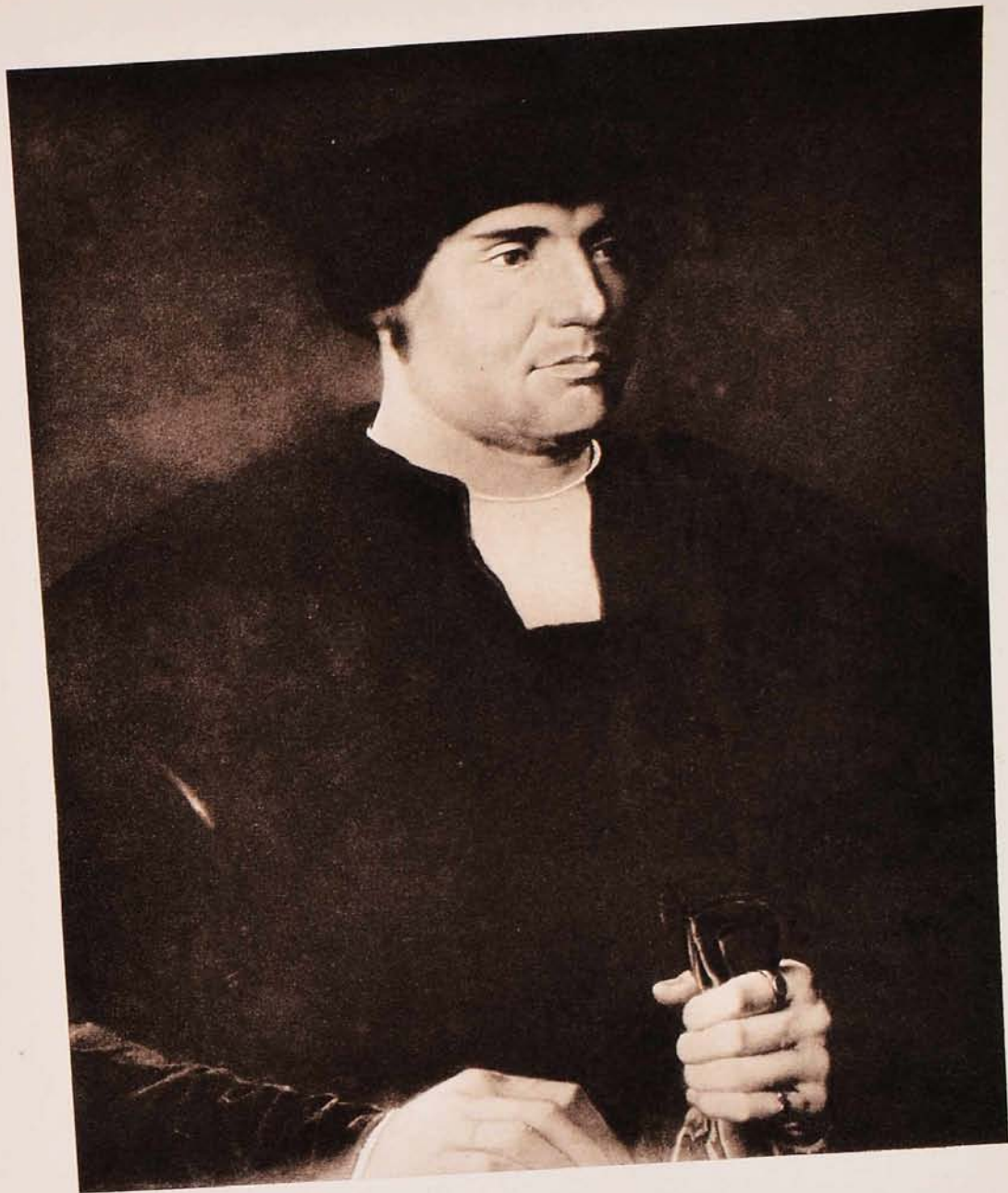
PIETER POURBUS
PORTRAIT OF JAN FERNAGUT
Lent by the Musée Communal, Bruges



PIETER POURBUS
PORTRAIT OF ADRIAENE FERNAGUT
Lent by the Musée Communal, Bruges



SIR ANTONIO MORO
PORTRAIT OF A MAN
Lent by Frank Sabin, Esq.



AMBROSIUS BENSON
PORTRAIT OF A MAN
Lent by the Musée Royal des Beaux Arts, Brussels



PIETER BRUEGHEL *The Elder*
STORM AT SEA
Lent by the Kunsthistorisches Museum, Vienna



PIETER BRUEGHEL *The Elder*
THE FALL OF ICARUS
Lent by the Musée Royal des Beaux Arts, Brussels



FRANS POURBUS *The Elder*
THE WEDDING OF THE PAINTER
HOEFNAGEL
Lent by the Musée Royal des Beaux Arts, Brussels



FRANS POURBUS *The Younger*
PORTRAIT OF MARTIN RUZÉ DE BEAULIEU
Lent by Frank Sabin, Esq.



SIR PETER PAUL RUBENS
THE MADONNA AND CHILD WITH DONORS
Lent by the Musée de Tours



SIR PETER PAUL RUBENS
THE ELEVATION OF THE CROSS

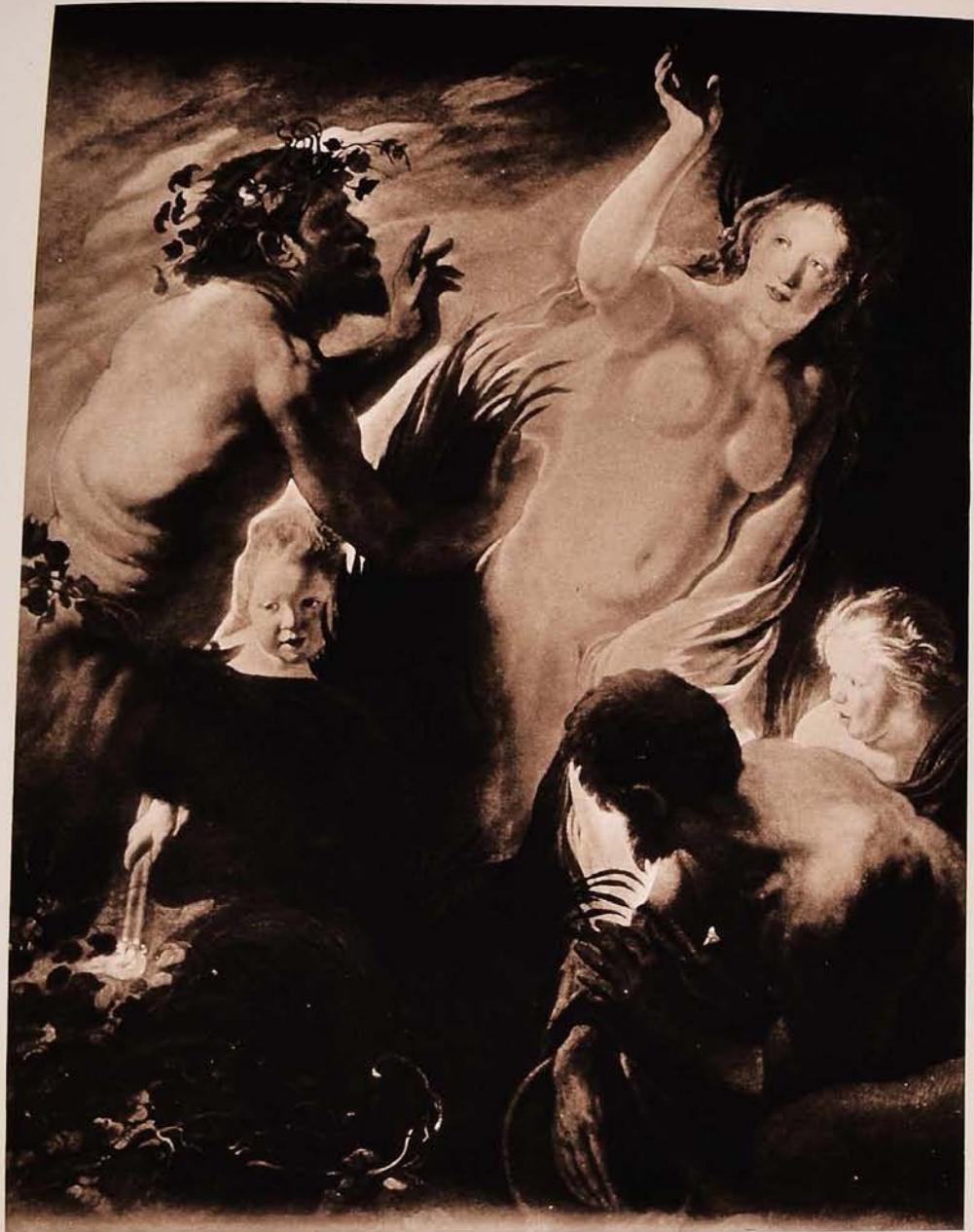
Lent by the Executors of the late Sir George Holford



SIR PETER PAUL RUBENS
THE MARTYRDOM OF ST. URSULA
Lent by the Musée Royal des Beaux Arts, Brussels



JACOB JORDAENS
THE BURGOMASTER OF DIEST AND HIS
WIFE
Lent by His Grace The Duke of Devonshire, K.G.



JACOB JORDAENS
PAN AND SYRINX
Lent by the Musée Royal des Beaux Arts, Brussels



JUSTUS SUSTERMANS
SUPPOSED PORTRAIT OF A MEDICI
PRINCESS

Lent by the Executors of the late Sir George Holford



JUSTUS SUSTERMANS
PORTRAIT OF A MAN
Lent by the Executors of the late Sir George Holford



SIR A. VAN DYCK
PORTRAITS OF THE EARL OF BRISTOL AND
THE EARL OF BEDFORD
Lent by the Earl Spencer



SIR A. VAN DYCK
PORTRAIT OF ABBÉ SCAGLIA
Lent by the Executors of the late Sir George Holford



ANTOINE JOSEPH WIERTZ
LES BOTTERESSES
Lent by the Musée Wiertz, Brussels



ANTOINE JOSEPH WIERTZ
THE PAINTER'S MOTHER
Lent by the Musée Wiertz, Brussels



BARON HENRI DE LEYS
THE ENTRANCE TO THE SYNAGOGUE OF
PRAGUE
Lent by the Musée Royal des Beaux Arts, Brussels



ALFRED STEVENS
THE LADY IN PINK
Lent by the Musée Royal des Beaux-Arts, Brussels



GUILLAUME VOGELS
SUNSET ON THE POND
Lent by the Musée Royal des Beaux Arts, Brussels



HIPPOLYTE BOULENGER
DINANT
Lent by the Musée Royal des Beaux Arts, Brussels



HENRI DE BRAEKELEER
THE MAN AT THE WINDOW
Lent by the Musée Royal des Beaux Arts, Brussels



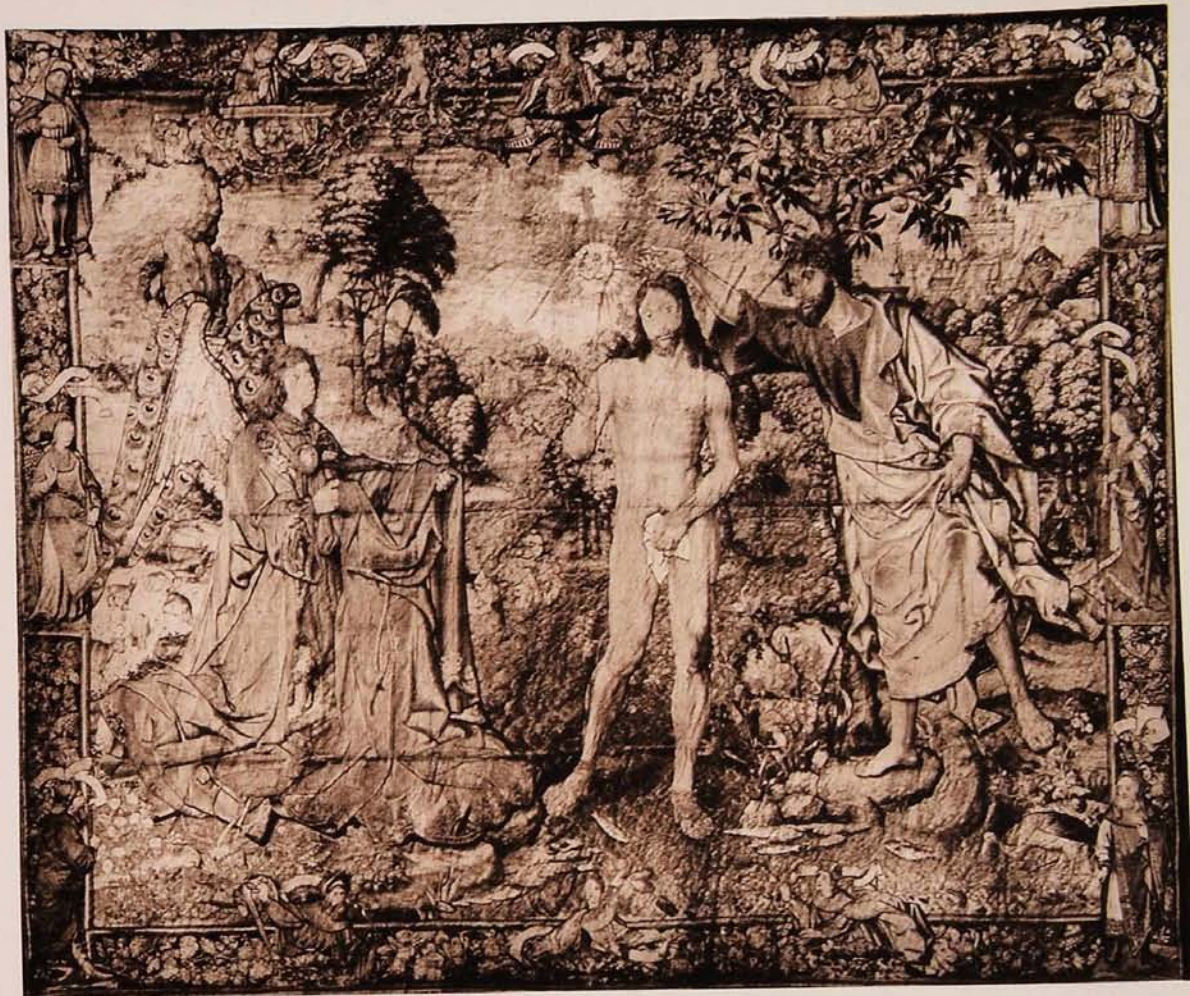
ALFRED JEAN VERWÉE
THE MOUTH OF THE SCHELDT
Lent by Musée Royal des Beaux Arts, Brussels



FLEMISH TAPESTRY
LATE XV CENTURY
THE BAPTISM OF CHRIST
Lent by the Austrian Government



FLEMISH TAPESTRY
LATE XV CENTURY
THE REST DURING THE FLIGHT INTO
EGYPT
Lent by Leopold Hirsch, Esq.



TAPESTRY. FIRST THIRD OF
XV CENTURY—BRUSSELS
THE BAPTISM OF CHRIST
*Lent by the Musées Royaux du Cinquantenaire,
Brussels*



BRUSSELS TAPESTRY END OF
XVII CENTURY
THE SEVEN VIRTUES—JUSTICE
Lent by The Austrian Government

BRUSSELS TAPESTRY END OF
XVII CENTURY
THE SEVEN VIRTUES—TEMPERANCE
Lent by the Austrian Government

A LIST OF THE PRINCIPAL
PAINTINGS IN THE FLEMISH
& BELGIAN EXHIBITION
AT BURLINGTON HOUSE, 1927
WITH COMMENTS COMPILED
FROM THE WORKS OF THE
MOST EMINENT AUTHORITIES

JEROME or HIERONYMUS BOSCH—*continued.*

106. Christ before Pilate.
Wood, 1 ft. 6½ in. × 1 ft. 2½ in. Lent by M. J. Goudstikker.
110. St. Jerome.
Wood, 2 ft. 6 in. × 2 ft. PHOTOGRAVURE PLATE, PAGE 91.
Lent by the Musée des Beaux Arts, Ghent.
111. The Temptation of St. Anthony.
Wood, 1 ft. 7½ in. × 1 ft. 3¼ in. "A particularly good example of his art." ROGER FRY, Burlington Magazine, March, 1927.
Lent by M. J. Goudstikker.
244. The Temptation of St. Anthony.
Wood, 1 ft. 5 in. × 1 ft. One of the numerous copies, on a smaller scale, of the original in the Ayuda Palace, Lisbon.
Lent anonymously.

ALBERT BOUTS.

Born about 1460. Died in 1549. The son of Dieric Bouts, of Haarlem.

87. The Head of Christ.
Wood, 1 ft. 4½ in. × 1 ft. Lent by M. Gustave d'Hondt.

DIERIC BOUTS.

Born about 1410 in Haarlem. Died 1475 at Louvain.

Of Dutch origin. Settled at Louvain as Painter-in-Ordinary to the town. Under the influence of Van der Weyden and Memlinc. Principal works in St. Peter's, Louvain; also at Bruges, Brussels, Berlin, etc.

"How clearly Bouts was indebted to Van der Weyden and Memlinc for types and faces we observe in the delicate features and graceful movement of females; but the feeling for tone which distinguishes Memlinc is hardly to be found in the ruddy uniformity of flesh dulled by leaden undertones and unrelieved by shadow, or in the richly-ornamented but deep dyed shades of vestments. Nor is Dieric technically up to the mark when he strives to conceal his workmanship under coloured glazes of viscous half transparency."

CROWE AND CAVALCASELLE, *Lives of Flemish Painters*, p. 329-330.

"His colouring, says M. Havard, is clear and brilliant . . . his draperies are of unusual softness and have none of the stiffness of fold which is peculiar to Jan Van Eyck and some of his pupils. His flesh tints are of a warm and vivid tone and his shadows remarkably transparent. But his merit is manifested especially in his picturesque and original manner of arranging his compositions. He is besides remarkable for the care and distinctness with which he treats the landscapes in the background of his pictures." COOK'S Handbook of the National Gallery.

57. The Madonna and Child.
Wood, 1 ft. 1 in. × 10 in. COLOUR PLATE, PAGE 19.
Lent by Mrs. Gutekunst.
- "Ausgezeichnet, dem Hauptmeister sehr nahestehend."
FRIEDLAENDER, *Alt-Niederl. Malerei*, Vol. III., p. 125.
- "Shows at its highest the perfection of Flemish craftsmanship, but it falls far short of Memlinc in its lack of pictorial coherence." ROGER FRY, *Burlington Magazine*, CCLXXXVII., Vol. L., p. 68.
82. Moses and the Burning Bush; Gideon and the Fleece.
Wood, 2 ft. 5¼ in. × 1 ft. 3½ in. Lent by Leopold Hirsch, Esq.
- "Originally two wings of a triptych, the centre panel of which was presumably a Madonna. A good and perfectly preserved piece of the master's middle period (about 1440)."
FRIEDLAENDER, *Alt-Niederl. Malerei*, Vol. III., p. 114.
127. The Virgin and Child.
Wood, 1 ft. 1½ in. × 1 ft. 9 in. Lent by M. de Munter.
- 39^a 39^b. Christ bearing His Cross and The Resurrection.
Wood, 4 ft. 7 in. × 1 ft. 7 in. each. Lent by M. J. Fievez.
63. The Madonna and Child.
Wood, 11½ in. × 8 in. Lent by Sir Robert Abdy, Bt.
68. St. Luke Painting the Virgin.
Wood, 3 ft. 7 in. × 2 ft. 10 in. Lent by Lord Penrhyn.

ADRIAN BROUWER.

Born at Oudenarde in 1605. Died in 1638.

Studied under Frans Hals at Haarlem, stayed at Amsterdam and settled in Antwerp, where he died. Hals is said to have ill-treated and starved him. He led an eccentric and dissipated life, but was nevertheless a cultured man and a painter whose exceptional merits were recognised by Rubens. Genuine works are comparatively rare, but examples in all the great European galleries.

290. Landscape.

10 in. × 6 $\frac{3}{4}$ in.

Lent by the Musée du Louvre.

"Brouwer has steadily gained in reputation. He is well seen here in two or three examples. The most striking is the exquisite little landscape recently acquired by the Louvre."

ROGER FRY, Burlington Magazine, March, 1927.

Formerly in the Warneck Collection.

291. Boors Drinking and Smoking.

1 ft. 6 in. × 1 ft. 2 in.

Lent by Col. Michael Friedsam.

"Another masterpiece."

ROGER FRY, Burlington Magazine, March, 1927.

Formerly in the Baron Steengracht Collection (The Hague).

292. A Tavern Scene.

1 ft. 7 in. × 2 ft. 6 in.

Lent by Sir Hickman Bacon, Bart.

294. Boors Playing Cards.

1 ft. 6 in. × 1 ft. 2 $\frac{1}{4}$ in.

Lent by M. S. Del Monte, Brussels.

319. Landscape.

3 ft. 3 in. × 5 ft.

Lent by J. S. Maynard, Esq.

"Perhaps the most surprising of all landscapes seen here is the large landscape (319). One does not know Brouwer on this scale and one is surprised to see how grandly he can develop a large composition out of most ordinary and familiar stuff of Dutch landscape. . . . All the same I am bound to admit that the picture is more impressive than satisfactory."

ROGER FRY, Burlington Magazine, March, 1927.

JAN BRUEGEL THE ELDER.

Born 1568 at Brussels. Died 1625 at Antwerp.

He was the son of Pieter Bruegel the Elder, and pupil of P. Goetkint. Studied for three years in Italy (1593-1596). He was known on account of his dandyism as "Velvet" Bruegel, also as "Flower" Bruegel. Pictures of his, distinguished by careful detail and smooth finish, are numerous. He was employed by Rubens to paint landscapes and flowers in his pictures, and he also collaborated in this manner with Rottenhammer, Van Balen and others.

241. Entering the Ark.

Copper, 10 in. × 1 ft. 3 in.

Lent by the Duke of Wellington, K.G.

From the Infanta's Dining Room in the Royal Spanish Collection. *Captured at Vitoria 1813.*

297. Nymphs Bringing Offerings to Venus.

Wood, 2 ft. × 3 ft. 9 in.

Lent by the Art Gallery, Glasgow.

JAN BRUEGEL THE ELDER & FRANS FRANCKEN II.

Frans Francken II. Son of Frans Francken I.

Born 1581. Died 1642.

Francken is the best known of this large family of painters, partly owing to his pleasing manner but also on account of his large output. Pictures of his to be seen in most collections—nearly all small in size.

238. Madonna and Child within a Garland of Flowers.

Wood, 2 ft. × 1 ft. 6 in.

Lent by Dr. G. Hulin de Loo.

JAN BRUEGEL THE YOUNGER.

Born 1601. Died about 1667 at Antwerp.

Son, pupil and imitator of his father, Jan.

233. The Adoration of the Magi.

Wood, 1 ft. 4 in. × 1 ft. 10 in.

Lent by Lord Trevor.

305. River Landscape.

Copper, 7½ in. × 11 in.

Lent by M. J. Fievez.

PIETER BRUEGEL THE ELDER (Peasant Bruegel).

Born about 1525 at Bruegel near Breda. Died in Brussels, 1569.

Principal works in Vienna, Brussels, Madrid, Florence, Munich, etc.

224. The Bird Trap.

Wood, 1 ft. 2¼ in. × 1 ft. 10 in.

Signed and dated 1565.

COLOUR PLATE, PAGE 59,

Lent by M.D.

See the special article by Dr. Friedlaender on pp. 56-60.

"As a clear-sighted and precise observation of an effect it is marvellous. For all the deliberate and anxious efforts which the landscapists of the XIXth century put into the exact determination of such effects it would be hard to find in their work a more complete or more precise reading."

ROGER FRY, *Burlington Magazine*, March, 1927.

"It is quite true that there were two pictures at Burlington House in which such authentic craquelures occurred in parts and which were none the less to all intents and purposes forgeries. But in those cases the method of procedure, though highly ingenious, became obvious on a close examination. The method in both these pictures—*The Mystic Marriage of St. Catherine* (Cat. 86) given to the master of the Baroncelli Portraits, and *The Bird Trap* (224) given to Bruegel the Elder—which I can well believe came from the same workshop—was to take some old picture of no value, but with genuine craquelures all over, and, taking away or rubbing down most of the paint, to paint on this a more important and a more desirable composition in the style of some considerable master. . . . I have every reason to admit that this was very cleverly done, since I myself was taken in at first and even published it in the *Burlington Magazine*."

ROGER FRY, *Burlington Magazine*, May, 1927.

Professor A. P. LAURIE'S letter to the Editor of *The Times*, September 13th, 1927 :—

Sir,—Shortly after the Exhibition of Flemish pictures in London I wrote to you criticizing some of the statements made by Mr. Roger Fry in an article in the *Burlington Magazine*, the most important of which was that he had come to the conclusion that a picture entitled "The Bird Trap," and with a signature of the elder Brueghel, was a forgery. As this picture had been lent for exhibition in London by a private owner and had been one of the pictures selected by the Continental Expert Committee, which took the greatest care in choosing the pictures for the London Exhibition, a committee including among its members Mr. Hulin de Loo, who is the great authority on the pictures by Brueghel, Mr. Fry's statement was a somewhat serious one. I therefore, at the same time as I wrote to you, put myself into communication with M. Lambotte, Ministère des Sciences et des Arts, Brussels, and, owing to his courtesy and the courtesy of the owner of the picture, I have now been able to submit the picture to a careful microscopic examination.

The result of the examination has been to show that Mr. Roger Fry was mistaken, and therefore the incident can now be regarded as closed. At the same time, the whole discussion and the resulting inquiry which I have made have raised certain questions which are of interest to collectors and which, therefore, with your permission, I propose to say something about.

The early Flemish pictures are painted on panel, the panel first having been prepared with a coating of gesso, a mixture of whitening or gypsum with glue. Upon this the paint is laid. During the passage of time a crackle appears on these pictures, usually rectangular in pattern, which is apparently due to a shrinkage not only of the layer of oil paint, but of the upper surface of the gesso itself. We find this crackle distributed over the whole of the thinner painting of the picture, and differing in appearance from the cracks which are seen in an oil picture painted on canvas.

Mr. Fry had stated that he noticed in this particular picture that where the oil paint had been put on more thickly there was no crackle visible, and he came to the conclusion that an old panel, covered with crackle, had been taken, the paint removed, and a new painting done on the top of the old crackle, the result being that the crackle was obliterated where the new paint had been laid. A more careful examination of pictures belonging to this period would have shown him that where the

PIETER BRUEGEL THE ELDER—*continued.*

old paint is laid on thickly there is often no crackle visible to the eye, a crackle on the thinner painting apparently coming to an abrupt end where the thicker oil paint is laid. Examination through a powerful hand lens will sometimes, but not always, reveal the crackle passing a little way into the thicker oil paint. Examination under a microscope shows that in some cases the crackle is absent through large areas of the thicker oil paint; that it is often replaced by a thinner and quite different crackle, and that very often the cracks which are visible to the eye in the thinner painting pass directly into the thicker painting, but are so fine that it takes the microscope to reveal them. The explanation seems to be that, as the crackle originates on the surface of the gesso itself, it is running under the thicker oil paint, and owing to the greater elasticity of the thicker layer either does not penetrate through it all or only produces a very fine crack.

The painting under discussion consists of very thin painting on the sky, the ice, and the snow, the trees and the figures being laid on with very much thicker paint with an abrupt margin, and to the eye the crackle disappears completely on the margin between the thin and the thicker painting, but under the microscope the same cracks can be traced passing through the thin into the thicker painting, thus disposing of Mr. Fry's conclusion that the thicker painting belongs to a much later period. In the case of this particular picture one slight repair has been done in the middle of the ice and two or three slight repairs have also been carried out on the sky, and the microscope at once reveals the bridging of the finer cracks by the new paint although the repairs have been done with such care as not to fill up the coarser cracks visible to the eye. It is, therefore, quite easy by means of the microscope to distinguish between actual repainting on a crackle picture and an apparent repainting due to the apparent conclusion of the crackle where the thicker paint begins.

The history of this picture is of interest. Several versions of it are in existence, and it is well known that Peter Brueghel made many copies of his father's pictures. When first purchased by Dr. Delporte, he informs me, a considerable amount of repainting had been done, and on the removal of this repainting, among other things, the characteristic signature of the elder Brueghel and the date were revealed. A microscopic examination reveals that the signature is full of cracks which are continuous with the other cracks round it and therefore belongs to the same date as the picture.

To refer to one other matter, I gathered from Mr. Roger Fry's article that he doubted the possibility of a forger producing a convincing crackle. I have carried out many experiments upon this and, though only putting forward a humble claim as a mere amateur in the forgery of early Flemish pictures, have found no difficulty in producing a crackle, and even in imitating a crackle in any given picture.

I am, etc.,

A. P. LAURIE.

227. The Fall of Icarus.

PHOTOGRAVURE PLATE, PAGE 109.

Canvas, 2 ft. 4½ in. × 3 ft. 8 in.

Lent by the Musée des Beaux Arts, Brussels.

This picture owes its discovery to a mere accident. It was brought in a dirty and dilapidated condition to Mr. Max Rothschild without a frame and offered him for a few pounds, the vendor being unable to say more than that he bought it with some other pictures. M. Rothschild recognised it as a good painting but was not able to identify it. It was bought by the Musée authorities for £200.

"This picture stands alone in the existing *œuvre* of Bruegel since here, for once, he is deliberately poetical."

ROGER FRY, Burlington Magazine, March, 1927.

228. Robbing the Bird's Nest.

Wood, 2 ft. × 2 ft. 3 in.

Lent by the Kunsthistorisches Museum, Vienna.

"It shows him, as what he assuredly was—one of the most vivid authentic and happily inspired of illustrators."

ROGER FRY, Burlington Magazine, March, 1927.

230. Storm at Sea.

PHOTOGRAVURE PLATE, PAGE 108.

Wood, 2 ft. 2 in. × 3 ft. 2 in.

Lent by the Kunsthistorisches Museum, Vienna.

236. The Parable of the Blind Men.

Wood 1 ft. 7 in. × 2 ft. 1 in.

Lent by M. Pelgrims.

SCHOOL OF BRUEGEL.

229. The Parable of the Blind Men.

Canvas, 2 ft. 2½ in. × 4 ft. 9 in.

Lent by Mlle. Respinger.

PIETER BRUEGEL THE YOUNGER.

Born 1564 in Brussels. Died 1638 at Antwerp.

Pieter Bruegel the younger, called "Hell Bruegel."

As a painter much inferior to his father—Pieter Bruegel the elder.

Wood, 1 ft. 4 in. × 1 ft. 10 in.

Lent by The Lord Trevor.

ROBERT CAMPIN (Master of Flémalle).

Born 1375. In about 1406 settled at Tournai. Died 1444.

Master of Roger Van der Weyden and Jacques Daret.

"He made many designs for tapestry and seems to have been charged with the designing of all municipal art work of whatever kind."
WEALE, Burlington Magazine, Vol. XI.

18. God the Father manifesting the Dead Christ.

Wood, 4ft. 2 in. × 3 ft.

Lent by the Musée de Louvain.

Compare Colijn de Coter, The Trinity, No. 96.

SCHOOL OF ROBERT CAMPIN.

24. Piétà: Christ dead, with Two Angels.

PHOTOGRAVURE PLATE, PAGE 73.

Wood, 1 ft. 3 in. × 10 $\frac{1}{2}$ in.

Lent by the Musée des Beaux Art, Ghent.

PIETER CLAEYS (or CLAEISSINS) THE YOUNGER.

Pieter Claeissins II, the second son of Pieter Claeis or Claeissins the elder, of Bruges. Admitted Free Master into the Guild in 1570. He died in 1623. Painter of decorations, triumphal arches, of topographical views, besides painting a large number of religious subjects. Pictures of his in Museum, Bruges; Notre Dame, Bruges; S^t. Walburg, Bruges.

210. A Girl, Reading.

Wood, 1 ft. 4 $\frac{1}{2}$ in. × 1 ft. 1 $\frac{1}{2}$ in.

Lent by The Lady Desborough.

"A S^t. Mary Magdalene reading, dated 1602, is now in the collection of Lady Cowper, at Panshanger."
WEALE, Burlington Magazine, 1911, Vol. XIX., p. 203.

CORNELIS VAN CLEVE ("Sotto" Cleve.)

Painter in Antwerp, son of Joos Van Cleef. About his life and activities we know nothing. . . . C. Hulin identifies him with "Sotte Cleef."

THIEME'S Lexikon.

255. The Madonna and Child.

Wood, 2 ft. 5 $\frac{3}{4}$ in. × 2 ft. 1 in.

Lent by M. J. Goudstikker.

PETRUS CHRISTUS.

Born at Baerle near Ghent in about 1410. Died 1472.

Principal works: Amsterdam, Brussels, Madrid, Kopenhagen, New York, etc.

"He purchased the right of citizenship at Bruges in 1444—that is four years after the death of Jan Van Eyck. He cannot, therefore, have been a pupil of that master as has often been surmised."
Cook's Handbook of the National Gallery, p. 726.

"This portrait of Edward Grimston (see under) shows the connection with Jan Van Eyck's art clearly, whilst in his later works he becomes dry and pedantic."
THIEME'S Lexikon.

"One artist alone is present to us as a disciple of John Van Eyck and that is Petrus Christus, who imitates his teacher in technical treatment, and a certain partiality for deep tone in flesh and in dress"

"Petrus Christus was no worthy follower of Hubert Van Eyck, whose grandeur and simplicity were beyond his comprehension; he was inferior to John Van Eyck as a draughtsman and a colourist, yet as a portrait painter he excelled Hard outlines and superabundant drapery are as characteristic of his style as deep-toned and brown-coloured flesh tints; and his pictures in their adumbrations are an exact contrast to the clear ones of Van der Weyden."

CROWE AND CAVALCASELLE, *Lives of Flemish Painters*, p. 138.

13. Portrait of Edward Grimston.

Wood, 1 ft. 1½ in. × 9¼ in.

Lent by the Earl of Verulam.

This picture was exhibited in 1863 to the Society of Antiquaries, together with a document referring to the sitter, by William J. Thoms, F.S.A., who addressed the following letter to the Secretary of the Society:—

40, ST. GEORGE'S SQUARE,

17th June, 1863.

My Dear Sir,

I am enabled by the kindness of the Earl of Verulam to exhibit to the Society the original of a document of some interest in the commercial history of this country.

It is the instructions given by Henry the Sixth, on the 28th May, in the 27th year of his reign, that is in 1449, to Edward Grimston (the ancestor of the noble Earl to whom the document now belongs) and others, whom he sends as Ambassadors to treat with the Ambassadors of the Duchess of Burgundy, respecting certain infringements of the Treaty lately concluded between the King and the Duchess, and on matters connected with the trade and commerce of the two countries.

But the Society will probably consider of yet brighter interest the contemporary Portrait of Edward Grimston, which Lord Verulam has kindly brought up from Gorbambury for the purpose of it being exhibited before the Society.

It was painted in 1446 and is therefore one of our earliest dated English portraits, and is by an artist (Petrus Christus) whose name is preserved on the back of the panel (*sic*), but of whom little seems to be known. I hope, however, Mr. Scharf, whose acquaintance with works of art is far more extensive than mine, may be able to furnish some particulars respecting him.

Believe me, my dear Sir,

Yours very truly,

WILLIAM J. THOMS.

Sir George Scharf, Director of the Portrait Gallery, sent Mr. Thoms a long letter from which the following quotations are still of interest:—

"This picture is one among the very few known examples of early English portraiture produced by artists of decided eminence. In some respects it stands alone in English portraiture, being a solitary instance, for the fifteenth century, of a picture having the date, the name of the painter, and the person represented equally well defined. The dated signature of Petrus Christus, combined with the shield of Grimston at the back, clearly establish this fact.

There can be no doubt about the identity of the painter or the person represented in the precious little picture. . . . The inscription on the back reads *Petrus Xpi me fecit An. 1446*. It is preceded by the peculiar device of a heart transfixd by an instrument like a windlass."

14. St. Jerome.

COLOUR PLATE, PAGE 21.

Wood, 8 in. × 5½ in.

Lent by the Institute of Fine Arts, Detroit, U.S.A.

"The little St. Jerome said to be based on a lost Van Eyck, but declaring none the less Christus's conception of Van Eyck's vision. The St. Jerome gives us the type for several of Antonello's compositions."

ROGER FRY, *Burlington Magazine*, February, 1927.

15. Portrait of a Man.

PHOTOGRAPHURE PLATE, PAGE 83.

1 ft. 6 in. × 1 ft. 1 in. Lent by the Executors of the late Sir George Holford, K.C.V.O.

"The Holford panel is so like a portrait by Antonello da Messina as to be almost mistakable for one. Indeed, there can be little doubt that it was through some close contact between the two artists—they were both in Milan at the same time—that the Flemish technique of art painting was introduced into Italy."

ROGER FRY, *Burlington Magazine*, February, 1927.

PETRUS CHRISTUS—*continued.*

16. Portrait of a Carthusian (?).
Wood, 11½ in. × 8 in. Lent Anonymously.
"Formerly in the possession of the Viceroy of Mallorca, Don Ramon de Crus, now in that of the Marquis de Dos Aguas at Valencia. Signed and dated 1466. The original, unknown to me, appears to be an excellent work of Pieter, very like the portrait of Grymeston (see No. 13) which bears the same date."
FRIEDLAENDER, *Alt-Niederl., Malerei*, Vol. I, p. 145.
Shows "how genuine, how original and how isolated Petrus Christus was."
ROGER FRY, *Burlington Magazine*, February, 1927.
17. The Nativity.
1 ft. 4 × 11 in. Lent by Henry Goldman, Esq.
"Well preserved, except for some spaces in the figure of the Virgin. Composition very similar to the composition of the Berlin picture of 1452. With its greater contrast of lights and darks this picture has more unity and deeper feeling than the Berlin one."
FRIEDLAENDER, *Alt-Niederl. Malerei*, Vol. I, p. 151.
"This picture tempts one to what may seem a rash speculation. It increases the suspicion which I have long had, that somewhere Piero della Francesca also may have met Christus in Italy and studied his pictures there."
ROGER FRY, *Burlington Magazine*, February, 1927.

JOOS VAN CLEEVE.

Joos Van der Beke, called Van Cleeve. 1511 in Antwerp, where he died 1540. Follower of Metsys. Identified as "The Master of the Death of Mary" as which the author of his principal work, "The Death of Mary," in Cologne and Munich, was formerly known.

124. Portrait of a Young Man.
Wood, arched, 8 in. × 5 in. Inscribed on frame "Et Mach Ghesceien."
Lent by Henry Oppenheimer, Esq.
212. The Madonna.
Wood, 2 ft. 1 in. × 1 ft. 7 in. Lent by M. de Munter.
218. The Madonna and Child.
Canvas, mounted on panel. Lent by the Fitzwilliam Museum, Cambridge.
166. Portrait of Eleanora of Austria. (Eleanora of Austria—Sister of Charles V. and Wife of Francis I.)
Wood, 9½ in. × 7½ in. Lent by C. S. Gulbenkian, Esq.
"Many portraits of Eleanora of Austria are founded upon the original painting by Joos Van Cleeve in the Vienna Museum and the replica at Hampton Court."
Official Catalogue.
254. Portrait of a Man.
Wood, 2 ft. 9 in. × 2 ft. 2 in. Lent by M. J. Fievez.
256. Portrait of a Lady.
Wood, 2 ft. 9 in. × 2 ft. 2 in. (Companion Picture.) Lent by M. J. Fievez.

COLIJN DE COTER.

Flourished second half of the XV century. Pupil or follower of Roger Van der Weyden.

"For the development of the monumental style of painting in the Netherlands he deserves a higher place than has hitherto been conceded to him. A reconstruction of his altar pieces would alone go to prove that they were amongst the greatest, even in size, that had been painted in Brabant. He is quite free from Italian influences.

The most important link between Bouts, Roger Van der Weyden, the Maitre de Flémalle on the one hand and the great art of the Antwerp painter, Quentin Massys." THIEME'S Lexikon.

COLIJN DE COTER—*continued.*

96. The Trinity.
Wood, 6 ft. × 3 ft. 8 in. Lent by the Musée du Louvre, Paris.
Compare with Robert Campin, picture No. 18.
97. The Three Marys Mourning.
Wood, 6 ft. 2 in. × 1 ft. 1 in. Lent by the Musée du Louvre, Paris.
126. St. Romold taking Leave of the Pope.
Wood, 3 ft. 8 in. × 2 ft. 5 in. Lent by the Cathedral of St. Rombaut, Malines.
130. The Baptism of Libertus, Lord of Malines, by St. Romold.
Wood, 3 ft. 8 in. × 2 ft. 7 in. Lent by the Cathedral of St. Rombaut, Malines.
"Two of a series of twenty-five scenes of the life of St. Romold. Still existing in the Church of St. Rombaut at Malines." Official Catalogue.

GONZALES COQUES.

Born at Antwerp in 1618. Died 1684.

Studied under the younger Pieter Bruegel and under the elder David Ryckaert; painter of Genre subjects, and of elegant, harmoniously-coloured portraits in emulation of Van Dyck, but on a small scale. "Van Dycks seen through the wrong side of the Glass." Pictures of his are rare, but many of them in England, and also represented in Berlin, Brussels, the Hague, Kassel, etc.

296. A Lady and Gentleman on Horseback.
Wood, 1 ft. 6 $\frac{7}{8}$ in. × 1 ft. 2 $\frac{1}{8}$ in. Lent by the Earl of Northbrook.
"This picture is painted in Coques' best manner, based on the study of Pieter Bruegel and of Anthony Van Dyck. There is much character in the heads; the figures are elegant and refined; the execution of the details careful, without undue prominence being given to them.
Given by the Queen of the Netherlands to the Prince of Orange in 1817 as a birthday present." WEALE AND RICHTER, 42.
318. A Picture Gallery in Antwerp.
Canvas, 2 ft. 6 in. × 3 ft. 8 in. Lent by H.M. The King, from Windsor Castle.
312. The Family of a Musician.
1 ft. 4 $\frac{1}{4}$ in. × 1 ft. 9 $\frac{1}{2}$ in. Lent by Fritz Lugt, Esq.
"MR. LABOUCHERE'S COLLECTION. This picture shows the comfortable circumstances of a family of the wealthier classes. The painter has here united with his usual freedom a clearness and transparency that approaches to Rubens." WAAGEN, Vol. II, p. 421.
310. Portrait Group of a Dutch Family.
Canvas, 3 ft. 10 in. × 5 ft. 6 in. Lent by Lord Penrhyn.
"The landscape is probably by Jan. Wildens." Official Catalogue.
308. Portrait of a Woman.
1 ft. 1 $\frac{1}{2}$ in. × 10 $\frac{1}{2}$ in. Lent by the Musée de Lyon.

JACQUES DARET.

Born about 1404. Died after 1468.

"Jacques Daret was, together with Roger Van der Weyden, a pupil and assistant of Robert Campin. He designed cartoons for tapestries in Arras and also painted an altar piece for the Abbot of St. Vaast in five panels, of which the painting mentioned hereunder formed part. Collaborated with Hugo Van der Goes in the "Entremetz" arranged in honour of Charles the Rash in 1468." CROWE AND CAVALCASELLE, Lives of Flemish Painters.

21. The Presentation in the Temple.

Wood, 1 ft. 10½ in. × 1 ft. 8½ in.

Lent by Edward Tuck, Esq.

The architecture of the Chapel in the Presentation in the Temple is uncertain.

"In his manner Daret is a master of the new generation; but his structure is unstable—the language of form, the draughtsmanship, characterisation and the painting of drapery all are slack, empty, hesitating." FRIEDLAENDER, *Alt-Niederl. Malerei*, Roger Van der Weyden, p. 60.

GERARD DAVID.

Born at Ouwater about 1450/60. Died in Bruges 1523.

Influenced by Memlinc.

Principal work: Madonna with Saints and Angels in Rouen, other pictures in Bruges, Brussels, Paris, Munich and Petrograd.

"It would be difficult to find a painter of the Flemish School whose panels are more remarkable for gloss and polish or one who spends more time in blending colours to a grainless and spotless surface. What characterises his compositions is symmetrical distribution, realism, and burnished flesh tint; forms of a staid unimpassioned type, of curt proportion and imperfect contour. In the sheen of vestments, or in gaudy juxtaposition which jar upon the eye, we miss the delicate fibre of the true colourist; and still there is brilliance and lustre to attract and please us."

CROWE AND CAVALCASELLE, *Lives of Flemish Painters*, p. 301.

"David is the last great Bruges artist. In the placing of the figures in their environment he far exceeds his predecessors. In the orchestration of colour he is often very adventurous, but his peculiarly Dutch colour sense is always of great refinement."

THIEME'S *Lexikon*.

92. The Genealogy of the Virgin.

Wood, 2 ft. 10½ in. × 2 ft. 3½ in.

PHOTOGRAVURE PLATE, PAGE 92.

Lent by the Musée de Lyon.

93. Descent from the Cross.

Wood, 1 ft. 2½ in. × 10½ in.

Lent by M. Laurent Meeus.

95. TRIPTYCH.

Centre panel: Christ Nailed to the Cross.

COLOUR PLATE, PAGE 39.

Wood, 18½ in. × 36¾ in.

Lent by the National Gallery.

Left wing: The Judges Watching the Executions.

COLOUR PLATE, PAGE 41.

Wood, 20 in. × 17 in.

Lent by the Musée Royal des Beaux Arts, Antwerp.

Right wing: The Holy Women and St. John.

COLOUR PLATE, PAGE 41.

Wood, 18½ in. × 17½ in.

Lent by the Musée Royal des Beaux Arts, Antwerp.

The subject is taken, according to Freiherr von Bodenhausen, from the meditations of Bonaventura:

"Some, however, believe that He was not fixed upon the cross in this manner (*i.e.*, on an upright cross). The cross, on the contrary, was laid upon the ground, and they lifted Him upon it, and then fixed the cross to the ground. Take note how contemptuously they seized Him, as if He were a common criminal, and how in their fury they throw Him upon the cross, seize His arms and drag them by main force until they are stretched upon the cross and fastened. And very similarly they handled His legs, which they stretched as far as ever they could."

"The connection of this description with our picture," continues Bodenhausen, "is evident. Especially the executioners have not been forgotten; they are seen forcibly stretching the legs, whilst the same procedure with the arms has already taken place. The subject of the left wing is clearly shown: the command of the captain. The second figure on horseback already holds the inscription which is to be fixed to the cross. The pointing finger rests upon a clearly written N, in front of which a J may be deciphered, whilst in the next letters only the J at the end is still visible. The other wing represents—again in accordance with Bonaventura—the witnesses, Mary, John, the Magdalen, and the sisters of Mary. The connection with the other types of David is convincing. . .

The colour shows clear relations to other early pictures of this painter. . . . and the colours in connection with the facial types clearly suggest that David is the author of these panels."

V. BODENHAUSEN, *Gerard David*.

GERARD DAVID—*continued.*

98. Adoration of the Magi. COLOUR PLATE, PAGE 45.
Wood, 2 ft. 7 in. × 2 ft. 2 in. Lent by the Musée Royal des Beaux Arts, Brussels.
- 99, 100. The Legends of St. Nicholas of Bari and St. Anthony of Padua.
Wood, Lent by A. Thomas Lloyd, Esq.
A series of six panels—once composed as a shrine—representing:—THE BIRTH OF ST. NICHOLAS—HE BESTOWS A DOWRY ON THE THREE DAUGHTERS OF A NOBLEMAN—HE RESTORES THE THREE DISMEMBERED CHILDREN TO LIFE—ST. ANTHONY COMPELS THE MULE OF THE HERETIC BOVADILLA TO KNEEL BEFORE THE HOLY EUCHARIST—HE RESTORES TO LIFE A CHILD WHO HAD BEEN DROWNED—HE PREACHES TO THE FISHES.
102. The Virgin and Child. COLOUR PLATE, PAGE 47.
Wood, arched, 6½ in. × 5 in. Lent by Mrs. Otto Kahn.
103. A Diptych: Christ Blessing His Mother; and The Infant Jesus between two Angels.
Wood, arched, 4½ in. × 3½ in. Lent by M. Van Gelder.
104. The Madonna and Child. COLOUR PLATE, PAGE 43.
Wood, 1 ft. 8 in. × 1 ft. 5 in. Lent by Frank Stoop, Esq.
Formerly abscribed to Adriaen Isenbrandt.

ATTRIBUTED TO GERARD DAVID.

128. Departure of a Saint.
Wood, 1 ft. 10½ in. × 1 ft. 4 in. Lent by the Duke of Devonshire, K.G.
MABUSE: "St. Ursula about to enter a vessel, taking leave of her parents, the King and Queen of England. An inferior work of his earlier Netherlandish manner." WAAGEN, Vol. III, p. 348.
"The Departure of a Saint has been so much repainted that it is difficult to judge it. Waagen assigned it to the early, or Flemish, period of Mabuse. To me, on the contrary, the type of the heads and the stiffness in the arrangements and attitudes of the figures recall Gheerardt David."
S. ARTHUR STRONG, *Critical Studies and Fragments*, p. 87.

JAN DE COCK.

Living about 1475 and 1526.

- Of Antwerp. Apprenticed to Joos de Momper.
Wood, 1 ft. 10 in. × 1 ft. 5 in. Lent by M. J. Goudstikker.
108. The Temptation of St. Anthony.

VAN DYCK.

Born in Antwerp in 1599. Died in London, 1641.

Anthony Van Dyck, knighted by Charles I, and known in England as Sir Anthony Van Dyck. Pupil of Hendrik Van Balen. Assistant of Rubens. Went to Italy (1623 to 1627). Painted religious subjects, but mostly portraits. Three clearly distinguishable periods, the Antwerp, the Italian, the English. His art eventually declined in England, where the elegance of his portraiture became exaggerated, and his drawing superficial.

Principal pictures of his in nearly all European Public Galleries and in many English and American private Collections.

"Il y a plus de sentimentalité toujours, et quelquefois plus de sentiment profond dans le fin Van Dyck que dans le grand Rubens; encore en est on bien certain? C'est une affaire de nuance et de tempérament. Tous les fils ont, comme Van Dyck, un trait féminin qui s'ajoute aux traits du père. C'est par là que le trait patronymique s'embellit quelquefois, s'attendrit, s'altère et diminue. Entre ces deux âmes, si inégales d'ailleurs, il y a comme une influence de la femme; il y a d'abord et pour ainsi dire une différence de sexe. Van Dyck allonge les statures que Rubens faisait trop

VAN DYCK—*continued.*

épaisses: il met moins de muscles, de reliefs, d'os et de sang. Il est moins turbulent, jamais brutal; ses expressions sont moins grosses; il rit peu, s'attendrit souvent, mais ne connaît pas le fort sanglot des hommes violents. Il ne crie jamais. Il corrige beaucoup des âpretés de son maître; ils est aisé, parce que le talent chez lui est prodigieusement naturel et facile; il est libre, alerte, mais ne s'emporte pas.

Morceaux pour morceaux, il y en a qu'il dessinerait mieux que son maître Il est retenu, plus policé. Il est plus raffiné." FROMENTIN, *Les Maîtres d'Autrefois*.

133. Portrait of the Abbé Scaglia. PHOTOGRAVURE PLATE, PAGE 120.
Canvas, 6 ft. 8 in. × 3 ft. 9 in. Lent by the Exors. of the late Sir George Holford, K.C.V.O.
(Painted for the Church of the Récollets at Antwerp in 1634.)
131. Portraits of the Earl of Bristol and the Earl of Bedford. PHOTOGRAVURE PLATE, PAGE 119.
Canvas, 8 ft. 3 in. by 5 ft. 2 in. Lent by the Earl Spencer.
"Van Dyck. 2. George Digby, second Earl of Bristol, and William, first Duke of Bedford, both as youths; whole length figures, the size of life. The first, with fair hair, dressed in black silk, rests with one arm on the pedestal of a column; the other, in a rich red dress, rests his right hand on his hip. This masterly picture is not only the finest of all those by Van Dyck at Althorp, but one of the best specimens of his elegant class of works, representing persons of distinction."
WAAGEN, Vol. III, p. 458.
"This example of the art would of itself have been sufficient to have immortalized the painter."
SMITH, *Catalogue Raisonné*, Vol. III, p. 143.
136. The Three Eldest Children of Charles I.
Canvas, 4 ft. 5 in. × 5 ft. Lent by H.M. the King, from Windsor Castle.
137. Portrait of Lord John and Lord Bernard Stuart.
Canvas, 7 ft. 9 in. × 4 ft. 9 in. Lent by the Lady Louis Mountbatten.
"Lord Bernard and Lord John Stuart, the sons of Esme, Duke of Lennox. Whole length figures, the size of life. Although I prefer the picture of these same individuals in the collection of Earl de Grey in essential respects, yet this is also a beautiful original, and exhibits many beneficial alterations, especially in the colours of the dresses."
WAAGEN, Vol. III, p. 24.
139. Portrait of the Marchese Filippo Spinola.
Canvas, 7 ft. 1 in. × 4 ft. 7 in. Lent by the Marquess of Linlithgow.
"Filippo's sister Polissena married Don Diega Messia, Marques de Legañez, whose portrait by Rubens is here exhibited (No. 155)."
Official Catalogue.
142. Portrait of the Earl of Newport.
Canvas, 7 ft. × 4 ft. 3 in. Lent by the Earl of Northbrook.
144. Portrait of the Countess of Monmouth.
Canvas, 7 ft. 1½ in. × 4 ft. 2 in. Lent by the Earl of Radnor, C.I.E.
"One of the best and purest of Van Dyck's productions—a dream of beauty. Remarkable for the mellow tone of the grey middle tints, blended with the rich colour of the satin. The green curtain is painted with the greatest facility and it is altogether one of the painter's finest works."
G. S. in the Radnor Catalogue, Vol. I., p. 27.
143. John, Count of Nassau Siegen.
Canvas, 4 ft. 6 in. × 4 ft. Lent by Mrs. T. J. Emery.
"This animated portrait was painted in the artist's best time, and is indeed an admirable production. It formerly adorned the Balbi Palace from whence it was purchased by A. Wilson, Esq., in 1807."
SMITH, *Catalogue Raisonné*, Vol. III, p. 107.
146. Queen Henrietta Maria, with the Dwarf Sir Geoffrey Hudson. COLOUR PLATE, PAGE 67.
Canvas, 7 ft. 3 in. × 4 ft. 4 in. Lent by the Earl of Northbrook.
152. Portrait of Ferdinand de Boisschot, Seigneur de Saventhem.
Canvas, 4 ft. × 3 ft. Lent by Dr. J. S. Maynard.

VAN DYCK—*continued.*

153. "A Senator of Antwerp."
 Canvas, 4 ft. 1 in. × 3 ft. 2 in. COLOUR PLATE, PAGE 71.
 Lent by the Duke of Portland, K.G.
 "An early work painted in Italy rather than in Flanders." Official Catalogue.
157. Portrait of Penelope, Lady Spencer.
 Canvas, 7 ft. 11 in. × 4 ft. 2 in. Lent by the Earl Spencer.
 "Penelope Wroithesley, Countess Spencer; whole length; in a blue silk dress and pearls. The action of walking, and the gambols of a little dog, give much life to the picture. It has, unfortunately, been rather injured by cleaning." WAAGEN, Vol. III, p. 458.
160. Portrait of Princess Mary when a Child.
 Canvas, 4 ft. 10 in. × 3 ft. 8 in. Lent by the Earl of Normanton.
270. Portrait of N. Langlois.
 Canvas, 3 ft. 11 in. × 3 ft. Lent by M. S. Del Monte, Brussels.
276. Portrait of Nicolas Rockox.
 Canvas, 3 ft. 6 in. × 2 ft. 10½ in. Lent by C. Morland Agnew, Esq.
161. Portrait of Albert, Duc d'Arenberg.
 Canvas, 7 ft. 1 in. × 4 ft. 2 in. Lent by the Earl Spencer.
 "3. The portrait of Rubens in a black dress; the size of life. A very elegant picture. Inscribed 'Ant. Van Dyck, Eques Pt.'" WAAGEN, Vol. III, p. 458.
162. Portrait of Ann Carr, Countess of Bedford.
 Canvas, 3 ft. 4 in. × 2 ft. 8 in. Lent by the Earl Spencer.
 "5. Ann Carr, Countess of Bedford, in a red silk dress, the hands crossed before her; to the knees. Very delicate." WAAGEN, Vol. III, p. 458.
 "A second portrait, representing the Countess when about thirty years of age. . . . This is also a delightful production. The celebrity of this lady's beauty procured the artist repeated employment for his pencil." SMITH, Catalogue Raisonné, Vol. III, p. 140.
163. Portrait of Antoine Triest, Bishop of Ghent. COLOUR PLATE, PAGE 69.
 Canvas, 4 ft. 8 in. × 3 ft. 8 in. Lent by C. S. Gulbenkian, Esq.
 "This excellent portrait is painted with a rich *impasto* of colour and possesses surprising power and effect." SMITH, Catalogue Raisonné, Vol. III, p. 90.

EARLY NETHERLANDISH SCHOOL. XVth Century.

- 19a. Madonna and Child.
 Wood, 5¼ in. × 4 in. Lent by the Earl of Northbrook.
 "This is a little gem of wonderful delicacy, painted with much body of well-blended colour, and with a precision that cannot be surpassed. The architecture of silvery grey tone forms an admirable setting to the rich jewel-like figure of the Virgin." WAAGEN, II., 78.
 "Ascribed to Van Eyck and to Memlinc, this picture is certainly by neither of those artists. It may with much more probability be assigned to the unknown master who executed for the Cistercian Abbey of the Dunes, near Nieuport, the diptych now in the Museum at Antwerp." WEALE AND RICHTER.

HANS EEUWOUTS OR EWOUTS.

Born in Antwerp, Flourished middle of XVIIth Century.

"Haunce Eworth . . . has been identified by Professor Georges Hulin as one Jan Eeuwouts, who became Free Master of the Guild of St. Luke at Antwerp in 1540. He probably came to England, for in a list of strangers living in the Parish of St. Thomas's Hospital, in 1549, he appears as Jan Ewout—and as John Ewottes, paynter, in a list of aliens living in Southwark in 1552." Radnor Catalogue, p. 127.

253. Portrait of Thomas Wyndham.

Wood, 2 ft. 7 in. × 2 ft. 2 in.

Lent by the Earl of Radnor, C.I.E.

Formerly attributed to Lucas de Heere.

HUBERT VAN EYCK AND JAN VAN EYCK.

Hubert—Born at Maaseyck, in the Duchy of Limburg, in 1365 (?). Died at Ghent in 1426.

Jan—Born at Maaseyck in 1385 (?). Died at Ghent in 1441.

Principal works at Ghent and in the Prado, Madrid. Other pictures in Antwerp, Bruges, the National Gallery, London, Berlin, Dresden, etc.

"En vingt ans, l'esprit humain, représenté par ces deux hommes, a trouvé par la peinture la plus idéale expression de ses croyances, la plus physionomique expression des visages, non pas la plus noble mais la première et correcte manifestation des corps en leurs formes exactes, la première image du ciel, de l'air, des campagnes, des vêtements, de la richesse extérieure par des couleurs vraies; il a créé un art vivant inventé ou perfectionné son mécanisme, fixé une langue et produit des œuvres impérissables. Tout ce qui était à faire est fait." FROMENTIN, les Maîtres d'Autrefois.

HUBERT VAN EYCK.

7. The Three Marys at the Sepulchre.

Wood, 2 ft. 4 in. × 2 ft. 11 in.

Lent by Sir Herbert F. Cook, Bt., F.S.A.

"This is one of a small group of paintings executed by the elder and greater of the two brothers before he conceived and in part executed the sublime and unapproachable 'Adoration of the Lamb.' Jan Van Eyck was the more wonderful craftsman, but Hubert was lifted by true vision, by an imagination that transfigured and recreated, into regions where Jan, alone and unaided, could not have sustained himself. This picture is an invention that must have been absolutely new in the art of its time. It is a conception profoundly dramatic, mysterious, infinitely tender."

SIR CLAUDE PHILLIPS, Daily Telegraph, 28th October, 1909.

"The Berlin 'Calvary' and the 'Visit of the Three Marys to the Sepulchre' are thought by many to be posterior to the Van Eycks. The writer believes he was the first to suggest that these paintings, which show intense religious feeling, were not painted by John but by Hubert. This opinion is fortified by the analogy their lighting presents to that of the miniature of Saint Julian conveying passengers across a river in a storm, in the Turin Hours. There are, however, two details in the Richmond picture which militate against the ascription. The sleeping soldier in front of the Sepulchre has at his side a helmet which has two necklames, a detail which several of the best authorities on mediæval armour declare proves the painting to be posterior to 1440; the handpiece by his side has also a later appearance."

JAMES WEALE, Hubert and Jan Van Eyck, 1908.

"The armour here shown was not commonly worn but similar to that used in theatrical pageants. It being, as Lord Dillon points out, pseudo-classic; too much stress need not, perhaps, be laid on the deductions which some critics might draw from it in regard to the dating of the picture as a whole."

WEALE AND BROCKWELL, The Van Eycks and their Art, 1912.

"In the landscapes of those marvellous *Hours of Turin* . . . he struck a note unheard of before or since in Western landscapes: he explored a sentiment intermediate between the purely plastic executions of the great classic artists of Europe and the literary suggestions which furnish the materials for our romantics . . . Fortunately the great picture from Sir Herbert Cook's collection, the *Three Marys at the Sepulchre* (No. 7) has the same quality as the lost miniatures. It does not emerge with quite the same astonishing freshness and intensity, perhaps, but the note is none the less unmistakable and singular. The effect is due in the first place to the sense of space, the vastness and complexity of the panorama which he spreads before us. The feeling is akin to the gasp of surprise which we give on turning the brow of a hill and coming unexpectedly on a wide view of valley and distant ranges. But this effect depends for its intensity upon the peculiar subtlety and delicacy of the tone relations in the picture, upon the fact that all that muddled mass of buildings which compose the City of Jerusalem is rendered with infinite detail, no doubt—or we should not realise its infinity—but with detail so little emphasized, so lost in the glow of the uncertain dawn, that it only heightens our realisation of space."

ROGER FRY, Burlington Magazine, February, 1927.

ATTRIBUTED TO HUBERT VAN EYCK.

20. St. George and the Dragon.

Wood, 6 in. × 4 in.

Lent by the Lady Evelyn Mason.

JAN VAN EYCK.

8. Portrait of the Artist's Wife.

PHOTOGRAVURE PLATE, PAGE 75.

Wood, 1 ft. 1in. × 1 ft. 4½ in.

Lent by the Musée Communal de Bruges.

On the frame the inscription :

COIVX MS JOHES ME CPLEVIT ANO 1439

17. IVNIJ.

ETAS MEA TRIGINTA TRIV ANORV. AAC. IXH. XAN.

The picture was formerly in the possession of the Painters' Guild in Bruges, probably as a companion to a portrait of the master, now lost. In the beginning of the nineteenth century it was found in the Fish Market by one Pietre Van Lede and presented to the town in 1808.

"This picture has rightly been given especial praise."

FRIEDLAENDER, *Alt-Niederl. Malerei*, Vol. I, p. 64.

"It is indeed a miracle of precise delineation."

ROGER FRY, *Burlington Magazine*, February, 1927.

"Le plus étonnant de tous ces portraits du XV^e siècle groupés dans la première galerie de l'exposition était celui de la femme de Jean Van Eyck, cette "Marguerite" dont nous ignorons jusqu'au nom de famille, portrait d'une si profonde, d'une si intense acuité. Le génie de Jean a su conférer à cette bourgeoise sans beauté, à la dignité ménagère, aux lèvres minces et pincées, aux ajustements dénués de coquetterie, le merveilleux prestige de l'immortalité."

PAUL LAMBOTTE in *La Revue Belge*, 1^{er} Juillet, 1927.

PHOTOGRAVURE PLATE, PAGE 77.

9. The Madonna of the Fountain.

Wood, 7½ in. × 4¾ in.

Lent by the Musée des Beaux Arts, Antwerp.

(From the Van Ertborn Collection.)

"This picture was in possession of Margaret of Austria, Governess of the Netherlands. In 1830 it was in the possession of the Parish Priest of Dickelvenne (East Flanders) from whom it was purchased by M. F. Van Ertborn, and by him bequeathed to the Antwerp Museum. . . .

The frame, painted to imitate reddish grey marble with white veins, bears the following inscription in capital letters:—

ALS IXH XAN

JOHES DE EYCK ME FECIT + CPLEVIT ANO 1439.

The picture is in perfect preservation save for a small patch on the child's head."

WEALE AND BROCKWELL, *The Van Eycks*, p. 132.

" . . . reminds one of the miniature art which lies at the base of this tradition."

ROGER FRY, *Burlington Magazine*, February, 1927.

10. The Madonna and Child.

Wood, 10½ in. × 7½ in.

Lent by the Earl of Northbrook.

Formerly in the collection of M. E. Joly de Bammeville. Sold 1854 to Mr. Nieuwenhuys for £64 1s.; purchased from him by Mr. Thomas Baring in 1857 for £120.

"This is a genuine picture, well modelled and painted with great finish. It closely resembles the central figure in the altar piece painted for Canon George de Pale, formerly in the Collegiate Church of St. Donatian at Bruges and now in the Museum of the Academy of that city, terminated 1436. This little panel is attributed to the year 1437." WEALE, *Northbrook Catalogue*, 1889.

"A weak little picture."

FRIEDLAENDER.

"There is no sufficient reason for doubting the date 1437, said by Nieuwenhuys to have been inscribed on the original frame."

WEALE AND BROCKWELL, 1912.

"A copy of a much later date than 1437. It seems to be of the fifteenth century."

G. HULIN DE LOO.

"It is to the Northbrook Madonna that we must rather turn to see the full effect on painting of the Van Eyck revolution."

ROGER FRY, *Burlington Magazine*, February, 1927.

11. St. Barbara.

Wood, 12¾ in. × 7¼ in.

PHOTOGRAVURE PLATE, PAGE 76.

Lent by the Musée des Beaux Arts, Antwerp, from the Van Ertborn Collection.

"Saint Barbara seated on a hillock in the foreground, turning over the leaves of a book. She holds a palm in her left hand. In the middle distance a gothic tower, in the course of construction. Sculptors and masons at work: 'An interesting picture, showing how building operations were carried on in the fifteenth century.' (WEALE AND BROCKWELL, H. and J. Van Eyck, pp. 129/130).

"The unfinished picture of St. Barbara by John Van Eyck in the Antwerp Gallery shows clearly how the Flemish masters worked. The design was first carefully drawn on the gesso ground, perfect in all its details, and the painting was then executed piece by piece, each part being finished before the next was started. This tone served to fix the lines of the drawing and to modify the extreme whiteness of the gesso. When finished the painting was exposed to the sun, not so much to dry the pigment as to extract the excess of oil, which otherwise would have accumulated near the surface in course of time, and would have given the work a yellowish tone."

SIR CHARLES HOLMES, Notes on the Science of Picture Making. (Quoted by W. and B.).

ATTRIBUTED TO JAN VAN EYCK.

129. The Enthronement of St. Romold as Archbishop of Dublin, formerly known as "The Consecration of St. Thomas à Becket." PHOTOGRAVURE PLATE, PAGE 78.
Wood, 3 ft. 8½ in. × 2 ft. 4 in.

Lent by the Duke of Devonshire, K.G.

"The Consecration of Thomas à Becket as Archbishop of Canterbury; a composition of seventeen figures. In a church of the latest form of the Norman style is seen Becket standing in the foreground under a scarlet canopy, with the Holy Ghost hovering above. Above the Holy Ghost hangs a splendid crown, in which the figure of the risen Christ, in a fine action is introduced; above it is a circle with the Virgin and Child. Three bishops are engaged in placing on the head of the Saint the archiepiscopal mitre, while a priest, kneeling, holds an open book before him. On the right side of the picture are the clergy, and on the left the laity, with King Henry II at their head. The proportions of the figures are rather more slender than in other pictures by Jan Van Eyck. Some fine heads bear a strong resemblance to the pilgrims on the wing of the altar piece of Ghent, which is in the Berlin Museum.* Upon the whole, however, the heads are more monotonous and less understood than in other works of the master, showing that it was a picture of his earlier time. In the warm brownish tone of the flesh, which is rather heavy in the shadows, there is more resemblance to the angels singing, and to the soldiers of Christ (*Christimilites*) on two other wings, also in the Berlin Museum,* from the same Ghent altar piece. All the other colours are of a deep full tone, especially the robe of the bishop on the right hand, which is of the most glowing dark red, with a golden pattern skilfully painted. This picture is mentioned by Walpole, who, however, does not give the following inscription, which is on the border, painted in the semblance of a stone frame, by the artist himself—'JHES DE EYCK FECIT ANO M^o CCCC 21 30^o OCTOBRIS.' This inscription is important, not only as authenticity of the picture, but because 1421 is the oldest known date on a picture by Jan Van Eyck. The picture which I first closely examined in 1850, may be said to be in a good state of preservation."

WAAGEN, Vol. III, p. 349.

"We now come to the Consecration of Thomas à Becket, by John Van Eyck, which is said to have been presented to Henry V by his uncle, the Duke of Bedford, Regent of France. The importance of the picture lies in the signature which runs thus: (see above). Unfortunately, in its present state it shows no sign of the hand of Van Eyck, whose supremacy and uniqueness there can be no mistaking. Appearing as he does, suddenly, with no long line of predecessors to explain him, he seems at once to have grasped and uttered the sum of all future discovery, and no other man ever came near enough to be confounded with him. 'The surface is all but covered with the dirt of ages or with repaints, and there is not a single portion, except a bit of red canopy of which the original condition can be discerned. Most in the character of Van Eyck is the face of the man to the right of Thomas à Becket and that of a priest on the left carrying a cross: with these exceptions the heads have lost their original impress . . . The utter absence of linear perspective would not exclude the authorship of Van Eyck. That of aerial perspective might possibly do so. Both are absolutely wanting.'" CROWE AND CAVALCASELLE, *Early Flemish Painters*, 2nd edition, p. 90.

"We must therefore suppose that the artist left the picture unfinished, like the St. Barbara at Antwerp, and that it was afterwards taken up and completed by a hand not only far less cunning, but trained to different methods." S. ARTHUR STRONG, *Critical Studies and Fragments*, p. 88.

"It has since been shown that the inscription formerly on this painting was at some distant date compiled from the authentic lettering on the portrait of a man in the National Gallery (No. 222). Dr. Hulin de Loo now realises that this picture is one of a series of paintings illustrating the life and miracles of St. Romold ascribed to Colijn de Coter and still preserved in the Church of St. Rombaut at Malines." *Now in St. Bavon, Ghent. Official Catalogue.

JUAN DE FLANDES.

End of XVth Century.

Died before 1519. Flemish Court Painter to Queen Isabella the Catholic. Principal work the "Oratorium" of Queen Isabella, consisting of 46 small panels and already admired by Dürer: ten of these still in the Royal Palace, Madrid. His style is reminiscent of Jan Provost. From THIEME'S Lexikon.

85.

Wood, 9½ in. by 7 in. From the Warneck Collection. Lent by the Musée du Louvre.

FLEMISH SCHOOL. About 1400.

1. Four Scenes from the Life of the Virgin.
Wood, 2 ft. × 8 ft. 10 in. Lent Anonymously.
2. Calvary.
Wood, 2 ft. 4 in. × 4 ft. 7 in. Lent by the Cathedral of St. Sauveur, Bruges.

FLEMISH SCHOOL. Late XIVth Century.

4. Calvary.
Wood, 12 in. × 8 in. Lent by M. E. Renders, Bruges.
"It is to my mind astonishing that suspicion (as to its genuineness) should have breathed upon this picture. It is not often that one sees a fourteenth century picture in so nearly perfect a condition. . . . I should, therefore, be inclined to think this was by an artist of the Avignonese school."
ROGER FRY, Burlington Magazine, May, 1927.

FLEMISH SCHOOL. Early XVth Century.

5. Portrait of Jean Sans Peur, Duke of Burgundy, died 1419.
PHOTOGRAVURE PLATE, PAGE 79.
Wood, 8½ in. × 5¼ in. Lent by the Musée des Beaux Arts, Antwerp, Van Ertborn Collection.

FLEMISH SCHOOL. Time of the Van Eycks.

6. Christ as the Redeemer with a Benedictine Donor. PHOTOGRAVURE PLATE, PAGE 74.
1 ft. 6 in. × 1 ft. Lent by M. E. Renders, Bruges.
"We should say—in a purely hypothetical manner—that our panel dates from between 1420-1440, that is to say, from the time when the art of the Van Eycks was beginning to develop and their influence was growing preponderant over all those around them.
We would then have here one of the prototypes of those pictures of the Passion in which the Saviour is shown crucified and surrounded by angels bringing to him the instruments of torture. By their composition these specimens recall the 14th century, but their extremely clever and varied workmanship reveals the middle of the 15th century.

There are still many questions to which no answer is as yet given. For instance, their strange widening of the upper part of the body of Christ, which then suddenly narrows, is a defect difficult to explain in the case of an artist who in other respects draws and models with such assurance, as is shown by the face of Christ or of the Benedictine. Perhaps it is owing to the influence of a very ancient picture of Byzantine style dating from the 11th or 12th Italian century."

G. HULIN DE LOO AND EDOUARD MICHEL, Renders' Collection, 45-49.

FRENCH SCHOOL. XVth Century.

34. The Resurrection.
Wood, 1 ft. 6 in. × 1 ft. Lent by the Musée Fabre, Montpellier.
"The painting, which was bequeathed to the Musée Fabre in 1892, is obviously of the same period (second half of the fifteenth century) as the two pictures of the Legend of St. Giles (see Master of St. Giles, No. 70 for one; the other is in the National Gallery), but we note other analogies besides that of date. We see here the same colour harmony in which the reds and greens respond to brilliant whites and deep blacks. The figure types are very similar. . . . I believe then that the Montpellier *Resurrection* may be added to the hitherto rare works by the Maitre de St. Giles."
PAUL JAMOT, Burlington Magazine, July, 1927.

FLEMISH SCHOOL. About 1500.

66. The Virgin and Child.
Wood, arched, 10½ in. × 8 in. Lent by C. S. Gulbenkian, Esq.

FLEMISH SCHOOL. Early XVth Century.

12. Last Judgment.
Wood, 7 ft. 5 in. × 6 ft. Lent by the Belgian Government.
Formerly in the Town Hall of Diest.

FLEMISH SCHOOL. First Half of XVth Century.

19. Christ on the Cross.
Wood, 1 ft. 2½ in. × 10½ in. Lent by the Musée Royal des Beaux Arts, Brussels.

FLEMISH SCHOOL. Early XVth Century.

91. St. Francis.

Wood, 1 ft. 8 in. × 1 ft.

Lent by M. E. Renders, Bruges.

"It is certain that our St. Francis by the way in which the head is bent, by the long straight nose, the attitude of hands and feet, by many of the details of the habit (the rope girdle, for instance, placed in the same way) in many points recalls those strange portraits attributed to Margaritone of Arezzo It is understood that we do not think that our Flemish artist of the XVth Century was directly inspired by this picture of Margaritone; but we know that the Italian artists of the XIVth Century went back to these portraits of St. Francis, but modified them more or less to suit the taste of the time; they were supposed, in fact, to have been done from an original painted in the saint's lifetime, and it might be one of these later replicas that our artist has used.

This inference might perhaps be strengthened by the inscription painted on the chanfrin of the frame on the inside which may be translated as follows: 'This picture is made according to the perfect likeness of St. Francis when he walked this earth; thus was St. Francis in his lifetime. Mark his aspect, his wounds, his habit.'"

G. HULIN DE LOO AND EDOUARD MICHEL, *Renders' Collection*, p. 93/94.

FLEMISH SCHOOL. 1517.

125. St. Roch Kneeling before the Pope.

Wood, 3 ft. 6 in. × 2 ft. 2 in.

Lent by the Eglise St. Jacques, Antwerp.

One of a series of pictures illustrating the life of St. Roch.

"Ecole flamande ou hollandaise, XVI. Siècle. Ces douzes panneaux, formant suite, sont l'œuvre d'un maître inconnu du commencement du XVI^e Siècle et portent (le premier et le dernier de la série) la date 1517. Attribués faussément pas Descamps à Memling, puis par les guides, à Aldegrever."

LAFENESTRE AND RICHTENBERGER, *la Belgique*, p. 295.

FLEMISH SCHOOL. About 1540.

165. Portrait of a Man.

Wood, 7½ in., circular.

Lent by M. E. Renders, Bruges.

"M. Hulin de Loo has connected this portrait with the School of Quinten Metsys."

EDOUARD MICHEL, *Renders' Collection*, p. 129.

FLEMISH SCHOOL. XVIth Century.

205. The Madonna and Child with St. Catherine and an Angel.

Wood, 1 ft. 2½ in. × 12 in.

Lent by Sir George Agnew, Bart.

FLEMISH SCHOOL. XVIIth Century.

323. Portrait of a Boy with Dogs.

Canvas, 4 ft. 7 in. × 3 ft. 6 in.

Lent by the Musée des Beaux Arts, Antwerp.

The Catalogue calls it Portrait of a Girl, but the child is manifestly in the boyish adaption of a child's frock of that age.

FRANCO-FLEMISH SCHOOL.

71. Saint Joan of Valois (?) with a Donor and his Wives.

Wood, 3 ft. 3 in. × 2 ft. 1¾ in. Lent by Viscount Lee of Fareham, G.C.S.I., G.B.E.

"Dr. Friedlaender and Dr. Hulin de Loo ascribe it to the Master of the Baroncelli Portraits." Official Catalogue.

FRANS FLORIS.

Born in Antwerp in 1516. Died there 1570.

Frans Floris, really François de Vriendt, a Flemish painter, pupil of Lambert Lombard. Went to Italy and studied Michelangelo, whose manner he adopted or adapted. His best paintings known are his portraits.

Pictures in Antwerp, Brussels, Brunswick.

FRANS FLORIS—*continued.*

248. Portrait of an Elderly Lady with a Dog.

Wood, 3 ft. 8 in. × 2 ft. 9 in. Signed and dated, 1558. Lent by the Musée de Caen.

"Frans Floris was born in 1516, but already the painting of this portrait shows how rapidly and instinctively the Flemish painters were forging that marvellously expressive and elastic technique which Rubens inherited and put to such amazing purpose."

ROGER FRY, Burlington Magazine, March, 1927.

See also under Lambert Lombard, No. 223.

JAN FYT.

Born at Antwerp in 1611. Died there in 1661.

Studied principally under Snyders. He stayed for a year in Paris and visited Rome and Venice. His pictures, usually of a large size, are numerous and in most public galleries.

293. Dead Game.

Canvas, 2 ft. 3 in. × 3 ft.

Lent by M. J. Fievez, Brussels.

HUGO VAN DER GOES.

Born at Ghent, 1440 (?) Died 1482, near Brussels.

Painted the "entremetz," or street decorations, for the Wedding of Margaret of York with Charles the Rash, in Bruges, 1468. Retired to the Rouge Cloître, near Brussels, where a fellow monk, Gaspar Offhuys wrote of him—according to Crowe and Cavalcaselle—"He was so celebrated as a painter that it was said his like could not be found even beyond the Alps."

The only authenticated painting of his is the Portinari altar piece in the Uffizi in Florence. Dr. Friedlaender ascribes only 18 extant paintings to him—some of these only tentatively.

"The tradition in which Van der Goes was educated was rooted in book illumination, but he overcame like no other compatriot and contemporary of his the contradiction between the traditional manner of seeing and the monumental vision such as the painting of altar pieces demands."

FRIEDLAENDER, *Alt-Niederl. Malerei*, Hugo Van der Goes, p. 134.

80. Adam and Eve.

1 ft. 7 in. × 1 ft.

Lent by Leopold Hirsch, Esq.

"Free copy of the altar wing in Vienna (Diptych: left panel) a Piètà in the right panel. By a successor of Hugo." FRIEDLAENDER, *Alt-Niederl. Malerei*, Hugo Van der Goes, p. 134.

52. St. Anne, The Virgin and Child and a Donor.

COLOUR PLATE, PAGE 37.

Wood, 1 ft. $\frac{1}{2}$ in. × 1 ft. 3 in. Lent by the Musée Royal des Beaux Arts, Brussels.

" . . . is a modest piece of work, not only in its size; it lacks expressed and overwhelming individuality. It is easily overlooked, in every sense, and might be considered 'not important enough.' It is not a copy."

FRIEDLAENDER, *Alt-Niederl. Malerei*, Hugo Van der Goes, p. 30.

67. St. Victor and a Donor.

PHOTOGRAVURE PLATE, PAGE 90.

Wood, 1 ft. 10 in. × 1 ft. 6 in.

Lent by the Art Gallery, Glasgow.

"Among these" (sc. Flemish) "painters Van der Goes seems about the least able to hold any pictorial or plastic consistency. His plastic phrase, so to speak, is so limited that it never embraces more than a single face or a single fold of drapery, beyond that the relations do not hold. Everything falls apart into isolated objects. This makes the more extraordinary the persistence with which its owners have stuck to the name of Van der Goes for the *Saint and Donor* of the Glasgow Gallery (No. 57). Here suddenly we have a true painter, one who grasps spectral and plastic relations and constructs a pictorial unity. The superficial likeness of colour-scheme between the Maître de Moulins, the undoubted author of this, and Van der Goes covers a total dissimilarity of imaginative approach."

ROGER FRY, Burlington Magazine, February, 1927.

"Accepted as one of the finest productions of the Maître de Moulins, to whom we ought henceforth join the name of Jean Perréal." PAUL JAMOT, Burlington Magazine, July, 1927.

HUGO VAN DER GOES—*continued.*

55. The Death of the Virgin.

Wood, 4 ft. 10 × 4 ft.

PHOTOGRAVURE PLATE, PAGE 89.

Lent by the Municipal Museum, Bruges.

This subject is said to have been painted when the artist was insane and to include portraits of the inmates of the madhouse; his own amongst them on the left. "Old copy." FRIEDLAENDER, *Alt-Niederl. Malerei*, Vol. IV, p. 127.

ABEL GRIMMER

Born in 1592 at Antwerp. Died there 1619.

Son of Jacob Grimmer, one of the best landscape painters of his time. Abel Grimmer painted landscapes and interiors in the manner of his father.

Pictures of his in the museums of Abbeville, Antwerp, and Brussels.

257. An Interior.

Copper, 1 ft. 7 in. × 2 ft. 1 in.

Lent by the Earl of Strafford.

"ABEL GRIMMER FECIT 1608.—This is the inscription on an interior of a saloon quite in the taste of Van Bassen. Some figures in conversation, and a couple dancing to the music of violin and lute, are entirely in the manner of Frans Franck. Wood (*sic*), about 1 ft. 8 in. high by 2 ft. wide. This master is entirely unknown to me, and though hard in the outlines, his observation of perspective and his clean and precise execution entitle him to be rescued from oblivion."

WAAGEN, *Galleries and Cabinets of Art*, 1857, p. 321.

WILLEM II VAN HAECHT.

Born at Antwerp in 1593. Died there 1637.

Haecht was Conservator of the Picture Gallery of Cornelis Van der Geest, whose portrait, said to be an early work of Van Dyck's, is in the National Gallery. He is not mentioned in the records of the Lucas Guild at Antwerp.

298. The Picture Gallery of Cornelis Van der Geest.

Wood, 3 ft. 3 in. × 4 ft. 3 in.

Lent by the Hon. Esmond C. Harmsworth, M.P.

Formerly in Lord Huntingfield's collection. The picture represents the Visit of the Archdukes Albert and Isabella to the Gallery, in 1615. Their portraits may be seen on the left, also that of many other princes, dignitaries, and artists.

ADRIAEN ISENBRANDT.

Flourished 1510—1551.

Pupil of Gerard David. His works have been erroneously ascribed by Waagen to Mostaert. His compositions frequently borrowed from Dürer, Schongauer and Mabuse, Weyden, Van Eyck. Principal work the Madonna of the Seven Sorrows in Notre Dame at Bruges (No. 209).

94. The Madonna and Child, with Angels.

Wood, 3 ft. 9½ in. × 2 ft. 10 in.

COLOUR PLATE, PAGE 57.

Lent by F. Kleinberger, Esq.

84. The Visitation.

Wood, 8 in. × 6 in.

Lent by Henry Oppenheimer, Esq.

207. The Vision of St. Ildephonsus.

Wood, 1 ft. 3¾ in. × 1 ft. 1½ in.

Lent by the Earl of Northbrook.

"The Virgin appearing to St. Ildephonsus, Bishop of Toledo, after he had by his writings and sermons refuted the heresy of Helvidius who had denied her virginity.

This richly-coloured picture is in a good state of preservation; the heads of the figures in the foreground are remarkable for the sweetness of their expression and the delicacy of their modelling."

WEALE AND RITCHER, p. 5.

(Formerly ascribed to Van Orley.)

209. The Madonna of the Seven Sorrows.

PHOTOGRAVURE PLATE, PAGE 103.

Wood, 4 ft. 9 in. × 4 ft. 8 in.

Lent by the Church of Notre Dame, Bruges.

Part of a Diptych: the companion with the portrait of the Donor and his Family in the Brussels Musée.

JACOB JORDAENS.

Born 1593 at Antwerp. Died there in 1678.

Pupil of Adam Van Noort, with Rubens, and somewhat under the latter's influence, but nevertheless maintaining a character of his own in his style. Next to Rubens and Van Dyck, the most eminent painter of the period. Painted religious, mythological, and genre pictures, also portraits. His works are common in continental galleries, rare in England, but the National Gallery, the Dulwich Gallery, and the Wallace Collection have examples.

"If it were not for Rubens, Jordaens would occupy our attention far more than he actually does. . . . His immediate outlook on life is more simple, more greedily acquisitive, less epicurean than Rubens's, so that the texture of his material is coarser, less assimilable; and on the other hand there are times when the architecture of his design is more classic, more subtle than Rubens's."

ROGER FRY, *Burlington Magazine*.

149. Portrait of Catherine Van Noort (?)

Canvas, 3 ft. × 2 ft. 4 in.

Lent by F. N. Ashcroft, Esq.

Catherine Van Noort was his master's daughter, whom he married.

"Nous ne nous prononcerons point sur l'exactitude de l'attribution: à vrai dire nous ne connaissons l'épouse de Jordaens que dans les tableaux où il la prit probablement pour modèle."

MAX ROOSES, *Jordaens*.

151. Pan and Syrinx.

PHOTOGRAVURE PLATE, PAGE 116.

Canvas, 5 ft. 3½ in. × 4 ft. 6 in.

Lent by the Musée des Beaux Arts, Brussels.

According to Sandrart painted in six days.

"What strikes one especially in this picture is the absence of all strong colour and the violent contrast of light and shade."

MAX ROOSES, *Jordaens*, p. 49.

"The whole picture is admirably articulated and co-ordinated."

ROGER FRY, *Burlington Magazine*, March, 1927.

156. The Artist and his Wife.

Canvas, 3 ft. 4 in. × 2 ft. 8 in.

Lent by C. Gerald Agnew, Esq.

Formerly in the Earl of Darnley's Collection at Cobham Hall.

"A girl feeding a parrot; behind her an old man. The girl is unusually pretty for Jordaens. The colours are of dazzling power and freshness, such as I have seldom seen in this master. Formerly in the Choiseul Collection and engraved when there."

WAAGEN, Vol. III., p. 24.

"The lady would seem to be one of the daughters rather than the wife of Jordaens."

Official Catalogue. ROOSES, p. 114.

159. The Burgomaster of Diest and his Wife.

PHOTOGRAVURE PLATE, PAGE 115.

Canvas, 7 ft. × 6 ft. 2 in.

Lent by the Duke of Devonshire, K.G.

"... un chercheur découvrit dans le décor du fond du double portrait les armoiries de la ville de Diest et, dès lors, on s'afforça de découvrir l'identité des personnes à qui pouvait appartenir cet écu. Il fut aisé de dénicher le nom d'un Van Zurpele, pensionnaire de la ville de Diest, et d'en faire le modèle du portrait. Dès lors, on eut beau jeu pour railler la gloriole de ce nouveau riche, bourgmestre de petite ville, qui voulut se hausser à la pompe des princes.

Les chercheurs n'avaient omis qu'un détail. C'est qu'Amélie de Solms était comtesse de Diest de son propre chef, et que la présence du blason du comté, bien loin d'infirmier l'identification du double portrait, ne fait que la confirmer explicitement. Jordaens peintre d'Amélie de Solms ne pouvait omettre cette indication."

PAUL LAMBOTTE in *La Revue Belge*, 1^{er} Juillet, 1927.

"JACOB JORDAENS.—Prince Frederick Henry of Orange and his Consort: whole length figures, as large as life, with much more feeling for Nature than usual. The flesh has not that too transparent glassy appearance so common with him, but is of solid impasto, and with a rich golden tone, approaching Rubens. A chef d'œuvre of the master."

WAAGEN, Vol. II, p. 94.

JACOB JORDAENS—*continued.*

"The canvas at Devonshire House with two magnificent full lengths of a man and his wife is the masterpiece of Jordaens in portraiture. Waagen, repeating, no doubt, what was the current tradition in his day, described it as the portrait of Prince Frederick Henry of Orange and his Consort; but in the first place, it is obvious at a glance that we are not in the company of princes, but in that of substantial *bourgeois*. While it further happens that the coat of arms in the background places the matter beyond dispute. The shield is that of a certain Van Zurpele, Burgomaster of Diest in Brabant, and Counsellor of the Prince of Orange, afterwards William III, and it is probable that the picture came into the possession of the Devonshire family at the time of the negotiations between the Whig leaders and the Prince which led to the revolution of 1688."

S. ARTHUR STRONG, *Studies and Fragments*, p. 88.

ADRIAEN THOMASZ KEY.

Born 1544 at Antwerp. Died after 1588.

Pupil of his uncle Willem Key, and influenced by A. Mar. Painter of History and Portraits; an excellent portrait of William of Orange in Cassel.

237. Portrait of a Man.

Wood, 3 ft. 4½ in. × 2 ft. 4 in.

Lent by D. Croal Thomson, Esq.

WILLEM KEY.

Born at Breda in 1520. Died 1568.

Pupil of Lambert Lombard of Liège. Much esteemed in his day as a portrait painter. Works attributed to him at Amsterdam, Vienna, and St. Petersburg.

251. The Holy Family.

Wood, 3 ft. 5½ in. × 2 ft. 11 in.

Lent by M. Dorus Hermsen.

SCHOOL OF LIÈGE.

3. The Virgin with St. Peter, St. Paul, the Magdalen, and a Donor: Dean Petrus de Molendino (died 1459).

Wood, 3 ft. 3½ in. × 3 ft.

Lent by the Cathedral St. Paul, Liège.

SCHOOL OF LIÈGE. End of XVth Century.

88. Diptych: Nativity and Martyrdom of St. Lambert—on back two scenes of the life of St. Lambert—in *grisaille*.

Wood, 1 ft. 2½ in. × 9½ in.

Lent by the Musée Diocésain, Liège.

LAMBERT LOMBARD.

Born at Liège in 1505. Died there in 1586.

A cultured painter and architect. Under the influence of Mabuse and especially of Raphael's paintings which he saw on his visit to Italy in the suite of Cardinal Pole. His pictures are scarce. He was the master of Frans Floris II., Goltzius and others.

489 to 494. The Legend of St. Denis.

PHOTOGRAVURE PLATE, PAGE 102.

Wood, arched, 2 ft. 5 in. × 2 ft. Lent by the Musée Royal des Beaux Arts, Brussels, and Frank T. Sabin, Esq.

Six Panels: part of a Retable of the Church St. Denis at Liège.

Nos. 489 and 490 lent by the Musée, 491 to 494 by Frank T. Sabin, Esq.

From the Marquise de Peralta Collection.

223. Portrait of the Artist.

COLOUR PLATE, PAGE 55.

Wood, 2 ft. 7 in. × 2 ft. 1 in.

Lent by the Musée Communal, Liège.

"The portrait of man shows if anything a more surprisingly modern and pictorial vision and technique, but here, too, M. Hulin de Loo . . . sees the hand of Frans Floris."

ROGER FRY, *Burlington Magazine*, March, 1927.

ATTRIBUTED TO LAMBERT LOMBARD.

243.

Wood, 3 ft. 10½ in. × 5 ft.

Lent by the Musée Diocésain, Liège.

MABUSE.

Born in Maubeuge (Hainaut) in 1472. Died at Antwerp, 1541.

Jan Gossart called Mabuse. First under the influence of Gerard David. Went to Italy 1508-1519 and studied Leonardo and Michelangelo, and originated the composite style of Italo-Flemish art which marks this epoch. Examples of his earlier style, *The Adoration of the Magi at Castle Howard*, and a *Triptych—Madonna with Angels and Saints*—in Palermo; of his Italianised period, the altar piece in the Cathedral of Prague.

"Mabuse, qui resta gothique par l'esprit, par le faire, et n'a rapporté de son excursion que le goût des belles architectures, et déjà celles des palais plutôt que des chapelles."

FROMENTIN, *Les Maîtres d'Autrefois*.

"From the transition of old Flemish art to the Italianate development which sacrificed the harmoniously warm colour-scale to plastic modelling and detailed rendering of objects to the study of life-size nudes in action."

SPEMANN, *Kunst-Lexikon*.

"Mabuse, in spite of his richer tone scale and the effort to develop relief in light and shade, is more enclosed within his fixed contour, less truly pictorial."

ROGER FRY, *Burlington Magazine*, February, 1927.

116. Portrait of a Man.

Wood, 1 ft. 4 in. × 7 in.

Lent by M. Peltzer de Clermont.

118. Portrait of a Woman.

Wood, 1 ft. 4 in. × 7 in. (Companion to above). Lent by M. Peltzer de Clermont.

164. The Virgin and Child.

Wood, 8½ in. × 6¼ in.

Lent by M. Van Gelder.

179. Angels.

Wood, each, 2½ in. × 4 in.

Lent by M. E. Renders, Bruges.

"When M. Renders acquired these two panels he found them forming the wings of a central part (which still exists) containing a bad and late copy (of the XVIIth Century) of the famous picture of 'Christ at the Pillory,' painted by Gossart, which nowadays is only known to us by numerous replicas"

We would have here, if not the originals of the wings themselves, at least two very good replicas painted in the master's own studio." EDOUARD MICHEL, *Renders' Collection*.

180. 181. A Diptych.

St. Donatian and Canon Jean de Carondelet.

Wood, 1 ft. 5 in. × 1 ft. 1¾ in.

St. Donatian (dexter). Lent by the Musée de Tournai.

Jean de Carondelet (sinister). Lent by Herr Rudolf Von Gutmann.

"This portrait cannot have been painted before 1521, probably some years later."

WEALE, *Burlington Magazine*, XVI., p. 342.

Compare with Mabuse No. 200.

182. Portrait of Charles V.

Wood, arched top, 9¾ in. × 7½ in.

Lent by M. Goudstikker.

184. The Madonna of the Fountain.

Wood, 3 ft. 5 in. × 2 ft. 8½ in.

Lent by the Art Gallery, Glasgow.

"Attributable to Van Orley, by some ascribed to Jan Van Coninxloo and even to Jean Bellegambe." Official Catalogue.

185. A Knight of the Order of the Golden Fleece.

COLOUR PLATE, PAGE 53.

Wood, 1 ft. 9 in. × 1 ft. 5½ in.

Lent by Sir Joseph Duveen, Bart.

"We have here a portrait of Henry III, Count of Nassau, Marquis de Zeneta (1483-1538), who was elected to the Order of the Golden Fleece at Middleburg Chapter, 1505."

Official Catalogue.

One of Mabuse's best portraits.

MABUSE—*continued.*

186. The Children of Christian II, King of Denmark.
Wood, 1 ft. 1½ in. × 1 ft. 6 in. Lent by H.M. The King, from Hampton Court Palace.
"This curious picture was formerly supposed to represent the three children of Henry VII, but since Mr. Scharf's interesting paper read before the Society of Antiquaries in 1860, there can be no doubt that they really are the three children of Christian II, King of Denmark."
ERNEST LAW, Hist. Catalogue of Hampton Court.
191. Replica of the above.
Wood, 1 ft. 3 in. × 1 ft. 6 in. Lent by the Earl of Radnor, C.I.E.
Several versions of this subject exist.
187. Hercules and Omphale.
Wood, 1 ft. 2 in. × 10½ in. Lent by Sir Herbert F. Cook, Bt., F.S.A.
"Marked on the back 'Al. Dürer, Hercules and Deianira.'" Doughty House Catalogue, Vol. III, p. 468.
PHOTOGRAVURE PLATE, PAGE 97.
188. Anne, Marquise de Veere.
Wood, arched, 1 ft. 9½ in. × 1 ft. 4½ in. Lent by Messrs. Scott & Fowles, New York.
189. Adam and Eve.
Wood, 5 ft. 5 in. × 3 ft. 7 in. Lent by H.M. The King, from Hampton Court Palace.
"In Sir Claude Phillips' opinion this . . . the most important example of this master's art to be found in England. 'It serves, notwithstanding the astonishing precision of the execution, to show how much Mabuse deteriorated, when . . . he strove to speak in a tongue foreign to him, and to assume the suave graces of the Italian Renaissance.'" ERNEST LAW, Hist. Catalogue of Hampton Court.
PHOTOGRAVURE PLATE, PAGE 96.
190. David of Burgundy.
Wood, arched, 2 ft. × 1 ft. 6 in. Lent by the Exors. of the late Sir George Holford, K.C.V.O.
192. Portrait of a Young Lady.
Wood, 1 ft. 1¾ in. × 10½ in. Lent by M. J. Fievez.
194. The Madonna and Child, with Saints.
Wood, 3 ft. × 2 ft. 6 in. Lent by F. M. The Lord Methuen, G.C.M.G.
195. Portrait of an Old Man.
Wood, 1 ft. 2 in. × 10¾ in. Lent by Heer J. H. Van Heck.
197. Madonna and Child.
Lent by the Earl of Northbrook.
See under Bernard Van Orley.
200. Portrait of Canon Jean Carondelet.
Wood, 1 ft. 3¾ in. × 1 ft. Lent by Leopold Hirsch, Esq.
"Earlier than the St. Donatian portrait. (See 181, 182.)"
WEALE, Burlington Magazine, Vol. XVI., p. 342.

ATTRIBUTED TO MABUSE.

196. Portrait of a Young Man.
Wood, 1 ft. 5 in. × 1 ft. Lent by Sir Herbert F. Cook, Bart., F.S.A.
196. Portrait of a Young Man.
Wood, 1 ft. 3 in. × 11 in. Lent by Sir Herbert F. Cook, Bart., F.S.A.
". . . Mabuse was a good painter but clearly no psychologist. Let us turn now to the unknown young man in the Cook collection. What differences we find! Here we have a painter who, quite unlike Mabuse, looks for and finds a new experience each time he painted a portrait, since each is for him the revelation of an individuality, and there are no two individualities alike among the children of men. This unknown man, who is not apparently a great noble, nor yet a celebrity, gives a hint of sharpness, of domination, of arrogance, with which the worthy Mabuse never succeeded in endowing his most princely and imperious models. The painter who scrutinised this attractive and singular physiognomy was a student and connoisseur of character; he introduced a sort of intimate

ATTRIBUTED TO MABUSE—*continued.*

drama into the portrait. And is not this just what Metsys did in painting Ægidius in his Study? . . . To me Metsys is certainly the author of the two portraits, and the same man, at an interval of years, was his model. The thin head, with its angular features, expressive at once of boldness and profundity, the long nose like a fox's profile, small piercing eyes, thin sinuous mouth, closed lips, a movement of the neck that throws the face forward; so we see Ægidius in Lord Radnor's picture, and so we see him in an unknown." PAUL JAMOT, Burlington Magazine, July, 1927.

See also under Metsys, No. 175.

168. Saint Francis renouncing the World.

Wood, 3 ft. 8½ in. × 2 ft. 8¾ in.

Lent by E. J. Wythes, Esq.

"An ascription to Jan Provost might be put forward."

Official Catalogue.

SCHOOL OF MABUSE.

177. The Visitation.

Wood, 3 ft. 9½ in. × 2 ft. 4½ in.

Lent by the Musée Fabre, Montpellier.

SIMON MARMION.

(French School.)

Born probably at Amiens about 1425. Died 1489 (?)

69. Virgin and Child.

Wood, 1 ft. 2½ in. × 10½ in.

Lent by M. J. Goudstikker.

MASTER OF THE BARONCELLI PORTRAITS.

86. Mystic Marriage of St. Catherine.

Wood, 2 ft. 5 in. × 1 ft. 8 in.

Lent by M. Dorus Hermsen.

See under Pieter Bruegel, The Bird Trap (No. 224).

THE MASTER OF FRANKFORT.

So called from a number of paintings attributed to him in the Museum at Frankfort. Imitator of Quentin Metsys. He seems to have been active in Frankfort in 1504 and after 1511 in Cologne.

WURZBACH, *Niederl. Kunst-Lexikon.*

81. The Painter and his Wife.

Wood, arched, 1 ft. 3¼ in. × 10½ in.

Lent by Herr Stefan Von Auspitz.
Jahr-buch, 1917, Vol. XXXVIII., p. 136.

220. Madonna and Child.

Wood, 2 ft. 3¾ in. × 1 ft. 9 in.

Lent by Percy Tubbs, Esq.

173. Triptych: The Adoration of the Magi.

Wood, centre, 3 ft. 5 in. × 2 ft. 5 in.;
wings, 3 ft. 5 in. × 1 ft. 2 in.

Lent by M. Bachstitz.

THE MASTER OF THE "I.P." MADONNA.

79. The Madonna and Child, with Angels.

Wood, 3 ft. 3 in. × 2 ft.

Lent by M. Benziger von Glutz.

THE MASTER OF THE MADONNA WITH THE PARROT.

Identified with Jean Bellegambe.

Born at Douai between 1467 and 1480. Died about 1535.

Probably apprenticed to a master in Douai or Bruges. Principal works in Douai, Arras, Lille.

213. Portrait of a Young Lady as the Magdalen.

Wood, 1 ft. 6 in. × 1 ft.

Lent by M. J. Fievez.

222. Mary Magdalen.

Wood, 2 ft. 5½ in. × 2 ft.

Lent by M. Georges Wildenstein.

THE MASTER OF THE MANZI MAGDALEN.

- So called from the Madonna picture in Munich. A follower of Quentin Metsys.
198. The Magdalen. Lent by M. M. Arens.
Wood, arched, 1 ft. 9 in. × 1 ft. 2 in.

THE MASTER OF ST. GILES.

70. The Mass of St. Giles. Lent by The Lady Seaforth, C.B.E.
Wood, 2 ft. × 1 ft. 6 in.
Waagen mentions this as in Lord Ward's collection as "The Mass of St. Gregory—here attributed without the slightest ground to John Van Eyck; a good and interesting picture of the Dutch School of the latter half of the fifteenth century." Vol. II, p. 237.
"Early Netherlandish School: formerly attributed to John Van Eyck. The shutter of a triptych representing an Angel with a scroll appearing to St. Giles while saying mass." The companion wing is in the National Gallery, No. 1419.*
WEALE AND BROCKWELL, H. & J. Van Eyck, p. 274.
* "Remarkable as an example of extraordinary finish and enamel-like splendour of colour. Remarkable also for the flow of even, gay daylight diffused over it, such as makes us think of the more moderate among the recent *plein air* transcripts from Nature. But the painter shows more of that intense humanity, of that command over delicate shades of character and facial expression which are the highest characteristic of the great Netherlandish masters of the time."
CLAUDE PHILLIPS, National Review, December, 1894.
See also Flemish School, 15th century, No. 34.

THE MASTER OF THE ST. LUCY LEGEND.

Of Bruges, active between 1480-1490. Derives his name from the picture representing three scenes from the Life of St. Lucy in the Church of St. Jacques at Bruges.

72. The Legend of St. Lucy. Lent by the Church of St. Jacques, Bruges.
Wood, 2 ft. 5 in. × 6 ft.
"Dans le fond du tableau, on aperçoit la ville de Bruges avec les tours de Saint Sauveur et de Notre Dame. Les figures sont dans la manière de Thierry Bouts; les fleurs et les fruits dans le jardin, les étoffes, tous les détails, sont d'un fini admirable, mais le dessin manque, surtout les proportions des personnages." J. WEALE, Bruges, p. 147.
73. A Triptych. Lent by M. Heugel.
Wood, Centre, 2 ft. 7½ in. × 2 ft. 3 in.; wings, each 2 ft. 7½ in. × 11½ in.
74. The Virgin and Child. Lent by Mme. Wyckhuysse.
Wood, 1 ft. 1½ in. × 10 in.
75. The Madonna in the Rose Garden, with Saints Catherine, Barbara, Ursula and Cecilia. Lent by the Institute of Fine Arts, Detroit, U.S.A.
Wood, 2 ft. 7 in. × 2 ft.
77. The Virgin and Virgins with Magdalen. PHOTOGRAVURE PLATE, PAGE 98.
Wood, 3 ft. 6 in. × 5 ft. 7 in. Lent by the Musée Royal des Beaux Arts, Brussels.

THE MASTER OF ST. SAUVEUR.

So called from the picture in St. Sauveur representing the Martyrdom of St. Hippolyt in St. Sauveur, Bruges, possibly identical with Dirk Bouts.

83. Triptych: a Pietà. Lent by M. Laurent Meeus.
Wood centre panel, 1 ft. 2 in. × 10 in.; each wing 1 ft. 2 in. × 4 in.

THE MASTER OF THE VIEW OF ST. GUDULE.

65. The Madonna and Child, with Mary Magdalen and Donatrice.
Wood, 1 ft. 10 in. × 1 ft. 7 in. Lent by the Musée Diocésain, Liège.

THE MASTER OF THE ST. URSULA LEGEND.

"The St. Ursula Master takes his name from the altar piece wings of 8 panels telling the history of the saint, which are in the Convent of the Sœurs Noires at Bruges . . . was an eclectic influenced by Roger Van der Weyden, Dirk Bouts, and by Memlinc."
W. G. CONSTABLE, Burlington Magazine, May 1927.

76. Madonna and Child with an Angel.
Wood, 1 ft. 2½ in. × 11 in. Lent by M. Van Gelder.
78. The Madonna and Child with Angels.
Wood, 1 ft. 2½ in. × 11 in. Lent by Roland F. Knoedler, Esq.

HANS MEMLINC.

Born either at Mömling, near Mayence, or possibly at Memelynck, near Alkmaar, in Holland, about 1430. Died 1494 in Bruges.

Pupil of Roger Van der Weyden. Principal works: Bruges, Hospital of St. John; Bruges Academy; Triptych, Chatsworth; Tanners' Guild Altar Piece, Munich; Marien Kirche, Lübeck; and Portraits in Brussels.

"Memlinc was a real Artist with far more sentiment than John Van Eyck"

Van Eyck, even when painting religious subjects, only awakes earthly ideas, whilst Memlinc, even when painting earthly scenes, kindles in us thoughts of heavenly things."

JAMES WEALE, Memlinc, 1901.

PHOTOGRAVURE PLATE, PAGE 88.

43. Madonna with Child and Angel.

Wood, 8½ in. × 5½ in.

Lent by M. E. Renders, Bruges.

"This work would seem to have been done by Memlinc in his young days, or at any rate, before the first of those paintings to which an approximate date can be affixed, namely, the Triptych of Sir John Donne, belonging to the Duke of Devonshire (between 1466 and 1468)* and the large Last Judgment of Dantzic (between 1467 and 1472). . . . According to a tradition this picture is said to have belonged to the Duke of Arenberg. . . ."

In short, this is a work full of a happy grace and freshness, captivating even in its hesitations, it is a fine page of bold and rich colours; for the history of art it is a valuable document, which will help to the better understanding of Memlinc's formation, as well as his connection with his forerunners, and it will throw a new light on a hitherto almost unknown period of his career."

* See Memlinc, No. 47.

G. HULIN DE LOO AND EDOUARD MICHEL, Renders' Collection, pp. 72/79.

45. The Martyrdom of St. Sebastian.

COLOUR PLATE, PAGE 27.

2 ft. 1½ in. × 2 ft. 2½ in.

Lent by the Musée Royal des Beaux Arts, Brussels.

"I believe . . . The work of a pupil."

WEALE, Memlinc, p. 76.

"A picture of quite exceptional splendour of colour; by others considered an early work or by a successor of Dirk Bouts. Said to have been painted for the Guild of St. Sebastian in Bruges. The Turk is also found in one of the panels of the Shrine of St. Ursula. A similar picture in the Louvre."

WURZBACH, Niederl. Kunst.-Lexikon.

47. The Madonna and Child with Saints and Donors: a Triptych.

Wood, the centre, 2 ft. 4 in. × 2 ft. 3 in.; the wings, 2 ft. 4 in. × 1 ft.

Lent by the Duke of Devonshire, K.G.

"The great glory of the Devonshire collection is the triptych by Memlinc, whose art, always sweet and devout, is sometimes lacking in the gravity and virility which we enjoy here. Precious as a work of art, it is uniquely precious as an historical monument of the connection between our King Edward IV and the Bruges of Memlinc. To Mr. Weale belongs the credit of identifying the donors who from the time of Walpole had been taken for members of the Clifford family. Especially fine and full of expression are the portraits of the donor, Sir John Donne, and his wife

QUENTIN METSYS—*continued.*

"Here at last is one who is not satisfied with the traditional painter's baggage. Here is one who is again looking at appearance with eager contemplation."
ROGER FRY, *Burlington Magazine*, February, 1927.

172. The Entombment.
Canvas, 2 ft. 3 in. × 4 ft. 6 in. PHOTOGRAVURE PLATE, PAGE 94.
Lent by Frank T. Sabin, Esq.
174. The Magdalen.
Wood, 1 ft. 6 in. × 1 ft. PHOTOGRAVURE PLATE, PAGE 95.
Lent by the Musée des Beaux Arts, Antwerp.
Van Ertborn Collection.
175. Portrait of Aegidius.
Wood, 2 ft. 6 in. × 1 ft. 10 in. COLOUR PLATE, PAGE 49.
Lent by the Earl of Radnor, C.I.E.
Peter Giles or Pierre Gilles (1486-1553), who following the humanist fashion had latinised his name to Aegidius, a friend of Sir Thomas More. "Gilles the modest and devoted collaborator of his two illustrious friends published the letters of Erasmus and translated More's Utopia into latin."
PAUL JAMOT, *Burlington Magazine*, July, 1927.
Also full account in Radnor Catalogue, Vol. I, p. 44.
See also No. 196 under "(attributed to) Mabuse."
176. Portrait of Hans Holbein.
Wood, 1 ft. 6 in. × 1 ft. 2 in. Lent by M. Dorus Hermsen.
"I find it difficult to accept this picture . . . as a portrait of Holbein, and almost as difficult to accept it as a genuine work of Quentin Metsys."
HUGH BLAKER.
"My own impression is that this [Uffizi] Portrait of 1543 does correspond fairly closely to the portrait in question . . . I believe that this attribution is generally accepted by special students of Flemish Art of this period, amongst whom I cannot claim to be considered."
ROGER FRY.—See correspondence in *Burlington Magazine*, March, 1927.
169. The Madonna and Child with two Angels.
Wood, 2 ft. 9½ in. × 1 ft. 10 in. Lent by Lionel Harris, Esq.
170. The Madonna and Child with Angels.
Wood, 1 ft. 9½ in. × 1 ft. 2¼ in. PHOTOGRAVURE PLATE, PAGE 93.
Lent by the Musée de Lyon.
171. The Madonna and Child with Angels.
Wood, arched, 2 ft. × 1 ft. 5 in. COLOUR PLATE, PAGE 51.
Lent by C. W. Dyson Perrins, Esq.
"This entirely novel style attracted them just by its novelty and strangeness. But they saw it with eyes accustomed to flamboyant gothic and consequently misunderstood it entirely. Nothing could be worse in taste than the result in such a picture as *The Madonna and Child with Angels* (170 above), where the Renaissance architecture is overlaid with an intolerable profusion of fussy ornament so highly accentuated and so over elaborated as to destroy all plastic quality. But even in such an early work as the *Madonna* in a gothic niche (171 above) there is evidence of a new pictorial effort . . . In colour particularly we note the dawning of a quite new possibility, namely, of the idea of colour orchestration . . . The *Madonna and Child with two Angels* (No. 169 above), gives us already quite clearly the results of this anticipation of the triumphs of the seventeenth century."
ROGER FRY, *Burlington Magazine*, February, 1927, p. 73.
247. The Misers.
Wood, 2 ft. 10 in. × 2 ft. 4 in. Lent by Viscount Cobham.
See under Marinus (No. 245), to whom it is definitely given.
287. The Madonna and Child.
Wood, 2 ft. 5¼ in. × 2 ft. ¼ in. Lent by the Earl of Northbrook.
"This picture, formerly ascribed to Leonardo da Vinci, is an early copy of a very fine work of Quentin Metsys, now in the Museum at Amsterdam, but, in the middle of the seventeenth century, in the possession of Peter Stevens, almoner and churchwarden of the Cathedral of Antwerp, where it was seen by Alexander Van Fornenbergh, who gives a long description of it in his work 'Den Antwepischen Protheus efte Cyclopschen Apelles,' Antwerp, 1618. Another early copy is in the Berlin Museum."
WEALE AND RICHTER, 23. Bought from W. Martin Colnaghi, as by Van Orley.

ADAM FRANS VAN DER MEULEN.

Born at Brussels, 1632. Died in Paris, 1690.

Court painter to Louis XIV., for whom he acted as a kind of "War Artist," but beside painting scenes of this King's campaigns and victories as easel pictures, also painted wall paintings of the same subjects at Versailles and designed cartoons for The Gobelins. He employed a number of pupils and assistants who carried out his sketches or copied his pictures which he subsequently retouched.

Principal works at the Louvre and in Versailles.

315. Arrival of Louis XIV. at Camp before Maastricht.

3 ft. 9 in. × 4 ft. 10 in.

Lent by Baron F. de Macar, Brussels.

THEOBALD MICHAU.

Born 1676, at Tournay. Died at Antwerp in 1755.

Painted "Kermesses" Markets, Street Scenes, in the manner of Bruegel and Teniers.

303. A Village Fête.

2 ft. × 3 ft.

Lent by M. F. Henricot, Brussels.

SIR ANTONIO MORO.

Born at Utrecht about 1519. Died at Antwerp, 1581.

Pupil of Jan. Scorel. Studied in Italy. Court painter of Charles V. and later Philip II. in Madrid. From 1554 to 1558 in the service of Queen Mary in England. "He was largely employed by the Howards and the Russells and others, grandies of the Court . . ." When Philip went to Spain to take possession of the Throne, Moro accompanied him and for some time basked in the full sunshine of Royal favour. Suddenly he withdrew to Brussels, for some cause which has never been satisfactorily explained. . . He finally established himself at Antwerp, his declining years being spent in ease and opulence—the fruits of successful industry at the Courts of England, Portugal and Spain. (Cook's handbook of the National Gallery.) Principal works at Madrid, Brussels, Apsley House and his own portrait at Althorp House.

Moro's style somewhat resembles Holbein's, but he usually painted on a larger scale and his light and shade is more pronounced.

231. Sir Antonio Moro (portrait of the painter).

Wood, 3 ft. 9¼ in. × 2 ft. 9 in.

Lent by the Earl Spencer.

"SIR ANTHONY MORE, I. His own portrait, standing, in a black dress with purple sleeves. To the knees. Close to him the head of a large dog, which he is touching. There is something very dignified in his appearance. The clear painting is very carefully modelled. Yet I cannot help preferring the portrait of Van Cleve."

WAAGEN, Vol. III, p. 457.

"Ni Titien ni Velazquez n'ont conçu plus grandement, plus superbement réalisé."

H. HYMANS'S Antonio Moro, p. 177.

232. Portrait of Mary de Guise (?).

Wood, 3 ft. 10½ in. × 3 ft.

Lent by Leopold Hirsch, Esq.

235. Portrait of Jan. Scorel.

Wood, circular, 1 ft. 10 in.

Lent by the Society of Antiquarians.

Jan. Scorel was Moro's Master.

"Après celle de l'Homme à l'oeillet de van Eyck, nous ne connaissons point de touche plus merveilleusement caractérisée."

H. HYMANS'S Antonio Moro, p. 124.

246. Portrait of a Man.

Wood, 3 ft. 8 in. by 2 ft. 5½ in.

PHOTOGRAVURE PLATE, PAGE 106.

Lent by Frank T. Sabin, Esq.

SIR ANTONIO MORO—*continued.*

225. Portrait of a Gentleman. Lent by J. Horace Harding, Esq.
Wood, 4 ft. × 2 ft. 10 in.
226. Portrait of a Lady. Lent by J. Horace Harding, Esq.
Wood, 4 ft. × 2 ft. 10 in.

JAN MOSTAERT.

Dutch Painter, born 1474. Died in 1555 or 1556.

Principal works Triptychs in the Brussels Museum and the Church of St. Jacques, Bruges, and many portraits.

"Mostaert, un réfractaire, un autochtone, ce gentilhomme de la maison de Marguérite d'Autriche, qui peignit tous les personnages considérables de son temps, un peintre de genre très singulièrement teinté d'histoire et de légende, qui dans deux épisodes de la vie de saint Benoît représente un intérieur de cuisine et nous peint, comme on le fera cent ans plus tard, la vie familière et domestique de son temps."
FROMENTIN, *Les Maîtres d'Autrefois.*

114. Portrait of a Man. Lent by M. J. Goudstikker.
Wood, 1 ft. 7½ in. × 1 ft. 1½ in.
115. Portrait of a Woman. Lent by M. J. Goudstikker.
Wood, 1 ft. 7½ in. × 1 ft. 1½ in.
117. The Mocking of Christ. Lent by Capt. E. G. Spencer Churchill, M.C.
Wood, 1 ft. 4 in. × 9 in.
119. Portrait of a Young Man. Lent by the Trustees of the Liverpool Royal Institution and Corporation of Liverpool.
Wood, 3 ft. 1 in. × 2 ft. 6 in.

Attributed by Waagen to Lucas van Leyden.

"Portrait of a young Knight wearing a black cap in ample chestnut coloured robe bordered with black. In the landscape which forms the background is St. Hubert, to whom the Stag is appearing with a crucifix between its horns. Beautifully executed like the finest miniature. In my opinion part of the wing of a large altarpiece, and one of the most finished of the very genuine pictures by this master. Formerly in the celebrated collection of Greffier Fagel." WAAGEN, Vol. 111, p. 236.

122. Portrait of a Man. PHOTOGRAVURE PLATE, PAGE 99.
Wood, 3 ft. × 1 ft. 10½ in. Lent by the Musée Royal des Beaux Arts, Brussels.
123. Portrait of Joost van Bronckhorst. ("Le damoiseau à la Médaille du Christ en Croix.")
Formerly ascribed to Amberger.
Wood, 1 ft. 6 in. × 1 ft. Lent by Edward Tuck, Esq.

Paul Jamot drawing attention to the close resemblance between these two pictures (119, 122) says: "Similarities so close as these presume not a relationship between two people, but two depictions of the same sitter. There is between the two portraits the single difference of age."
See Burlington Magazine, July, 1927.

NICHOLAS NEUFCHÂTEL (LUCIDEL).

Born probably in 1527 at Mons in Hainaut. Died after 1590 in Nuremberg.

Pupil of Pieter Cocke Van Aelst in Antwerp. From 1561 active in Nuremberg. Painter of capital restrained and characteristic portraits. Examples of his work, Berlin, Munich, Vienna, Prague.

150. Portrait of Hans Heinrich Pilgrim von Hertogenbusch. Lent by the Musée des Beaux Arts, Budapest.
Canvas, 5 ft. 10¾ in. × 3 ft.
151. Portrait of the Wife of the former. Lent by the Musée des Beaux Arts, Budapest.
Canvas, 5 ft. 10¾ in. × 3 ft.
243. Portrait of a Man, aged 54 in 1583. Lent by M. Pelgrims.
Wood, 1 ft. 1½ in. × 1 ft. 7 in.

BERNARD VAN ORLEY.

Born about 1490, in Brussels. Died about 1542.

Under the influence of Raphael, for whom he superintended the tapestries made for the Vatican from Raphael's Cartoons—some tapestries by him at Hampton Court—later Court painter to Margareta of Austria and Marie of Hungary. Principal works: The Last Judgment in Antwerp (St. Jacques) and Christ Bearing His Cross, also there, in the Musée; Rest on the Flight, in Liverpool; pictures at Brussels, etc.

"Bernard Van Orley, malgré toutes les corruptions de sa manière, ses gesticulations folles quand il s'anime, ses rigidités théâtrales quand il s'observe, ses fautes de dessin, ses erreurs de goût, Van Orley nous serait révélé comme un peintre hors ligne, d'abord pas ses *Epreuves de Job*, ensuite, et peut être encore plus sûrement, par ses portraits." FROMENTIN, *Les Maîtres d'Autrefois*.

199. Portrait of Georges de Zelle. PHOTOGRAVURE PLATE, PAGE 101.
Wood, 1 ft. 3 in. × 1 ft. Lent by the Musée des Beaux Arts, Brussels.
- On the border of the tapestry in the background is the following inscription: GEORGE: D: ZELLE: PHYSICUS: ETAT: 28: BERNARDUS: DORLEII: FACIEBAT: BRUXELL: MDXIX:
202. Portrait of Margaret of Austria. Lent by M.D.
Wood, 1 ft. 2½ in. × 10½ in. (Showing both hands).
206. Portrait of the same. Lent by M. Arens.
Wood, 1 ft. 2 in. × 1 ft. Very similar, but the former has greater psychological finesse.
203. The Martyrdom of St. Catherine. Lent by Baron Bruno Schroeder.
Wood, arched, 3 ft. 8½ in. × 2 ft. 1 in.
204. St. Louis of France giving Alms. Lent by Baron Bruno Schroeder.
Wood, arched, 3 ft. 8½ in. × 2 ft. 1 in.
221. The Holy Women and St. John. Lent by Sir Herbert F. Cook, Bt., F.S.A.
Wood, 3 ft. 6½ in. × 3 ft.
- "The Gallery of Sir F. Cook at Richmond possesses the important fragment of a very large 'Crucifixion' correctly catalogued under Van Orley's name . . . it is a fine, well preserved and very characteristic performance, which to judge from the style was painted soon after 1521."
Doughty House Catalogue, No. 470. p. 92, quoting Dr. Friedlaender, *Jahrbuch der Preuss. Kunst.* XXX. p. 106.
201. Charles V. Lent by the Earl of Northbrook.
Wood, 1 ft. 2¾ in. × 11¾ in.
"Sold at Christies, Jan. 13, 1816, £4 6 0. Bought May 2, 1856, £100, from the collection of Mr. Samuel Rogers." WAAGEN, Vol. II, p. 70.
"Formerly attributed to Albrecht Dürer." WEALE & RICHTER, 27.
197. Madonna and Child. (Catalogued under Mabuse.) Lent by the Earl of Northbrook.
Wood, 2 ft. 3 in. × 1 ft. 3 in.
- "There is no doubt that this panel was originally the companion to the 'Portrait of Jean de Carondelet,' by Bernard Van Orley, in the Munich Gallery, formerly attributed to Metsys and Mabuse." Official Catalogue.
193. Portrait of a Lady. Lent by the Earl of Normanton.
Wood, 1 ft. 8 in. × 1 ft. 6½ in.
- "This seems to represent Anne, Marquise de Veere. The identity of the sitter seems more certain than the traditional attribution." Official Catalogue.

JOACHIM PATINIR.

Born at Dinant, 1485. Died at Antwerp, 1524.

Principal pictures, Madrid, Antwerp, London, etc.

"Joachim the good Landscape painter."

ALBRECHT DURER.

"Patinir's landscapes indeed are often hard even unpleasant in colour, as well as grotesque in their primitive, childish drawing. But to him perhaps belongs the honour of being the first to paint an independent Landscape."

SIR ROBERT WITT, *How to look at pictures*, p. 73.

"Moreover with Patinir the fantastic element was of much importance. He wished his landscapes to be romantic."

SIR MARTIN CONWAY, *Early French painter*, p. 299-300.

"As much as the primitives of the older generation he lacks any true feeling for the situations of his volumes in space and for plastic sequences."

ROGER FRY, *Burlington Magazine*, March, 1927.

109. St. Jerome.

Wood, 1 ft. 3½ in. × 1 ft. 6¼ in.

Lent by M. E. Renders, Bruges.

"Have we here a picture done by Patinir's own hand? At the present moment we would hardly venture to give a verdict . . . All we can say is that the figure itself of St. Jerome wearing a large violet mantle, is not done by Patinir,—and this is the case with many pictures by this master, but that, on the other hand, we note similarities of conception and workmanship to those in the Baptism of Christ in Vienna."

G. HULIN DE LOO AND EDOUARD MICHEL, *RENDER'S Collection*, p. 111/113.

107. St. Jerome in a Landscape.

PHOTOGRAVURE PLATE, PAGE 100.

1 ft. 2½ in. × 1 ft. 1½ in.

Lent by Henry Oppenheimer, Esq.

A little gem, both in colour and design.

113. Flight into Egypt.

Wood, 7 × 9 in.

Lent by the Musée des Beaux Arts, Antwerp.

Signed on a rock: OPVS · "JOACHIM D. PATINIR." (C. Van Ertborn Collection.)

120. Landscape, with St. Jerome (from J. K. Huysman's Collection).

Presented by Sir Joseph Duveen, Bart.

Wood, 2 ft. 6 in. × 4 ft. 5 in.

Lent by the Musée du Louvre.

121. Landscape, with Virgin and Child.

Wood, 3 ft. 9 in. × 3 ft. 8 in.

Lent by Lionel Harris, Esq.

BONAVENTURE PEETERS.

Born in Antwerp 1614. Died at Hoboken 1652.

Painter of Battle pieces and stormy Marines. His pictures are frequently met with.

"His strong point was composition and arrangement of light and shade."

BRYAN.

307. View of Archangel in Winter.

Wood, 1 ft. 3 in. × 2 ft. 2 in.

Lent by Sir Robert Witt, O.B.E.

FRANS POURBUS, THE ELDER.

Born at Bruges 1545. Died at Antwerp 1581.

Pupil of his father Peeter and of Frans Floris. He was mainly distinguished as a portrait painter, but there is an important work "Christ in the Temple" at St. Bavon in Ghent, together with a series of paintings illustrating the Life of the Virgin. Good portraits of his in Berlin, Brussels, Petrograd and Augsburg.

249. The Wedding of the Painter Hoefnagel with his wife Suzanne van Onssen.

PHOTOGRAVURE PLATE, PAGE 110.

Canvas, 5 ft. 2 in. × 7 ft.

Lent by the Musée des Beaux Arts, Brussels.

239. Portrait of a Young Lady.

Wood, 16 ft. × 13¾ ft.

Lent by the Musée des Beaux Arts, Ghent.

FRANS POURBUS, THE YOUNGER.

Born at Antwerp in 1569. Died in Paris 1622.

Son of Frans Pourbus, The Elder. Employed by Archduke Albert at Brussels, went to Italy (1600), and thence to Paris (1609) where he continued to reside as Court painter to Marie de' Medici.

240. Portrait of Martin Ruzé de Beaulieu.
Canvas, 2 ft. 2½ in. × 1 ft. 9½ in.

PHOTOGRAVURE PLATE, PAGE 111.

Lent by Frank T. Sabin, Esq.

264. Portrait of the Duc de Chevreuse.
Canvas, 6 ft. 4½ in. × 4 ft. 1 in.

Lent by the Earl Spencer.

"Frans Pourbus, The Younger.—A portrait said to be that of Henry, Duke of Guise, called Le Balaféré; a whole-length, the size of life. This capital picture, which is warm in colouring and animated in conception, is certainly that of the son of that Duke, since Pourbus did not go to France till after the death of the Balaféré."
WAAGEN, Vol. III, p. 457.

PIETER POURBUS.

Born at Gouda in 1510. Died at Bruges in 1584.

Probably studied under Lancelot Blondeel, his father-in-law. "He painted for the magistrates of Bruges a large Chart, or Picture, on canvas and in oil, of the whole territory within their jurisdiction, in which he represented the minutest details. It still exists in the Hotel de Ville." (*Bryan.*)

He painted besides religious pictures, and especially good portraits. Principal works: Bruges, also Brussels, Vienna, Rotterdam, etc.

250. Portrait of Jan Fernagut.
Wood, 3 ft. 3 in. × 2 ft. 4 in.

PHOTOGRAVURE PLATE, PAGE 104.

Lent by the Musée Communal, Bruges.

252. Portrait of Adriaene Fernagut.
Wood, 3 ft. 3 in. × 2 ft. 4 in.

PHOTOGRAVURE PLATE, PAGE 105.

Lent by the Musée Communal, Bruges.

JAN PROVOST.

A Flemish painter from Mons—went to Antwerp 1493, settled in Bruges 1494, where he died 1529. Painted in the manner of Gerard David and was influenced by Quentin Metsys. His principal work is a "Last Judgment" in the Bruges Musée.

105. The Virgin and St. Joseph at Bethlehem.
Wood, 2 ft. 10½ in. × 1 ft.

Lent by the Hon. Walter Samuel, M.C.

219. The Madonna and Child.
Wood, 1 ft. 2 in. × 10 in.

Lent by M. E. Renders, Bruges.

Clearly shows the influence of Josse Van Cleve (the Master of the Death of the Virgin) whose studio in Antwerp was, as we knew, so strongly dominated by Italian models, and especially by the School of Leonardo.

"Although the dominant qualities of Provost are not those of an eminent colorist, this panel is of an agreeable harmony."
EDWARD MICHEL, *Render's Collection*, p. 100/1.

MARINUS VAN REYMERSWAELE.

Born about 1497 in Zeeland. Died after 1567.

Pupil of the glass painter, Simon Van Daele. Little is known of his life. His name and pictures of his, or copies, are found in Spain and Italy.

"His pictures are, as a rule, under the name of Quintyn Metsys, whose works he is alleged to have copied. These so-called works of Metsys are, however, if they are good, to be attributed to Marinus, and when they are bad, either by an unknown copyist, or by Bernard de Ryckere, of Courtrai (died 1590), who has been proved to have copied pictures by Marinus. His range of subject is very limited and hardly exceeds 'The Money Changer and his Wife,' 'The Two Tax Collectors,' or a 'St. Jerome.' His works were early well-known abroad, as Vasari and Guicciardini knew."
L. H. CUST.

245. The Tax Collectors.

Wood, 1 ft. 10½ in. × 2 ft. 3½ in.

Lent by Sir Lawrence Jones, Bart.

Compare with Metsys, No. 247.

"Followers of Matsys multiplied imitations both of this ['The Banker and his Wife'] and of a group of two men counting money and generally called 'The Misers.' Probably Quentin painted a version also of that, but if he did, it, too, seems to have been based on an earlier lost original dating from the same period of about 1440 as the original of the 'Banker and his Wife.'"

"The bulk of the existing versions are evidently by Marinus, and many of them are signed. Other painters also repeated them. Thus Bernard de Ryckere (1535-1590) kept a regular picture factory at Antwerp, and is recorded to have turned out a number of copies of the Excisemen, and some of these may be among the versions now about. Evidently such pictures were very popular, and more popular in the grosser form given to them by Marinus than as designed by Quentin"

It was a misfortune for Quentin's reputation that these gross popular pictures by artists of his school were attributed to him in most of the Galleries of Europe His own originals had none of the vulgar quality of the later versions."

SIR MARTIN CONWAY, *The Van Eyck's and their following*, 1921, p. 326.

JEAN ROMBAUTS.

90. The Miraculous Draught of Fishes.

Wood, 2 ft. 2½ in. × 1 ft. 8½ in.

Lent by M. de Munter.

From the Collegiate Church of St. Peter, at Louvain.

"The only known picture by this artist as a document shows."

Official Catalogue.

PETER PAUL RUBENS.

Born at Siegen (Westphalia), 1577. Died, Antwerp, 1640.

Studied under Otho Van Veen; journeyed to Italy, and was sent on a political mission to Madrid by the Duke of Mantua. Visited France (1620) and England (1629), also on diplomatic mission, and adorned the Luxembourg and Whitehall. He kept a Studio for the supply of pictures—his own, his pupils, who worked up his designs, which he subsequently might or might not touch up with his own hand. Hence the paintings under his name are very numerous. His masterpiece, "The Descent from the Cross," at Antwerp.

"Son prodigieux génie, son grand coloris, l'abondance de ses idées, la richesse de ses compositions, le feu et l'énergie de ses sujets, les attitudes simples et naturelles, ses ajustements variés, ses paysages piquants par leur clair-obscur, ses têtes prises, pour ainsi dire, dans la nature, la vivacité de ses expressions, la facilité et le moëlleux de son pinceau, l'artifice de son clair obscur, l'effet et l'harmonie de ses tableaux, ses belles draperies imitant parfaitement l'étoffe qu'il vouloit représenter, et qui par les plis simples et sçavement jettés, flottent autour du nu sans y être colées, sa touche belle et légère ses carnations fraîches peintes au premier coup et sans épaisseur, ses groupes de lumière inimitables qui font arrêter l'œil sur le principal objet du tableau, ces variées qualités, réunies en sa personne, lui ont acquis avec justice le nom de Raphaël de la Flandre." D'ARGENSON, *Abrégé*, 1762.

"His fame is extended over a great part of the Continent without a rival: and it may be justly said that he has enriched his country, not in a figurative sense only, by the great examples of art which he left, but by what some would think more solid advantage, the wealth arising from the concourse of strangers whom his works continually invite to Antwerp, which would otherwise have little to reward the visit of a connoisseur." SIR JOSHUA REYNOLDS, *Journey into Flanders and Holland*, 1781.

"That Netherland Titan, the wings of whose spirit were so strong that they bore him up to the sun in spite of the hundred weights of Dutch cheese hanging to his legs." HEINE.

132. Portrait of Mathieu Yrsselius.

COLOUR PLATE, PAGE 61.

Wood, 4 ft. × 3 ft. 4 in.

Lent by the Musée des Beaux Arts, Copenhagen.

A posthumous portrait of the Abbot of St. Michel, who commissioned the "Adoration of the Magi" for the high altar of the monastery church, painted in 1622-1625.

"This is one of the most sensitively and delicately handled of Rubens's portraits."

ROGER FRY, *Burlington Magazine*, March, 1927.

140. Portrait of Isabella Brant, first wife of the Painter.

Wood, 2 ft. 9 in. × 2 ft.

Lent by H.M. The King.

"Here we see Isabella Brant still a young woman; her hair is combed back off her forehead, falls again about her temples and almost completely hides her ears; her fringe is studded with flowers and surmounted with a string of pearls. She wears a high collar of fine lace and a yellow dress with short black cloak; round her neck is a simple row of pearls. Her attire and jewels are different from those she wears in the other portraits. Her features also are not the same as in her later portraits; the angle of her eyes is still slightly upturned, and her jaws more or less prominent, but these peculiarities are not so marked. The picture is that of a pretty woman bathed in direct, full light that falls upon her prized auburn hair; the nose is larger, the forehead higher, and the fingers have all the delicacy that Van Dyck gives to them in his pictures."

MAX ROOSES, Rubens p. 120.

141. Portrait of a Lady.

Canvas, 3 ft. 6 in. × 3 ft.

Lent by Hugh Morrison, Esq., M.P.

"Here is a portrait once attributed to Pourbus, we catch him, as it were, in the very act of making the jump to a true plastic pictorial art."

ROGER FRY, Burlington Magazine, March, 1927.

145. The Gerbier Family.

Canvas, 5 ft. 3 in. × 5 ft. 6 in. Lent by Lt.-Col. F. E. Freemantle, O.B.E., M.P.

"Painted when Rubens was in London (1629/1630) staying with the Family of Balthasar Gerbier, 'Painter, Courtier, and art dealer.'"

We know of two copies of this picture. The first belongs to the Royal Collection at Windsor Castle. It forms the central part of a large painting which was considerably extended later. On the added part an artist of less merit represented Balthasar Gerbier himself and his four other children.

The second copy (this one) probably imitated from the first, belongs to Mrs. Culling Hanbury, of Badwell Park, Hatfield. It was formerly the property of Lord Radnor.

In Earl Spencer's collection at Althorp there is a portrait of one of the little girls in the preceding picture (see No. 277)."

ROOSES, Rubens p. 494.

"VAN DYCK.—A noble lady, with four children, said to be the Duchess of Buckingham.

This fine picture has also been attributed to Rubens; but, in my opinion, is decidedly a work of Van Dyck's earlier time when he painted the family of Sir Balthasar Gerbier, in Windsor Castle, where it also passed under the name of Rubens (Vol. II., p. 437). The style of conception and the clear light tone in the manner of Rubens, agree entirely with that picture, and even the same motive of the charming little girl looking at the spectator occurs in the Windsor picture."

WAAGEN, Vol. IV., p. 277.

"It is a superb example of Rubens' power of colour orchestration."

ROGER FRY, Burlington Magazine, March 1927.

147. Portrait of Pieter Pecquius.

Canvas 4 ft. 7½ in. × 3 ft. 11 in. Lent by Lieut.-Col. Sir Audley Neeld, Bart., C.B.

"Half-length portrait of a man seated. Judging from the greater precision of form and the more subdued brilliancy of colouring, executed not long after the painter's return from Italy."

WAAGEN, Vol. II., p. 246.

"The splendid portrait of Pecquius, where Rubens' delight in colour comes out."

ROGER FRY, Burlington Magazine, March, 1927.

317. The Same (from the Princesse Pauline d'Arenberg Collection.)

4 ft. 6 in. × 4 ft.

Lent by the Musée des Beaux Arts, Brussels.

"A replica of No. 147." Official Catalogue. In the opinion of Dr. Gluck, of Vienna, this is the original portrait.

155. Portrait of Don Diego Messía, Marqués de Legañes.

COLOUR PLATE, PAGE 63.

Wood, 3 ft. 10 in. × 3 ft. 4 in.

Lent by Mrs. Gutekunst.

"At length Don Diego de Messía, so impatiently awaited that he had come to be called the Messiah, arrived in Brussels on the 9th September, 1627, but he brought the astonishing news that the King, his master, had ordered him to join his new ally Louis XIII. and his minister Richelieu in preparing in Paris an expedition against England."

ROOSES, Rubens p. 419.

PETER PAUL RUBENS—*continued.*

"He (Rubens) wrote Gerbier a confidential letter in French, giving his opinion and that of his masters on the treaty made between France and Spain. He regarded it as a clap of thunder without a thunderbolt, destined to make a great deal of noise but produce little result."

ROOSES, Rubens p. 421.

"He painted for his great admirer, Don Diego Messía, a picture of the 'Immaculate Conception,' two ells high."

ROOSES, Rubens p. 466.

"It is a superb figure of a swaggering rather empty headed grandee . . . not perhaps a profound psychological interpretation nor has it anything of the poetical mood of the Duke of Mantua . . . but it is as superb a piece of straightforward pictorial interpretation of vision as one can conceive."

ROGER FRY, Burlington Magazine, March, 1927.

* See under Rubens; No. 258.

258. Portrait of Francesco IV., Fifth Duke of Mantua.

Wood, 2 ft. 1 in. × 1 ft. 7½ in.

Lent by Henry Goldman, Esq.

"Done by Sir Peter Paul Rubens. Bought by the King when he was Prince. The picture of the lately deceased young Duke Mantua's brother, done in armour to the shoulders when he was in Italy; in a carved wooden frame."

Catalogue of King Charles the First's Capital Collection . . .

quoted by Mr. M. W. BROCKWELL in Burlington Magazine, *see* below.

"The task of distinguishing it from among numerous works of the great painter is facilitated by its obviously having been painted during his early years, when he had not yet had recourse to the aid of pupils."

M. W. BROCKWELL, in Burlington Magazine, December 1921, p. 285.

"This is as near to Giorgione as so entirely different a character working a century later could attain."

ROGER FRY, Burlington Magazine, March, 1927.

260. The Descent from the Cross.

Wood, 3 ft. 9 in. × 2 ft. 6 in.

Lent by Viscount Lee of Fareham, G.C.S.I., G.B.E.

"Claimed to be the finished original sketch by Rubens for his great Altar piece in the Cathedral of Antwerp."

Official Catalogue.

"The descent from the Cross' had a great success, and requests reached Rubens from all parts for reproduction, and especially from different towns in French Flanders. He did not resist these entreaties; the subject attracted him; he found it fruitful and susceptible of variations."

MAX ROOSES, Rubens, p. 171.

262. A Portrait of Michel Ophovius.

Wood, 2 ft. 1½ in. × 1 ft. 7½ in.

Lent by A. L. Nicholson, Esq.

"Here Rubens anticipates the vulgarity of certain modern portraits. It is far better done no doubt than anything of Millais, but it is not more than Millais might have been proud to accomplish. I am not sure, however, whether the authenticity of this portrait is altogether established."

ROGER FRY, Burlington Magazine, March, 1927.

A derived version of the portrait of Ophovius belonging to the Hague Gallery.

263. Landscape with Watering Place.

Lent by the Duke of Buccleuch, K.T.

"That this glorious series of Flemish Landscapes belong to the last years of Rubens' life, we know, apart from technical grounds, by the presence in more than one of them of his country residence, the Castle of Steen. . . ."

It would be safer, probably, to place this group (*i.e.*, Dairy Farm at Laeken, Buckingham Palace, The 'Milking Scene' at Munich) about the year 1625, when we know that Rubens was stopping at Laeken, and to find it in a link between the earlier and later groups of landscape. To it also would belong the 'Watering Place' in the Liechtenstein Gallery. . . . The Duke of Buccleuch has another 'Watering Place,' a striking composition, with a mass of trees on a rocky eminence surrounded by water; this picture is best known from the large line engraving by John Browne."

Rubens, by EDWARD DILLON.

"One of the most sumptuous and imposing of his set pieces composed upon such emphatic and palpably evident lines that he can indulge in an almost overwhelming wealth of detail without endangering the clarity of the construction." ROGER FRY, Burlington Magazine, March, 1927.

267. The Timber Waggon.

Wood, 1 ft. 7 $\frac{3}{4}$ in. × 1 ft. 9 $\frac{3}{4}$ in.

Lent by the Earl of Northbrook.

Sold in 1824 for £21; in 1832 for £43 1s.; in 1841 for £288 15s. 3d.—Bought in 1856 for £640 10s.

"There is a copy of this fine sketch in the Wynn Ellis Collection, National Gallery."

WEALE AND RICHTER, Northbrook Catalogue, p. 88.

"... He shows the way indeed for the landscape art of the early nineteenth century in England, and perhaps goes almost beyond it in the suffused atmospheric unity of the distance, but there is much more deliberate transposition with accepted pictorial terms."

ROGER FRY, Burlington Magazine, March, 1927.

268. Evening Landscape.

Wood, 11 in. × 1 ft. 3 in.

Lent by Frits Lugt, Esq.

"Instinctively he changes even his technique in his determination to lose nothing of that exhilarating movement of atmospheric light and colour, and jumps three centuries of the history of art to find himself side by side with Renoir." ROGER FRY, Burlington Magazine, March, 1927.

271. The Flight into Egypt by Night.

1 ft. 7 in. × 2 ft.

Lent by C. S. Gulbenkian, Esq.

"The finished study for the picture in the Cassel Gallery."

Official Catalogue.

"... Astonishing in its originality and brilliance where the whole complex mystery of moon-light effect with torchlight gleams playing against it is suggested with an abbreviated symbolism of stimulating intensity."

ROGER FRY, Burlington Magazine.

280. The Madonna and Child with Donors.

Wood, 4 ft. × 2 ft. 9 in.

PHOTOGRAVURE PLATE, PAGE 112.

Lent by the Musée de Tours.

Alexander Goubau and his Wife.

"Everything points to the work having been done about 1615. It was painted as a decoration for a monument and placed in the apse of the Church of Notre Dame at Antwerp against one of the pillars of the chapel of the four crowns. The picture was carried off by the commissioners of the French Republic in 1794; and as the figures represented were taken to be Christopher Plantin and his wife, it was sent to the Museum at Tours, the famous printer having been born in the neighbourhood of that town."

MAX ROOSES, Rubens, p. 205.

279. The Elevation of the Cross.

Oil on canvas—relined, 2 ft. 3 $\frac{3}{4}$ in. × 4 ft. 4 in.

PHOTOGRAVURE PLATE, PAGE 113.

Lent by the Executors of the late Sir George Holford, K.C.V.O.

"... Design for the great Triptych of 1610-1611 in Antwerp Cathedral."

THE HOLFORD COLLECTION, Dorchester House, p. 15.

"He began by drawing a sketch of the general view of the composition which showed Christ raised on the Cross, while his mother and St. John watched the spectacle and the Roman soldiers stood on the other side. In his first idea which belongs to the Louvre, the cross cuts the panel from left to right. Six men are striving to raise it. Next comes a painted sketch, now the property of Captain Holford, of Dorchester House, London. . . . It gives the whole view, and only differs from the full picture in small details."

MAX ROOSES, Rubens, English Edition, p. 130.

"Of the highest excellence."

SMITH, Catalogue Rais, Rubens, 2.

277. A Daughter of Sir Balthasar Gerbier.

Canvas, 2 ft. 4 in. × 1 ft. 9 in.

Lent by Earl Spencer.

"The charming child with large eyes and fair curls who is holding a grape in her hand is the same as in the allegorical picture (Minerva protecting Peace against War) and in the family group is leaning her elbow on her mother's knee."

ROOSES, Rubens, p. 495.

322. Landscape: Moonlight.

Wood, 2 ft. 1 $\frac{1}{2}$ in. × 3 ft.

Lent by Sir Alfred Mond, Bart., M.P.

SKETCHES BY RUBENS.

"Les esquisses de Rubens, mieux que toutes ses autres peintures, sont révélatrices de son art. Nulle part il ne se montre plus génial que dans ces improvisations. Son pinceau alerte couvre la surface de ces petits panneaux de quelques frottis, d'une coulée de pâte, de quelques touches incisives et voilà un chef-d'œuvre que souvent l'exécution définitive figera ou durcira. Les délicatesses et les splendeurs des colorations, leur fraîcheur, l'imprévu des accords, la justesse des valeurs y sont incomparables." PAUL LAMBOTTE (Rubens) (Les Grands Maîtres).

134. A Triumphal Car.
Wood, 3 ft. 7 in. × 2 ft. 5 in. Lent by the Musée des Beaux Arts, Antwerp.
Sketch for one of the Triumphal Arches erected in Antwerp on the occasion of the entry of Ferdinand of Austria, in 1635.
138. A Triumphal Car.
Wood, 3 ft. 5½ in. × 2 ft. 4¾ in. Lent by the Musée des Beaux Arts, Antwerp.
Designed for the City of Antwerp, on the occasion of the victory achieved by the Cardinal Infant, June 21st, 1638.
269. The Martyrdom of St. Ursula. PHOTOGRAVURE PLATE, PAGE 114.
Wood, 1 ft. 7 in. × 1 ft. 3 in. Lent by the Musée des Beaux Arts, Brussels.
"One of the Master's finest sketches; no finished work from it is known." Official Catalogue.
273. Christ at the Column.
Wood, 1 ft. 3½ in. × 1 ft. 2 in. Lent by the Musée des Beaux Arts, Ghent.
Sketch for the picture in the Church of St. Paul, at Antwerp.
274. St. Peter and St. Paul.
Wood, 1 ft. 9 in. × 2 ft. ½ in. Lent by M. Fr. Phillipson, Brussels.
275. Wisdom Triumphant over War and Discord during the reign of James I.
Wood, 2 ft. × 2 ft. 9½ in. Lent by the Musée des Beaux Arts, Brussels.
One of the many sketches for Whitehall—of about 1630.
295. Design for the Title Page of the *Pompa Introitus Ferdinandi*, Antwerp, 1641.
Wood, 1 ft. 8 in. × 1 ft. 2 in. Lent by the Fitzwilliam Museum, Cambridge.
324. The Meeting of Esther and Ahasuerus.
Wood, 1 ft. 7½ in. × 1 ft. 6½ in. Lent by Sir Herbert F. Cook, Bt., F.S.A.
Sketch for part of the ceiling decoration of the Church of the Jesuits, at Antwerp.
325. Solomon receiving the Queen of Sheba.
Wood, 1 ft. 7½ in. × 1 ft. 6½ in. Lent by Sir Herbert F. Cook, Bt., F.S.A.
- 326 to 332. Seven Sketches for a Series of Tapestries, allegorising The Triumphs of Faith, Charity, Orthodoxy, The Fathers of the Church and the Four Evangelists.
Lent by the Fitzwilliam Museum, Cambridge.
- | | |
|---|--|
| <p>326. The Triumph of Charity.
Wood, 6 in. × 6 in.</p> <p>327. The Triumph of Faith.
Wood, 6 in. × 8½ in.</p> <p>328. The Triumph of the Church.
Wood, 6½ in. × 9¾ in.</p> | <p>329. The Fathers of the Church.
Wood, 6½ in. × 9¾ in.</p> <p>330. The Four Evangelists.
Wood, 6 in. × 6 in.</p> <p>331. The Triumph of Orthodoxy.
Wood, 6 in. × 8 in.</p> <p>332. Abraham Receiving Bread from Melchizedek.
Wood, 6 in. × 6 in.</p> |
|---|--|
- 332A. Atlas supporting the Globe.
Wood, 9¾ in. × 6½ in. Lent by Henry Oppenheimer, Esq.

JAN SIBERECHTS.

Born 1627 in Antwerp. Died 1703 in London.

"The Duke of Buckingham returning through Flanders from his embassy to Paris, found Sybrecht, at Antwerp, was pleased with his workes, invited him to England and employed him at Chieften. In 1686 he made several views of Chatsworth." WALPOLE.

"Sieberechts boldly met the difficulties offered by open-air scenes and foreshadowed the daring colouring attempted by modern realism." A. J. WAUTERS.

306. Landscape.

4 ft. 1 in. × 4 ft. 1 in.

Lent by M. Del Monte.

"His landscapes are true pastorals"

A. J. WAUTERS.

321. A Farm Yard.

Canvas 1 ft. 4 in. × 1 ft. 3 in.

Lent by Alec Martin, Esq.

"He understood the Art of giving his farm-girls and hinds real attitudes, taken from life; and how to make various hues of vermilion and silver, blue and yellow of their costumes harmonise boldly together which makes his works so charming and gives them such a free and entirely personal character." A. J. WAUTERS.

JUSTUS SUSTERMANS.

Just-(Joost-Justus) (Soettermans, Suttermans) Sustermans, Flemish painter

Born at Antwerp in 1597. Died in Florence, 1681.

Pupil of Willem de Vos and Frans Pourbus, The Younger, in Paris, lived mostly at the court of Cosimo II, at Florence, as a court painter. Van Dyck admired him. Many full length portraits by him in Florence, Vienna, etc.

148. Portrait of a Man

PHOTOGRAVURE PLATE, PAGE 118.

Canvas, 6 ft. 8 in. × 3 ft. 9 in. Lent by the executors of the late Sir George Holford, K.C.V.O.

"Cardinal Gian Carlo dei Medici" Exhibited at the Exhibition of Flemish and Belgian Art at Burlington House 1927 No. 148."

THE HOLFORD COLLECTION, Dorchester House, Vol. II, p. 18.

158. Portrait (supposed) of a Medici Princess

PHOTOGRAVURE PLATE, PAGE 117.

Canvas, 4 ft. 5 in. × 3 ft. Lent by the executors of the late Sir George Holford, K.C.V.O.

266. An Elderly Woman with Flaxen Curls.

6 ft. × 3 ft. 8 in. Lent by the executors of the late Sir George Holford, K.C.V.O.

320. Portrait of a Girl.

2 ft. 5 in. × 1 ft. 8 in. Lent by the executors of the late Sir George Holford, K.C.V.O.

"Portrait of a little Boy of three or four."

"Heretofore mistaken for a little Girl . . . On its first appearance at the Burlington Club in 1922-1923 there was no agreement as to the painter, nor even as to his school . . . Sir Charles Holmes, analysing technically the various influences, acutely suggested the name of Sofonisba Anguisciola, Italian born, but who in her long life of about ninety years absorbed and assimilated other influences, and thus he paved the way for the latest guess, namely that is a portrait of Cosimo III, subsequently Grand Duke of Tuscany, which is confirmed by a portrait at the age of four or six in the Pitti Gallery by Justus Sustermans of Antwerp, and painter to the Medici family."

THE HOLFORD COLLECTION, Dorchester House, p. 18.

DAVID TENIERS, THE ELDER.

Born at Antwerp in 1582. Died there in 1649.

First master his elder brother Juliaen. Travelled in Italy, there studied for six years under Adam Elsheimer; settled at Antwerp about 1606. Painted rural sports, "Kirmesses" but also landscapes and mythological subjects. Pictures in the National Galley, Munich, Brussels, Vienna etc.

"His fame has been eclipsed by that of his son."

BRYAN.

DAVID TENIERS, THE ELDER—*continued.*

314. Portrait of the Artist.
Wood, 2 ft. 6 in. × 1 ft. 9 in. Lent by the Earl of Radnor, C.I.E.
"And now the old Teniers has faded to a rather ghostly figure and though there is one portrait (314) attributed to him here, the excellence of which suggests that we might well pay him more attention."
ROGER FRY, Burlington Magazine, March 1927.

DAVID TENIERS, THE YOUNGER.

Born, Antwerp, 1610. Died at Brussels, 1690.

Pupil of his father, David Teniers, The Elder, developed under the influence of Adriaen Brouwer, court painter to Archduke William, Governor of the Spanish Netherlands, for whom he also acted as keeper of this Prince's famous collection of pictures. He became wealthy and bought himself a country seat, Perck, which figures in many of his pictures.

Pictures in the National Gallery, including small copies of old Italian Masters, and in many other collections.

"His style of execution at its highest is sparkling and brilliant; his colours—fresh, bright and stimulating; his humour—merry and superficial."

WALLACE COLLECTION, Official Catalogue, 1921.

311. *Le Bonnet Rouge.*
1 ft. 2 in. × 1 ft. 10 in. Lent by the Earl of Stafford.
"TENIERS—Interior of a village ale house . . . This picture was decidedly painted between 1640 and 1650, and therefore in the best time of the master, and may be considered as one of his choicest specimens. The composition is very picturesque, the keeping of the silvery tones, skilfully broken by a red cap on the back of a chair, admirable; the colouring very fine, and the execution as spirited as it is careful."
WAAGEN, Vol. V., p. 322.
304. *The interior of a Cabaret.* Lent by the Duke of Devonshire, K.G.
"This excellent picture is known under the title of *LE BONNET ROUGE.*"
SMITH, Catalogue Rais.
300. *Landscape, with Reapers Cutting Corn.*
Canvas, 4 ft. 2 in. × 5 ft. 3 in. Lent by the Duke of Buccleuch, K.T.
302. *The Artist's Studio.*
Canvas, 4 ft. 2 in. × 4 ft. 3 in. Lent by The Lord Barnard, M.C.
304. *The Alchemist.*
Canvas, 2 ft. × 2 ft. 4 in. Lent by the Duke of Devonshire, K.G.
309. *A Concert.*
Wood, 10½ in. × by 8 in. Lent by Sir Otto Beit, Bt., K.C.M.G.
316. *Rural Fête.*
Copper, 1 ft. 10 in. × 2 ft. 5 in. Lent by Sir Otto Beit, Bt., K.C.M.G.
313. *Bargaining for Pigs.*
Wood, 1 ft. 6½ in. × 2 ft. 3 in. Lent by Earl of Northbrook.
"Painted in the artist's clear and silvery manner."
SMITH, Catalogue Rais, Vol IX, p. 461 and 172.
272. *A Country Tavern.*
Wood 1 ft. 4 in. × 2 ft. Lent by The Lord Barnard, M.C.

CORNELIS DE VOS

Born at Hulst in 1585. Died in 1151.

A pupil of Rubens at Antwerp De Vos excelled in the painting of children's portraits. Pictures in Antwerp, Berlin, Cassel, Munich, Petrograd, etc.

299. Portrait of a Girl.

COLOUR PLATE, PAGE 65.

Canvas, 3 ft. 3 $\frac{1}{2}$ in. × 2 ft. 6 in.

Lent by the Duke of Devonshire, K.G.

"The charming full length of a little girl is also ascribed to Velasquez, though the costume, type and treatment are all Flemish and combine to indicate the real author Cornelis de Vos."

S. A. STRONG, Pictures at Devonshire House.

GOOSSEN VAN DER WEYDEN.

The grandson of Rogier Van der Weyden, born probably at Brussels in 1465. Died after 1538. Taught by his father, Peter, a Member of the Guild of Painters. Principally in the employment of the Abbey of Tongerlo.

"The variability of Goossen Van der Weyden also now yields to one impression and then follows another, shows a versatile, comprehensive but hesitating nature, by no means a strong individuality."

G. HULIN DE LOO, Burlington Magazine, 1912, Vol. XXII, p. 31.

214, 217, 281, 282, 284, 285, 286. The Legend of St. Dymphna.

Seven panels, about 4 ft. 2 in. × 2 ft. 6 in.

Lent by M. H. Tietje.

From the Abbey of Tongerlo.

"A large altar piece, originally comprising eight panels (only one is missing) of which four formed shutters, and are painted on both sides. They represent the whole legend of St Dymphna who suffered martyrdom in the neighbouring village of Westerloo."

"Having been finished in 1505, the Legend of St. Dymphna is anterior to the great dated masterpieces by Quinten Metsys, and the first work with a certain date, painted at Antwerp in the beginning of the XVI Century; therefore, whoever be its author, it is of the greatest importance for the history of the Antwerp School, the origin of which still lies in the deepest obscurity, whereas immediately after the date of these pictures we can follow its development in almost innumerable specimens.

Also for the history of Landscape painting in the Netherlands these panels are of primary importance."

G. HULIN DE LOO, Burlington Magazine, 1912, Vol. XXII, p. 32.

215. A Triptych: St. Catherine and the Philosophers.

Wood, centre 3 ft. 7 $\frac{1}{2}$ in. × 2 ft. 10 in.

Lent by Sir Herbert F. Cook, Bt., F.S.A.

"The present attribution is due to the article by Dr. Hulin de Loo in the Burlington Magazine. 1912, Vol. XXII, p. 26-32."

Doughty House Cat., p. 77, No. 455.

216. A Triptych: centre Piétà, d. Christ at the Column and s. Christ bearing his Cross.

Wood, 4 ft. × 5 ft. 4 in.

Lent by M. Fernand Henricot.

On the reverse the Annunciation.

ROGER VAN DER WEYDEN.

Born at Tournai, 1400. Died 1464 in Brussels.

Master Teacher of the Early Flemish School. Visited Italy and Germany, where his influence caused the formation of the German schools. Painter in ordinary to the Town of Brussels.

Principal works: The Last Judgment in Beaune, The Descent from the Cross in the Escorial, other pictures in Florence, Berlin, etc.

"Of the two schools into which Flemish art was divided in the first half of the XV Century, that which claimed and held pre-eminence was founded by the Van Eycks, but that which exercised paramount influence on the later painters of Germany and the Netherlands was headed by Roger Van der Weyden."

CROWE AND CAVALCASELLE, Lives of the Flemish Painters.

ROGER VAN DER WEYDEN—*continued.*

"Van der Weyden n'a d'autre importance historique que de tenter à Bruxelles ce qui s'accomplissait merveilleusement à Gand et à Bruges, dépasser plus tard en Italie, d'y populariser les procédés et l'esprit flamands, et surtout d'avoir laissé parmi ses ouvrages un chef-d'œuvre unique—je veux dire un élève qui s'appelait Memling." FROMENTIN, *Les Maîtres d'Autrefois*.

"Rogier was the born ruler and law giver. He put up models and specimens. The essence of his achievement was not hidden but in spite of its spirituality, open, clearly marked, copyable, translatable, measurable. He made both in time and in place a deeper impression than any other painter of the XV Century. Whoever follows Netherlandish paintings during the second half of the XV Century meets at every step the survival of his compositions, his types, his ideas."

FRIEDLAENDER, *Alt-Niederl. Malerei: Roger v. d. Weyden*.

25. Portrait of Leonello d'Este.

COLOUR PLATE, PAGE 10.

Wood, 1 ft. × 8½ in.

Lent by Colonel Michael Friedsam.

"No discovery could well be more fascinating to the lover of ancient art than this portrait of Leonello d'Este by Roger Van der Weyden. Thus to have the most pertinacious of patrons portrayed by a realist of such unbending veracity as Roger Van de Weyden arouses intense sentimental interest, quite apart from the purely æsthetic pleasure which the picture affords. What is more, here at last we see Leonello in three quarter face. It is almost as though we were to get a glimpse of the other side of the moon. Thus, after all the magnificent profiles with which the models and paintings have made us familiar, to be at last enabled to see the well known features turned towards us with a more intimate glance . . . We get, I think appreciably nearer to an understanding of Leonello's character from this marvellous interpretation by the Netherlandish Artist. Van der Weyden is more psychological, less purely concerned with the utmost rigour of plastic rendering than Pisanello . . . The painting itself is a singularly perfect example of Roger Van der Weyden's handling and in admirable condition."

ROGER FRY, *Burlington Magazine* Vol. XVIII, p. 200-202.

27. Pietà.

1 ft. 2 in. × 1 ft. 5½ in.

Lent by the Earl of Powis.

"By far the best specimen of these compositions and an excellent original painted about 1450."

FRIEDLAENDER, *Alt-Niederl. Malerei: Roger v. d. Weyden*, p. 98.

31. Pietà.

PHOTOGRAVURE PLATE, PAGE 81.

Wood, 1 ft. × 1½ ft.

Lent by the Musée Royal des Beaux Arts, Brussels.

"I confess that I once believed that only the Brussels version was by Rogier and supposed the other to be an adaptation by another and minor artist, but M. Hulin de Loo, whose authority is paramount declares Lord Powis's picture to be also by the master, but a much earlier work. I have no doubt that he is right, and the fact throws a light on Rogier's development as an artist since the later version is so incomparably finer."

ROGER FRY, *Burlington Magazine*, February, 1927.

22. Virgin and Child.

Wood, circular, 8 in.

Lent by M. Simkins.

28 and 32. The Virgin and St. Joseph.

Wood, 8½ in. × 7¼ in. each.

Lent by C. S. Gulbenkian, Esq.

29. Portrait of an Elderly Woman.

COLOUR PLATE, PAGE 13.

Wood, 1 ft. 6½ in. × 1 ft. 3 in.

Lent by John D. Rockefeller, Esq., Junr.

30. The Risen Saviour appearing to His Mother.

Wood, 5 ft. 2½ in. × 3 ft.

Lent by Sir Joseph Duveen, Bart.

33. Portrait of a Lady.

COLOUR PLATE FRONTISPIECE.

1 ft. 3 in. × 10½ in.

Lent by the Hon. Andrew W. Mellon.

From the collection of the Duke of Anhalt.

"Especially characteristic. Painted about 1455."

FRIEDLAENDER, *Alt-Niederl. Malerei: Roger v. d. Weyden*.

"Je ne crois pas ce portrait de la même main que les cinq autres dont je viens de parler. Je n'y retrouve ni le dessin incisif, ni les colorations saturées de Roger. Instinctivement, elle me rappelle La Maria Moreel de Hans Memling (Hôpital St. Jean, Bruges), affublée elle aussi en Sibylle

Zambetta, laide, observée comme elle sans flatterie, à laquelle elle ressemble par la technique, la carnation, l'attitude, le costume, même pulpe de chair pâle, même modèle en pleine clarté, étrange et mystérieuse Maria Moreel qui n'eut pas la chance de quitter temporairement Bruges—l'endormie pour rejoindre à Londres son père et sa mère, échappés du Musée de Bruxelles, atteints de bougeotte sur le tard, car ils rentraient à peine de Berne quand ils s'embarquèrent pour l'Angleterre."

PAUL LAMBOTTE in *La Revue Belge*, 1^{er} Juillet, 1927.

35. Portrait of a Man.

Wood, 1 ft. × 8 in.

Lent by Dr. Wenland, of Lucino, near Lugano.

"Ne peut-on admettre que cet inconnu ne fut ni un prince ni un personnage historique, mais seulement quelque Bruxellois notable, médecin, magistrat ou marchand qui voulut avoir son portrait par maître Roger."

PAUL LAMBOTTE in *La Revue Belge*, 1^{er} Juillet, 1927.

36. The Virgin Nursing the Child.

Wood, 10 in. × 18 in.

COLOUR PLATE, PAGE 15.

Lent by M. E. Renders, Bruges.

"In itself alone this picture is a revelation. It is known how widespread are the round replicas representing the Virgin suckling her child in which the types, pose, expression and even the way in which the Virgin's hair is dressed recall the famous Frankfort Madonna painted by the Master of Flémalle (presumably Robert Campin) . . . In explanation both of the evident relationship to the Frankfort Virgin and the above mentioned differences, it has been the custom to attribute all these copies to a single original, presumably painted by the Master of Flémalle . . . but we see now in our Virgin—and in this case on a square panel—a reproduction which is almost identical to that of the Tondos, but the draughtsmanship in this new specimen is infinitely superior to that in any of those known at the present time; it even reveals so very plainly Roger's characteristics in drawing as well as modelling and colouring that Mr. Hulin de Loo and Mr. Friedlaender have not hesitated to attribute our panel to Van der Weyden himself."

G. HULIN DE LOO and EDOUARD MICHEL, *Renders' Collection*, p. 54.

37. Portrait of Anthony the Grand Bastard; "the man with the arrow."

COLOUR PLATE, PAGE 17.

Wood, 1 ft. 3 in. × 11 in.

Lent by the Musée des Beaux Arts, Brussels.

"Portrait of a Knight of the Golden Fleece—formerly commonly called Charles the Bold—latterly Anthony of Burgundy, painted about 1460."

FRIEDLAENDER, *Alt-Niederl. Malerei: Roger v. d. Weyden*, p. 103.

38. The Madonna and Child (about 1460).

PHOTOGRAVURE PLATE, PAGE 82.

Wood, 1 ft. 2½ in. × 10½ in.

Lent by M. E. Renders, Bruges.

"The Virgin and Child in the Renders' collection formed the right wing (on the spectators' left) of a diptych of which the other part consisted of the portrait of Jehan Gros, now in the collection of Mrs. Ryerson, at Chicago . . .

"This Virgin and Child is one of Roger's most delightful productions; it seems as if the draughtsman, who at first was so very massive, sculptural and pathetic had softened down by degrees at contact with life, and that he has at times forgotten his foregone conclusions, his prejudices and his domineering research of style in order to draw nearer to the reality, and in particular, to the rendering and graceful reality. We must also note the very rare qualities of colouring and the warm and simple harmony of the Virgin's dark blue mantle, lined with green, toning on the one hand with her golden hair over which it is draped, and on the other hand with the beautiful dark brown of the background. All this is both masterly and arresting."

G. HULIN DE LOO and E. MICHEL, p. 60.

41. Philippe de Croy.

PHOTOGRAVURE PLATE, PAGE 80.

Wood, 1 ft. 7 in. × 1 ft.

Lent by the Musée des Beaux Arts, Antwerp.

(Van Ertborn Collection).

Supposed part of a Diptych see No. 40. About 1459. *Burlington Mag.* XLIII, 53.

40. Madonna and Child.

Wood, 1 ft. 7 in. × 1 ft.

Lent by the Estate of the late Mrs. Henry E. Huntingdon.

Supposed part of a Diptych see No. 41.

"Against the connections of this panel with the Croy portrait it may be urged that the gold ground of the Madonna picture is not continued in the portrait. Judging by the style I should put the Madonna rather earlier." FRIEDLAENDER, *Alt-Niederl. Malerei: Roger v. d. Weyden*, p. 103.

ROGER VAN DER WEYDEN—*continued.*

46. Portrait of a Man.
Wood, 8 in. × 6 in. Lent by the Hon. Walter Samuel, M.C.
"Probably the half of a small diptych this is the type of portrait in which Memling most approximates to Roger. It was probably painted about the time when he was working in Roger's studio."
CONWAY, *The Van Eycks*, 1921, p. 148.
44. Virgin and Child.
Wood, 1 ft. 3 in. × 1 ft. Lent by Mme. C. Wyckhuysse.
64. The Madonna with the Rose.
Wood, 12½ in. × 9 in. Lent by M. Arens.
131. The Madonna and Child.
Wood, 2 ft. 7 in. × 1 ft. 3 in. Lent by C. S. Gulbenkian, Esq.
89. Christ on the Cross.
Wood, 8 in. × 6 in. Lent by M. D.

ATTRIBUTED TO JOHANNES WOUTERS

"Johannes Woutersz an obscure Dutch painter born Oudewater. His name occurs as a citizen of Amsterdam, 1542. In the Rijks Museum is a picture by him representing a bureau of a Jurisconsult."
BRYAN'S Dictionary.

234. A Woman weighing Gold.
Canvas, 1 ft. 9 in. × 1 ft. 11 in. Lent by Viscount Lee of Fareham, G.C.S.I., G.B.E.

MODERN BELGIAN PAINTERS

"Ce qui prête à notre école son caractère personnel, national, c'est que malgré toutes les influences venues du dehors, elle a conservé un sentiment très vif de la nature, de la réalité, son amour pour la couleur, pour la belle pâte colorée, sa haute conscience dans l'exécution, la technique, le métier. De même qu'aux époques glorieuses d'autrefois, les artistes Belges demeurent de très beaux peintres."

ARTHUR LAES, conservateur-adjoint à la Section de la Peinture Moderne,
Musée Royal des Beaux Arts de Belgique.

EDOUARD AGNEESESENS.

Born in Brussels 1842. Died 1885.

"De tous les peintres de l'Ecole Belge de son époque, Ed. Agneesens fut sans doute le plus exclusivement portraitiste."
PAUL LAMBOTTE, *Les Peintres de Portraits.*

361. The Sleeping Youth.

2 ft. 11 in. × 2 ft. 8 in.

Lent by the Musée Royal des Beaux Arts, Brussels.

"L'Éphèbe . . . peut supporter la comparaison avec le plus précieux *Saint Sébastien* des vieux maîtres italiens. Ce torse d'ivoire à peine rosé par les transparences pâles d'un sang appauvri a pris sous la patine des années l'aspect d'un email."
PAUL LAMBOTTE, *Les Peintres de Portraits.*

411. The Japanese Girl.

4 ft. 10 in. × 3 ft.

Lent by M. A. Meurice, Brussels.

BARONNE ALIX D'ANETHAN.

Born 1848. Died 1921.

Pupil of Alfred Stevens and Puvis de Chavannes. Worked in Paris.

368. The Holy Women at the Tomb.

3 ft. 7 in. × 4 ft. 9 in.

Lent by the Musée Royal des Beaux Arts, Brussels.

LOUIS ARTAN.

Born 1837. Died 1890.

"Peut-être le plus grand mariniste du XIX^e Siècle."

ARTHUR LAES.

339. Sea Piece: North Sea.

3 ft. 4 in. × 5 ft.

Lent by M. A. Behaegel.

ALBERT BAERTSOEN.

Born 1866. Died 1922.

"De l'Académie Royale de Belgique. Le peintre puissant des vieilles cités Flamandes dont il fait sentir tout le charme contemplatif. Aquarelliste et lithographe d'un grand talent. Il est un des artistes les plus appréciés de notre école Belge moderne."
Belgian Art in Exile.

"Avec Mellery c'est le peintre flamand qui a le mieux rendu la physionomie et l'âme des choses."
POL DE MONT, *Les Peintres Flamands du XIX^{me} Siècle.*

364. Grey Waters: A picturesque corner in an old part of Ghent.

3 ft. 4 in. × 2 ft. 5 in.

Lent by M. Jussiant, Antwerp.

365. A Square in a Flemish Town: Evening.

3 ft. 8 in. × 6 ft. 1 in.

Lent by the Musée Royal des Beaux Arts, Antwerp.

381. The Thaw, Ghent.

First study for the picture in the Musée de Luxemburg.

3 ft. 11 in. × 5 ft. 5 in.

Lent by the Musée Royal des Beaux Arts, Ghent.

HIPPOLYTE BOULENGER.

Born 1837. Died 1874.

"A landscape painter and follower of the Barbizon School. He himself founded the 'School of Tervueren.'" KARL SCHEFFLER, *Geschichte der Europäischen Malerei.*

393. View of Dinant. PHOTOGRAVURE PLATE, PAGE 126.
3 ft. × 4 ft. 3½ in. Lent by the Musée Royal des Beaux Arts, Brussels.
398. The Approaching Storm.
3 ft. × 5 ft. Lent by Baron van der Straeten.

HENDRIK DE BRAEKELEER.

Born 1840. Died 1888.

A painter of uneven, but occasionally of considerable merit, to whom a whole "salle" is devoted in the Modern Section of the Musée Royal at Brussels; pupil of Leys.

"The Belgian Pieter de Hoogh."

394. The Cathedral of Antwerp.
2 ft. 10¾ in. × 2 ft. 3 in. Lent by H.M. the King of the Belgians.
395. Strawberries and Champagne.
1 ft. 4 in. × 2 ft. Lent by M. François Franck, Antwerp.
396. The Man in the Chair (from the Collection Marlier).
2 ft. × 7¼ in. × 2 ft. 1½ in. Lent by the Musée Royal des Beaux Arts, Antwerp.
397. The Man at the Window. PHOTOGRAVURE PLATE, PAGE 127.
2 ft. 7½ in. × 2 ft. 3½ in. Lent by the Musée Royal des Beaux Arts, Brussels.
399. Staircase of the Brewers' House.
1 ft. 6 in. × 1 ft. 11½ in. Lent by M. Jussiant, Antwerp.
400. The Studio.
12¼ in. × 1 ft. 4 in. Lent by M. Jean Bries, Brussels.
403. View of the Harbour, Antwerp.
12¼ in. × 1 ft. 3 in. Lent by the Musée Royal des Beaux Arts, Brussels.
404. View of the Scheldt, Antwerp.
12¼ in. × 1 ft. 4¼ in. Lent by the Musée Royal des Beaux Arts, Brussels.
437. The Reader.
9 in. × 7¼ in. Lent by M. Fr. Delporte, Brussels.

EMILE CLAUSS.

Born 1879. Died 1924.

"De l'Académie Royale de Belgique. Le peintre de la Lumière. La Magie de son pinceau a su rendre le charme fugitif et divers du soleil; a chanté spécialement les fluides richesses des campagnes flamandes. Un des maîtres de l'école moderne du paysage en Belgique." Belgian Art in Exile.

"Non seulement en Belgique, mais dans le monde entier il compte parmi des chefs, les premiers, les princes de l'art." POL DE MONT, *Les Peintres Flamands du XIX^{me} Siècle.*

EMILE CLAUS—*continued.*

342. Boys Sliding.
4 ft. 10 in. × 6 ft. 8 in. Lent by the Musée des Beaux Arts, Ghent.
343. Dusk : June.
5 ft. × 5 ft. 3½ in. Lent by M. R. Hottat.

ALFRED CLUYSENAER.

Born 1837. Died 1902.

"Cluysenaer a passé sa vie à peindre sans plaisir presque toutes les œuvres qu'il fut donné a produire, tout en rêvant d'autres travaux, plus nobles, plus désintéressés, d'une tenue d'art toute idéale, qui demeurèrent irréalisés."
PAUL LAMBOTTE, *Les Peintres de Portraits.*

"Le portrait n'a pas de mérite à ressembler à une photographie peinte. L'artiste reste maître devant son modèle. Il doit l'étudier, le scruter, le disséquer. Il doit atténuer certains détails pour en accuser d'autres. Il doit en somme *travailler* ses sujets."
CLUYSENAER'S Own Words, quoted *loc. cit.*

347. Portrait of Madame Hynderick de Theulegoet.
3 ft. 10 in. × 3 ft. Lent by Chevalier Hynderick de Theulegoet, Brussels.

ALBÉRIC COPPIETERS.

Born 1878. Died 1902.

376. A Sunken Road.
2 ft. 3 in. × 1 ft. 8 in. Lent by M. Daniel Coppieters, Brussels.
380. The Pink Lampshade.
2 ft. 3 in. × 1 ft. 9 in. Lent by M. Daniel Coppieters, Brussels.

LOUIS CRÉPIN.

Louis Crépin, born at Fives, near Lille, 1828, lived in Brussels since he was a child. Died at Brussels, 1887. Started life as a sculptor. Later on he became a painter under the influence of H. Boulenger and the School of Tervueren. Worked with Boudin.

438. Le Marly : Edge of Canal of Willebroeck, near Brussels.
9½ in. × 1 ft. 3 in. Lent by M. Victor Reding, Brussels.

ALFRED DE KNYFF.

Born 1819. Died 1885.

335. The Black Fence.
4 ft. 3 in. × 6 ft. 5 in. Lent by the Musée de Liège.

LIEVIN DE WINNE.

Born in Ghent, 1821. Died in Brussels, 1880.

"De Winne est un vrai portraitiste ; il est de ces hommes dangereux et indiscrets qui révèlent un homme dans un portrait ; il a le don de faire entrevoir l'infini de l'âme dans la forme précise d'un corps déterminé, ses œuvres nous arrêtent, nous retiennent longtemps, nous parlent d'elles-mêmes avec le charme de ces entretiens ou l'esprit, dans l'entraînement de la confiance, laisse deviner les mystères de sa nature intime."

GABRIEL SÉAILLES, quoted by Paul Lambotte in *Les Peintres de Portraits.*

"Point de miracles de facture, point d'efforts apparents ; ses personnages vous regardent paisiblement, du fond de leur âme et selon leur âme."
JULES BRETON, quoted *loc. cit.*

344. Portrait of M. L. Ouverleaux.
3 ft. 3 in. × 2 ft. 8 in. Lent by M. le Notaire Ouverleaux-Lagasse, Brussels.

LIEVIN DE WINNE—*continued.*

358. Study for the portrait of King Leopold I.
1 ft. 10 in. × 1 ft. 6 in. Lent by the Musée Royal des Beaux Arts.

AUGUST DONNAY.

Born 1862.

"Peintre de la Vallée Mosane; illustrateur des bords de l'Ourthe; a décoré dans un style très moderne l'Eglise d'Hastière." Belgian Art in Exile.

374. The Flight into Egypt.
2 ft. 8 in. × 3 ft. 10 in. Lent by the Musée de Liège.

LOUIS DUBOIS.

Born 1830. Died 1880.

"Louis Dubois, des ses débuts en 1857, s'était révélé par des œuvres nourries où le sentiment de la couleur se marquait dans des harmonies profondes et veloutées. . . . Il fut un artiste inégal mais probe et grandement doué."

CAMILLE LEMONNIER, l'Ecole Belge de Peinture, 1830-1905 (Van Oest—Bruxelles).

356. The Storks.
5 ft. × 9 ft. Lent by the Musée des Beaux Arts, Brussels.

HENRI EVENEPOEL.

Born 1872. Died 1900.

"C'est l'expression plastique du caractère de la forme, du caractère de la couleur, et, quand il est possible, du caractère intime et psychologique des modèles qui constitue l'idée créatrice, l'émotion dominante de chacune des œuvres d'Evenepoel.

Il s'applique aussi à réaliser la composition par la couleur, à créer des accords de colorations puissants et riches, selon l'enseignement de Gustave Moreau. Dans ses dernières peintures se remarque un éclaircissement de la palette, une évolution vers plus de fraîcheur et de lumière."

PAUL LAMBOTTE, Henri Evenepoel.

" . . . a donné mieux que de brillantes promesses; il enrichit l'Art Belge de quelquesunes de ses plus belles productions." ARTHUR LAES.

369. The White Gown (Still Life).
2 ft. 2 in. × 1 ft. 7 in. Lent by M. Ed. Crespin, Brussels.
370. Fête of the Invalides, Paris.
2 ft. 7 in. × 4 ft. Lent by Musée Royal des Beaux Arts, Brussels.
372. Portrait of a Child.
2 ft. 8 in. × 2 ft. Lent by M. Ed. Crespin, Brussels.
384. The Isle of St. Louis, Paris.
1 ft. $\frac{3}{4}$ in. × 1 ft. 4 in. Lent by Mme. Van Mattenburgh, Brussels.

LOUIS GALLAIT.

Born in Tournai 1810. Died in Brussels 1887.

De l'Académie Royale de Belgique.

Painter of historical subjects, whose "Abdication of Charles V," measuring twenty feet, created a sensation when it was hung in the Salon Carré of the Louvre.

"Il est probable que les qualités caractéristiques de Gallait, son entente de la composition, sa science du dessin, sa distinction de coloris retrouveront un jour leur faveur, perdue au moment où le public se désintéressait de la peinture d'histoire." PAUL LAMBOTTE, Les Peintres de Portraits.

357. The Last Honours to the Counts of Egmont and Horne.
2 ft. × 3 ft. 4 in. Lent by the Musée Royal des Beaux Arts, Antwerp.

"It confirmed the hopes which had been set on Gallait ever since the completion of his 'Tasso' and it was proudly ranked amongst those works which did special honour to the young nation." MUTHER, Modern Painting, Vol. I, p. 449.

JEAN DE GREEF.

Born 1851. Died 1894.

A pupil of Alfred Verwée.

"Jean de Greef représente avec Périclès Pantazis et Guillaume Vogels le Pré-Impressionisme. Ces trois artistes préparent la venue de la peinture luministe dans notre pays." ARTHUR LAES.

350. The Main Road to Auderghem.
1 ft. 5 in. × 1 ft. 11 in. Lent by M. A. Crespin, Brussels.
353. Horses Ploughing.
2 ft. 8 in. × 3 ft. 2 in. Lent by Mme. Destrée (*née* Jottrand), Brussels.

CHARLES CORNEILLE AUGUSTE DE GROUX.

Born in Comines, 1825. Died 1870, in Brussels.

A pupil of Navez and of the Academy in Düsseldorf. Famous for his forceful realism and the moralising tendencies of his subjects.

"Interprète apitoyé de la vie des humbles." PAUL LAMBOTTE, *Les Peintres de Portraits.*

"A painter with a purpose. He wished in a noble manner to awaken sympathy with social conditions of the poor. Himself tormented he endeavoured to represent the torture of modern conditions for its own sake." KARL SCHEFFLER, *Geschichte der Europäischen, Malines.*

362. The Last Sacrament.
11 in. × 1 ft. 4 in. Lent by M. de Craene, Brussels.
363. Confidential News.
11 in. × 10 in. Lent by M.D., Brussels.
421. Humble Folk.
1 ft. 6 in. × 2 ft. Lent by M. Peltzer de Clermont, Le Neubois, Spa.
422. The Harvest.
1 ft. 4½ in. × 1 ft. 9¼ in. Lent by M. de Craene, Brussels.
425. Grace before Meat.
1 ft. 4 in. × 2 ft. 6 in. Lent by the Musée des Beaux Arts, Ghent.

A. J. HEYMANS.

Born 1839. Died 1921.

"The Painter of the 'Campine,' whose tremulous atmosphere he knows so well how to render. Painter of light effects, full of grandeur and charm." Belgian Art in Exile.

391. Rain and Mist.
1 ft. 2½ in. × 2 ft. Lent by M. Alfred Heymans, Brussels.
402. On the "Plateau" (Ardennes).
1 ft. 2 in. × 2 ft. Lent by M. Alfred Heymans, Brussels.
440. The First Communion.
2 ft. 6 in. × 2 ft. Lent by M. Alfred Heymans, Brussels.

MARCEL JEFFERYS.

Born 1872. Died 1924.

"Moderniste intéressant: son pinceau nerveux sait rendre avec charme et exactitude les jeux de la lumière avec toute la fraîcheur de l'impression." Belgian Art in Exile.

366. A Courtyard in Sunlight.
3 ft. × 3 ft. 3 in. Lent by Mme. Jefferys, Brussels.

MARCEL JEFFERYS—*continued.*

378. Souvenir.
2 ft. 6 in. × 3 ft. 1 in. Lent by Mme. Jefferys, Brussels.
388. Japanese Bric-à-Brac.
1 ft. 9 in. × 1 ft. 10½ in. Lent by Mme. Jefferys, Brussels.

FERNAND KHNOPFF.

Born 1858. Died 1921.

"De l'Académie Royale de Belgique. Artiste au talent mystérieux d'un symbolisme plein d'harmonie et de distinction. A décoré d'Hotel de Ville de St. Gilles." Belgian Art in Exile.

"Khnopff appartient a cette race d'artistes qui ne sont et ne deviendront jamais populaires, mais qui exerceront une fascination irrésistible sur une élite de connaisseurs et de raffinés . . . sa place est auprès de Klinger, Toorop, Whistler, Beardsley, Bistolfi et Bartholomé."
POL DE MONT, *Les Peintres du XIX. Siècle.*

386. Incense.
2 ft. 10 in. × 1 ft. 8½ in. Lent by Mme. Freson Khnopff, Liège.
423. Listening to the Music of Schumann.
3 ft. 3½ in. × 3 ft. 9 in. Lent by M. H. Lafontaine, Brussels.
439. Portrait of a Child.
1 ft. 2¾ in. × 1 in. Lent by the Musée Royal des Beaux Arts, Brussels.
441. The Bridge, Fosset.
1 ft. 6 in. × 2 ft. 2 in. Lent by M. Ouverleaux Lagasse, Brussels.
443. Portrait of a Child.
1 ft. × 1 ft. 1 in. Lent by M. Fr. Philippson, Brussels.

COMTE JACQUES DE LALAING.

Born 1858. Died 1917.

Ex-President of the Art Section of the Royal Academy of Belgium, sculptor and painter of much renown. To his genius are due the Memorial to the English Soldiers killed in 1815, in the Cemetery, Brussels, and numerous other monuments.
Belgian Art in Exile.

348. An Old Village Curé.
6 ft. 8 in. × 3 ft. 8 ft. Lent by the Musée des Beaux Arts, Ghent.

BARON HENRI LEYS.

Born 1815 in Antwerp. Died 1869 in Antwerp.

"Of the generation of the eminent Flemish Artists of 1830, HENDRIK LEYS is the one whose fame has been most enduring. . . . After he had followed Rembrandt for more than a decade, he turned from him to cast himself suddenly into the arms of the German masters of the sixteenth century, and, according to his own saying 'from that time forward to become an artist.' . . . He was held to be the most eminent master since Quentin Metsys, the Jan Van Eyck of the nineteenth century . . . it was exactly this uncompromising archaism which was of importance for his time and amongst his contemporaries it gives him significance as a reformer." MUTHER.

354. The Entrance to the Synagogue of Prague. PHOTOGRAVURE PLATE, PAGE 123.
2 ft. × 2 ft. 6 in. Lent by the Musée Royal des Beaux Arts, Brussels.
405. A Captain of the City Guard.
1 ft. 6 in. × 1 ft. 2½ in. Lent by M. Paul De Mot, Brussels.
424. The Arrival of the Guests.
1 ft. 8¼ in. × 2 ft. 6 in. Lent by M. Robert Thys, Brussels.
426. Portrait of Lucy Leys, daughter of the Artist.
3 ft. 6 in. × 1 ft. 2 in. Lent by Musée Royal des Beaux Arts, Antwerp.

JEAN BAPTISTE MADOU.

Born in Brussels 1796. Died in Brussels 1877.

"It is the merit of Madou . . . to have set a greater variety of types verging more on reality in the place of that everlasting honest man painted by Ferdinand de Braekeleer . . ."

"He has a firm position as the man who conquered modern life in the interests of Belgian Art and he is the more significant for the *genre* painting of his age as he eclipsed all his contemporaries, even in Germany and England, in the inexhaustible fund of his invention."

MUTHER, *History of Modern Painting.*

349. The Studio of the Artist.

1 ft. 5 in. × 2 ft.

Lent by M. Peltzer de Clermont, Le Neubois, Spa.

XAVIER MELLERY.

Born in Laeken, Brussels, 1845. Died 1921.

De l'Académie Royale de Belgique.

Master of Fernand Khnopff. Painter of "Pretty Interiors upon the Island of Marken."

MUTHER.

"Seeks above all the emotion in the soul of things with which he peoples his interiors."

MARIE-BIERMÉ, *Allies in Art.*

359. A Reception at Venice.

2 ft. 6 in. × 3 ft. 1 in.

Lent by the Musée des Beaux Arts, Ghent.

385. The Girl with an Orange.

1 ft. 9 in. × 1 ft. 4 $\frac{3}{4}$ in.

Lent by Mme. Van der Wee, Brussels.

419. Chatting (Isle of Marken).

1 ft. 7 in. × 2 ft.

Lent by M. Raymond Hottat, Brussels.

CONSTANTIN MEUNIER.

Born 1831 at Brussels. Died 1905.

As a painter a pupil of De Groux; as a sculptor inspired in his fiftieth year by Rodin. Famous for his sculpture of miners and industrial workers.

"Constantin Meunier est un homme admirable. Il a la grandeur de Millet. C'est un des plus grands artistes du siècle." RODIN.

"Jugeant la double expression d'art que Meunier a donnée à sa pensée, on affirmerait, je crois, avec exactitude que sa peinture fixe le milieu et l'atmosphère de la sculpture. A les voir réunies cette impression se dégage nette." EMILE VERHAEREN.

"La sculpture à mon avis devrait être le plus exceptionnel de tous les arts. Elle devrait ne fixer que quelques moments extrêmement rares et absolument, irréprochablement beaux, de la vie, des formes, des joies et des douleurs humaines. Tout mouvement sculpté qui n'est pas admirable est une sorte de crime permanent, obsédant, inexcusable. De nos jours Rodin et Meunier, l'un dans le monde des passions, l'autre dans celui de travail sont les seuls qui aient réussi à saisir deux ou trois de ces moments, de ces mouvements sublimes." MAETERLINCK.

406. Red Roofs (Le Borinage).

1 ft. 5 in. × 1 ft. 8 $\frac{3}{4}$ in.

Lent by M. Ch. Jacques-Meunier, Brussels.

407. Gathering Potatoes.

2 ft. 2 $\frac{1}{2}$ in. × 2 ft. 10 in.

Lent by M. Ch. Jacques-Meunier, Brussels.

408. A Workman.

3 ft. 3 $\frac{1}{2}$ in. × 2 ft. 11 in.

Lent by Mme. Albert François, Brussels.

409. Trolleys.

1 ft. 3 $\frac{3}{4}$ in. × 1 ft. 9 $\frac{1}{2}$ in.

Lent by M. F. Delporte, Brussels.

410. Digging a Well.

1 ft. 10 in. × 1 ft. 3 in.

Lent by M. F. Delporte, Brussels.

FÉLICIEN ROPS.

Born 1833. Died 1898.

"... alors que M. Rops dessine la réalité authentique et brute, je l'aime moins; en effet sous ses paysans, l'influence de Millet se sent, et lorsqu'il aborde la femme habillée moderne, l'être contemporain, la veridique fille, il semble attardé et n'atteint pas au pouvoir de réalité, aux inceptions de vie, au cri méchant de ce prodigieux Degas; je lui préfère aussi, je dois le dire, M. Forain, dont le sens parisien est autrement sûr: par contre, des qu'il allégorise et synthétise la femme, dès qu'il la distrait d'un milieu réel il devient tout de suite inimitable." J. K. HUYSMANS.

"Entre Puvis de Chavannes l'harmonieux, et Gustave Moreau, le subtil, Félicien Rops l'intense, ferme le triangle Kabbalistique du grand Art.

Il est à mes yeux, le plus grand maître flamand depuis l'école d'Anvers."

JOSEPHIN PÉLADAN.

410. Three Friends.
2 ft. 6 $\frac{3}{4}$ in. × 1 ft. 10 $\frac{3}{4}$ in. Lent by Mme. Demolder, née Rops, Essonnes, France.
429. Terneuzen.
10 in. × 1 ft. 2 in. Lent by Mme. Demolder, née Rops, Essonnes, France.
433. Middelbourg.
10 in. × 1 ft. 2 $\frac{1}{4}$ in. Lent by Mme. Demolder, née Rops, Essonnes, France.
436. The Woman on the Sofa.
1 ft. × 9 $\frac{1}{2}$ in. Lent by Mme. Demolder, née Rops, Essonnes, France.

ALFRED STEVENS.

Born at Brussels 1828. Died there 1906.

"A painter should not live on reminiscences; he should paint what he sees and what has just touched him."

"I would rather be the painter of a lump of cheese and a hunk of bread in the manner of Chardin, than of the "Entry of Alexander into Babylon" by Le Brun, the court painter of Louis XIV."

"God's greatest work is the human face. The glance of a woman has more charm than the most beautiful landscape or stretch of sea, and more warmth than a ray of the sun."

From Impressions sur la Peinture, by ALFRED STEVENS, 1886.

"Je vois avant tout autre don chez Alfred Stevens celui d'inventer intarissablement des compositions coloristes. Il faut insister sur cette faculté qui est la plus caractéristique de son tempérament. Le sens qu'il avait de la composition—non pas au sens académique et pédant du terme—mais entendez la composition réalisée par la couleur, dans un arrangement de tons et de valeurs délicatement harmonisés, avec un sens rythmique et musical des oppositions et des transitions de sonorités. Voilà ce qui est en propre à Alfred Stevens, ce qu'il a apporté de neuf dans la peinture, et cultivé et développé au-delà de ce qu'aucun autre avant lui avait seulement pressenti."

ALFRED STEVENS Exhibition Catalogue, 1907, with Etude illustrée sur l'Œuvre du Maître, par PAUL LAMBOTTE.

"A tender feminine perfume, something at once melancholy and sensuous, streamed from the pictures of Stevens, and by this shade of demimonde haut goût he won the great public. They could not rise to Millet and Courbet, and Stevens was the first who gave general pleasure without paying toll to the vicious taste for melodramatic, narrative and humorous *genre* painting. Even in the sixties he was appreciated in England, France, Russia and Belgium, and represented in all public and private collections; and through the wide reception offered to his pictures he contributed much to create in the public a comprehension for good painting."

MUTHER, History of Modern Painting.

389. The Model (from the Marlier Collection).
2 ft. 5 $\frac{1}{2}$ in. × 1 ft. 10 in. Lent by M. Henricot, Brussels.
390. The Invitation (from the Waedemon and Sarens Collection).
3 ft. 4 in. × 2 ft. 2 in. Lent by M. Ch. R. Delporte, Brussels.

FÉLICIEN ROPS.

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3 ft. 4 in. × 2 ft. 2 in. Lent by M. Ch. R. Delporte, Brussels.

ALFRED STEVENS—*continued.*

PHOTOGRAVURE PLATE, PAGE 124.

392. The Lady in Pink.
2 ft. 10 in. × 1 ft. 11 in. Lent by the Musée Royal des Beaux Arts, Brussels.
427. The Woman at the Piano.
2 ft. × 1 ft. 10½ in. Lent by Edmund Davis, Esq.
428. A Parisian Sphinx.
2 ft. 5 in. × 1 ft. 9½ in. Lent by the Musée Royal des Beaux Arts, Antwerp.
430. In the Studio.
1 ft. 6 in. × 1 ft. 1¼ in. Lent by Edmund Davis, Esq.
431. Lady Reclining.
9¼ in. × 2 ft. 4 in. Lent by Edmund Davis, Esq.
432. The Sitting Room.
1 ft. 9½ in. × 2 ft. 2 in. Lent by Edmund Davis, Esq.
434. Woman Knitting (from the Lequime Collection).
1 ft. 7¼ in. × 1 ft. 3½ in. Lent by Baron Lambert, Brussels.
435. Indiscretion.
1 ft. 10 in. × 1 ft. 5¼ in. Lent by M. André Demot.

JOSEPH STEVENS.

Born 1819. Died 1892.

Brother of the more famous Alfred Stevens.

"La peintre psychologue des chiens qui sentit si intensément leurs souffrances et leur misère."
ARTHUR LAES.

401. The Ordeal of Tantalus.
3 ft. × 2 ft. 4¼ in. Lent by M. Ch. R. Delporte, Brussels.

JAN STOBBAERTS.

Born in Antwerp 1838. Died 1914.

Influenced by Courbet.

" . . . painted artisan pictures, landscape and still-life in dark brown studio tones and with brutal force."
MUTHER.

346. The Stables of the Manor Farm.
3 ft. 2 in. × 4 ft. 1 in. Lent by the Musée Royal des Beaux Arts, Brussels.
360. Coming out of the Brewery.
2 ft. 10 in. × 4 ft. 1 in. Lent by M. F. Franck, Antwerp.

A. VERHAEREN.

Born 1849. Died 1924.

"Le peintre opulent des intérieurs et des choses."

Belgian Art in Exile.

345. Still Life.
3 ft. × 2 ft 6 in. Lent by Mme. Bonnier, Brussels.
442. The Pig-Stye.
1 ft. 1¼ in. × 1 ft. 10 in. Lent by the Musée Royal des Beaux Arts, Brussels.

ISIDORE VERHEYDEN.

Born 1846. Died 1905.

"Ce robuste Isidore Verheyden . . . extériorisait dans ses paysages toute sa joie de vivre ou tout au moins toutes les impressions de force, de richesse, d'optimisme que sa sensibilité pouvait percevoir au spectacle de la Nature . . ."

Dans ses portraits Verheyden se révèle différent, il n'a plus d'optimisme . . ."

PAUL LAMBOTTE, *Les Peintres de Portraits.*

336. Portrait of Constantin Meunier.
5 ft. 1 in. × 3 ft. 2 in.

Lent by M. Ch. Jacques-Meunier, Brussels.

"Le portrait de Constantin Meunier couronne et résume cette série d'interprétations désenchantées. Sans doute une telle allure convenait à merveille au pauvre futur grand homme qu'était Meunier à l'époque où le portrait fut peint, c'est-à-dire avant l'apparition de ses magistrales sculptures et l'épanouissement de sa notoriété européenne, enfin monnayables, qui devait préserver sa vieillesse des angoisses et des préoccupations mesquines dont sa vie avait été jusqu'alors empoisonnée."

PAUL LAMBOTTE, *Les Peintres de Portraits.*

CHARLES VERLAT.

Born 1824. Died 1890.

Under the influence of Courbet he exercised at Weimar a decisive influence on Liebermann. His animal paintings, done in the manner of the old Netherlanders, have great power.

"Charles Verlat, dont la curiosité fut universelle."

PAUL LAMBOTTE, *Les Peintres de Portraits.*

337. The First Baby.
2 ft. 3 in. × 1 ft. 8 in.

Lent by Musée de Liège.

ALFRED JEAN VERWÉE.

Born 1838. Died 1895.

"He is the specialist of rich Flemish meadows, upon which sound and powerful animals are grazing and over which there arches a soft and misty sky. All his pictures are treated with a heavy and pasty handling and the air and clouds are usually of a dull and mournful grey. His works are wanting in lightness and transparency, but they have an inborn strength."

MUTHER, *History of Modern Painting.*

338. The Mouth of the Scheldt.
4 ft. × 5 ft. 8 in.

PHOTOGRAVURE PLATE, PAGE 128.

Lent by the Musée Royal des Beaux Arts, Brussels.

GUILLAUME VOGELS.

Born 1836. Died 1896.

See note under Jean de Greef.

351. The Village of Boendael: Moonlight.
2 ft. × 2 ft. 8 in.

Lent by M. Jussiant, Antwerp.

367. Foul Weather.
3 ft. × 3 ft. 3 in.

Lent by Mme. Jefferys, Brussels.

373. Sunset on the Pond.
3 ft. 3 in. × 4 ft. 9 in.

PHOTOGRAVURE PLATE, PAGE 125.

Lent by the Musée Royal des Beaux Arts, Brussels.

ANTOINE WIERTZ.

Born in Dinant, 1806. Died in Brussels, 1865.

Wiertz is here represented purely as a painter, not as the ideologist and fanatic as which he is famous.

"Fourvoyé dans la peinture sans posséder le sens de la plasticité, de la forme et de la couleur, il ne s'anime que pour exprimer ses idées philosophico-humanitaires au moyen des compositions grandiloquentes que l'on sait."

PAUL LAMBOTTE, *Les Peintres de Portraits.*

ANTOINE WIERTZ—*continued.*

"Wiertz made painting a vehicle for more than it can render as painting: with him it begins to dogmatize; it is a book and it awakens regret that this rich mind was lost to authorship . . .

The career of Wiertz is an interesting psychological case. He was an abnormal phenomenon and he cannot be passed over in the history of art, because he was one of the first who treated subjects from modern life in large pictures. Only he is a philanthropic painter and no artist."

MUTHER, *History of Modern Painting*,

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| 412. | Les Botteresses.
2 ft. 4 $\frac{1}{4}$ in. × 1 ft. 10 in. | PHOTOGRAVURE PLATE, PAGE 121.
Lent by the Musée Wiertz, Brussels. |
| 413. | Roman Carnival.
11 in. × 1 ft. 4 in. | Lent by the Musée Wiertz, Brussels. |
| 414. | Sketch.
11 $\frac{3}{4}$ in. × 1 ft. 6 $\frac{1}{2}$ in. | Lent by the Musée Wiertz, Brussels. |
| 415. | Italian Landscape.
8 in. × 1 ft. 3 $\frac{1}{4}$ in. | Lent by the Musée Wiertz, Brussels. |
| 416. | Apotheosis of a Queen.
3 ft. 3 in. × 2 ft. 3 $\frac{1}{4}$ in. (arched top). | Lent by the Musée Wiertz, Brussels. |
| 417. | The Painter's Mother.
1 ft. 10 in. × 1 ft. 6 in. | PHOTOGRAVURE PLATE, PAGE 122.
Lent by the Musée Wiertz, Brussels. |
| 418. | Races at Rome.
1 ft. $\frac{1}{2}$ in. × 1 ft. 4 in. | Lent by the Musée Wiertz, Brussels. |

RIK WOUTERS.

Born 1882. Died 1916.

"Peintre et Sculpteur d'une originalité et d'un modernisme curieux et tres intéressent."
Belgian Art in Exile.

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| 375. | Peonies.
2 ft. 11 in. × 2 ft. 9 in. | Lent by Mme. Giroux, Brussels. |
| 377. | The Sick Woman.
2 ft. 9 in. × 2 ft. 5 in. | Lent by Mme. Giroux, Brussels. |
| 379. | Mushrooms.
3 ft. × 2 ft. 11 in. | Lent by Mme. Giroux, Brussels. |