

Catalogue of Dutch and Flemish Paintings in Japan I

Yoriko Kobayashi-Sato

This catalogue inventories the paintings by Dutch and Flemish artists born before 1700 in the possession of private and public collections in Japan.\* The works are arranged in alphabetical order by the artist's name. Works by the same artist are arranged chronologically. Works by unknown artists are listed chronologically at the end of the catalogue, with the Flemish paintings preceding the Dutch. The data for each work appear in the following order: title, medium, size (height x width), signature and date (if found), present owner, inventory number, provenance, exhibition, and bibliography, with the Japanese preceding the other.

One of the following notations may appear immediately after the number of the work:

**Workshop of** indicates that the painting was executed in the artist's studio and therefore probably within his lifetime, by unidentified collaborator, assistant, or pupil;

**Style in** indicates that the painting was executed outside the artist's studio, though in his lifetime under his influence;

**Manner of** indicates similarity to the style of known works by the artist, but implies possible disparity in time or place of origin;

**Copy after** indicates that the original work is known or can be postulated.

The abbreviations used in the text are:

RKD: The Netherlands Institute for the History of Art, The Hague

Hofstede de Groot 1908-27: Hofstede de Groot, C., *A Catalogue Raisonné of the Most Eminent Dutch Painters of the Seventeenth Century*, vol. I-VIII, London, 1908-27

auc.: auction, sale

bib.: bibliography

cat.: catalogue

coll.: collection

exh.: exhibition

illus.: illustration

priv.coll.: private collection

『西美年報』: 『国立西洋美術館年報』, 東京

『西美名作選』: 『国立西洋美術館名作選』, 東京

『西美総目録』: 『国立西洋美術館総目録 絵画篇』, 東京

\* \* \*

\*This article was translated by Yumiko Yamazaki. I wish to express my gratitude to the respective owners of the works in this catalogue. I particularly appreciate the helpful suggestions received from Dr.A.Blankert, and the staff of the National Museum of Western Art in Tokyo and from fellow art historians such as A. Ozaki (University of Hirosaki) and T. Ohmori (Bridgestone Museum of Art). Without their help this study could not exist.

Backer, Jacque de (Antwerp 1540/45—idem before 1600)

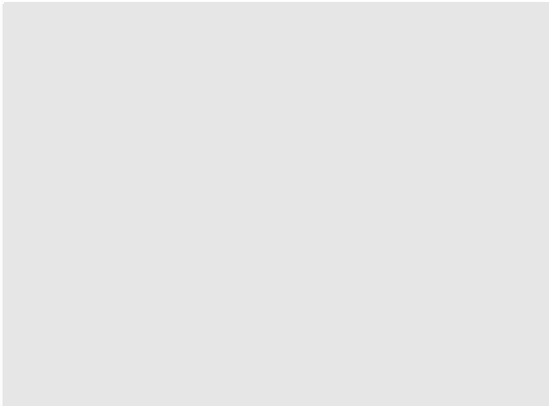
1.

Workshop of

*Lot and His Daughters*.

Oil on panel, 75×102cm

Matsushita Art Museum, Kagoshima Prefecture



Provenance: See following text.

One of the versions based on *Lot and His Daughters* by De Backer in Potsdam,<sup>1</sup> this work probably was produced by an artist from his workshop. Comparison with the original reveals that the Matsushita piece may have been cut on all sides except for the right.

The story depicted is from Genesis 19:24-35. By divine will, Lot, his wife and daughters were allowed to flee the sinful town of Sodom, and the three of them took refuge in a cave. Believing that they alone survive on earth to perpetuate the human race, Lot's daughters made him drunk, lay with him in turn, and bore his sons. In the painting, Sodom is shown in flames in the right background. In the middle stands Lot's wife, transformed into a pillar of salt. Lot and his two daughters, untidily dressed, are drinking in the foreground.

The provenance of the original work in Potsdam can be traced back to 1756-57. At that time, it was highly acclaimed and was ascribed to Raphael.<sup>2</sup> Later scholars have also mentioned Perino del Vega and F. Floris. Müller-Hofstede in 1959 agreed with Winkler's view attributing the work to Otto van Veen, but has recently reconsidered in favor of Jacque de Backer — an attribution that is now commonly accepted.<sup>3</sup>

The popularity of this composition is revealed by the existence of several versions, including those in Bern, Nancy, Wiesbaden, and Dijon. Interestingly, diaphanous clothing covers the upper torsos of the daughters in the Bern and Nancy versions. Other known versions include a drawing by Lesueur (Museum Dahlem, Berlin, inv. no. 3099) and a print made after it by J. M. Preissler. The Matsushita piece may correspond to the work once (in 1973) in Toront (priv. coll. ) or the work first published

by Mirimonde in 1972.<sup>4</sup>

According to Müller-Hofstede, the reversed image of the daughter on the right corresponds with the figure of Nais in *Naiades and Cupids* painted around 1553-55 by Taddeo Zuccari.<sup>5</sup> Because Backer visited Italy in the 1560s, he may have had the opportunity to see Zuccari's work.

Notes: (1) Oil on panel, 83x106cm, inv. no. 10627. Regarding this piece, see Eckardt, G., *Die Gemälde in der Bildergalerie von Sanssouci*, Potsdam Sanssouci, 1980, pp. 13-14, no. 111; Winkler, F., 'Ein Bild des Otto van Veen', *Berliner Museen* 44 (1923), pp. 43-46; Müller-Hofstede, J., *Otto van Veen, der Lehrer des P.P. Rubens*, Diss. Ms. Freiburg i. B. 1959, p.239, no. 41; idem., 'Jacque de Backer. Ein Vertreter der Florentinisch-Römischen Maniera in Antwerpen', *Wallraf-Richartz-Jahrbuch* XXXV (1973), pp. 242-244, notes 1 and 55, illus. 15. (2) Eckardt, op. cit., p. 13; Müller-Hofstede, op. cit. (1973), pp. 243-44. (3) Eckardt, op. cit., p. 13; Müller-Hofstede, op. cit., note 1. (4) Regarding the replicas and copies of this work, see *Gemälde des 15. und 16. Jahrhunderts*, Kunstmuseum, Bern, 1973, pp. 238-240; Mirimonde, A. P. de, 'III Loth et ses filles de Verhaghen. Evolution d'un thème', *Revue du Louvre* (1972), pp. 371-376 and the photographs in the collection of the RKD. (5) Müller-Hofstede, op. cit. (1973), p. 244.

**Bouts, Dieric** (Haarlem c. 1410/20—Leuven 1475)

2.

Copy after

*Christ Crowned with Thorns*

Oil on panel, 44 x 30.5cm

Inscriptions on lower portion of frame and on back.

The National Museum of Western Art, Tokyo, inv. no. P. 1980-3.

of his chest. A great many works with this motif were produced as devotional images around Bouts and his studio in the fifteenth century, often in pairs with the *Mater Dolorosa* (the mourning Holy Mother clasping her hands and shedding tears). The Tokyo Christ also had such a companion piece when it was in Barcelona.<sup>1</sup> The work is now generally accepted to be one of the copies after the lost original by Bouts, and, together with the versions in the National Gallery in London and the Louvre in Paris,<sup>2</sup> is considered as being among the finest.

The iconography of this work differs both from that of the Passion (John 19:4-6) and from that of the Man of Sorrows. According to Panofsky, the increasing demand for devotional images representing the theme *Ecce Homo* led Bouts to create this new iconography, the *Imago Salvatoris Coronatis*, by combining the *Salvator Mundi* with Christ suffering the Passion.<sup>3</sup>

The inscription on the bottom part of the frame, together with that on the companion piece, composes the first line of Lamentation 1:12 in the Old Testament: O VOS OMNES QUI TRANSITIS / PER VIA ATENDIT ET VIDETE. The sentences on the back, inscribed in a later period, state the owner's conditions for bequeathing this work to the Conception Monastery in La Puebla. The style of typeface indicates that the inscription was made sometime between the latter half of the seventeenth century and the beginning of the eighteenth century.<sup>4</sup>

Schöne has dated the lost original to c. 1450 and has described the work in Tokyo as being the closest to it among the many copies.<sup>5</sup> In contrast, Mayekawa has postulated that the Tokyo piece was produced later than those in London and Paris because the shading is generally stronger and because the suggestion of depth produced by the semicircle at the top is at odds with the original nature of the *Imago Christi*.<sup>6</sup>

Notes: (1) Schöne, op. cit., p. 129, A1, Taf. 48a. According to Mayekawa, op. cit. [in Japanese], p. 19, this companion piece is now in a priv. coll. (2) Inv. nos. 711, 712, oil on panel, 36.5x27.5cm; inv. nos. 2200, 2201, oil on panel, 38x28cm. (3) Panofsky, E., 'Jean Hey's "Ecce Homo". Speculations about Its Author, Its Donor, and Its Iconography', *Bulletin Koninklijke Musea voor Schone Kunsten*, V (1956), Brussels, pp. 111-112. (4) Mayekawa, op. cit., pp. 8-9, 11. (5) Schöne, op. cit., p. 7. (6) Mayekawa, op. cit., pp. 9, 12.

**Bruegel the Younger, Jan** (Brussels 1601—Antwerp 1678)

3.

*Rest on the Flight into Egypt*

Oil on panel, 49x66cm

Gallery Iida, Tokyo (Nov. 1986)

**Provenance:** Doña Leonor Chacón; Monastery Conception, La Puebla; Cabot, Barcelona; W. Simonsen, Sao Paulo; K. Gratwohl, Zürich-Erlenbach; Sotheby Parke Bernet, London.

**Exhibition:** *Dieric Bouts*, Brussels/Delft, 1957/58, cat. no. 22.

**文献 Bib.:** 前川誠郎, 「昭和55年度の新収作品について」, 『西美年報』, 15 (1981), pp. 8-12, 22-25; 神原正明, 「ディリク・バウツ作『悲しみのキリスト』」, 『福井県立美術館 美術館がより』, 第15号 (1981.7), pp. 5-7; 『西美名作選』, 1983, no. 4.; 同, 1989, no. 1.

Schöne, W. *Dieric Bouts und seine Schule*, Berlin / Leipzig, 1938, p. 129;

Michel, E., *L'Ecole Flamande du XV<sup>e</sup> siècle*, Brussels, 1944 (cat. Louvre), p. 94; Davies, M., *The National Gallery, London. Les Primitifs*

*Flamands I. Corpus de la peinture des anciens Pays-Bas meridionaux au XV<sup>e</sup>*

*siècle*, Antwerp, 1953, p. 34; idem., *Early Netherlandish School*, London,

1955 (cat. National Gallery, London), p. 15; Eisler, C., *New England*

*Museum. Les Primitifs Flamands I. Corpus de la peinture des anciens*

*Pays-Bas meridionaux au XV<sup>e</sup> siècle*, Brussels, 1961, p. 59.

In this half-length figure, Christ is shown wearing a scarlet mantle and clasping his hands, without the holy wounds, in front

Provenance: Unknown.

Exhibition: *Bruegel*, Gallery Iida, Tokyo, 1986

文献 Bib.: 森洋子, 「ブリューゲルとその芸術の継承者達——ピーテルII世, ヤンI世, ヤンII世」, 上掲展覧会(1986)図録に収録。

Among the several extant versions of this work with the same composition, the one in the Rijksmuseum in Amsterdam is thought to be the primary version and is dated to c. 1620.<sup>1</sup>

Jan Bruegel the Younger was born to Jan the Elder, one of the sons of the famous painter Pieter Bruegel the Elder. After living in Italy from 1622 to 1625, Jan the Younger succeeded his father in his studio in Antwerp and copied to order the latter's popular paintings, such as still-lives of flowers and forest landscapes. Because Jan the Younger was thus strongly influenced by his father, it is sometimes difficult to distinguish between their styles. This accounts for the earlier attribution of the original of this painting and its other versions to the father,<sup>2</sup> instead of to the son. In its style, as well as in several of its motifs, the work owes much to the *Temptation* (Uffizi, Florence) and *Interior of Forest* (priv. coll., Zürich) by Jan the Elder. Incidentally, this type of forest scene originally derives from Gillis van Coninxloo.<sup>3</sup>

In the work, the principal subject, i. e., the holy family resting, is so small that it appears to be just an addition to the landscape. This reveals the painter's deep interest in the representation of nature.

Notes:(1) Ertz, K., *Jan Bruegel d. J.*, Freren, 1984, pp. 308-310, cat. nos. 137-140. Ertz cites two versions possibly now on the art market (nos. 139 and 140). If the work at the Gallery Iida corresponds to one of these, that is, no. 139, one can trace back its provenance as follows: Permann coll., Stockholm; de Boer, Amsterdam. (2) Ertz, op. cit., p. 308. (3) Klauner, F., *Zur Landschaft Jan Brueghels D. Ä.*, Uppsala, 1949-50, pp. 12-14.

#### Bruegel the Elder, Pieter (? c. 1527/28—Brussels 1569)

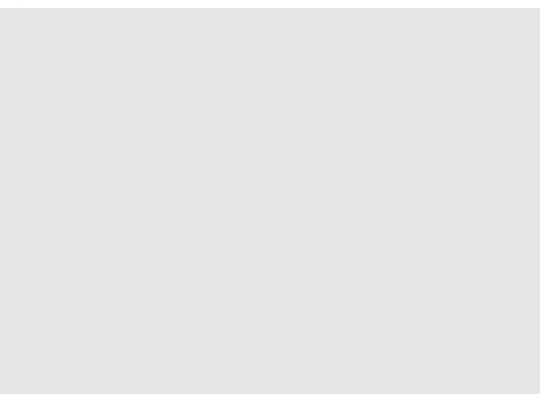
#### 4.

Workshop of

*Massacre of Innocents*

Oil of panel, 115x164.5cm

Gallery Iida, Tokyo (Nov. 1986)



Provenance: priv. coll., Sweden; Prince Argoutzinsky (ancien Chamberlain of the Russian Emperor); Baron Descamps, Brussels; anon. art dealer, Paris.

Exhibition: Brussels 1938; *P. Bruegel l'Ancien*, Musée Royal des Beaux-Arts, Brussels 1952; *Bruegel*, Gallery Iida, 1986, no. 1

文献 Bib.: 森洋子他, 『世界美術全集10. ポス/ブリューゲル』, 集英社, 1978, p. 115; 森洋子, 「ブリューゲルとその芸術の継承者達——ピーテルII世, ヤンI世, ヤンII世」, 上掲展覧会(1986)図録に収録。

Puyvelde, L. van, 'Un nouveau Massacre des Innocents de Pierre Bruegel l' Ancien', *Annuaire des Musées Royaux des Beaux-Arts de Belgique* (1938), pp. 99-111; Fierens, P., *Peter Brueghel, sa vie, son oeuvre, son temps*, Paris, 1949; Glück, G., *The Large Bruegel Book*, Vienna, 1953; Delevoey, R., *Bruegel*, Geneva, 1959; Marlier, G., *Bruegel*, Geneva 1959; idem, *Pierre Bruegel le Jeune*, Brussels, 1969; Laconti, S. A., *Bruegel, le peintre et son monde*, Brussels, 1969, pp. 74-75.

The subject is based on Matthew 2:1-16. When Jesus was born, the three Magi came from the east and asked where they could find the newborn King of the Jews. Herod, fearing he would lose his throne, made the Magi promise to report back to him. Led by a star, they finally found the infant Jesus and worshipped him, but, as instructed in a dream, they went away without returning to Herod. Angered at this, Herod ordered the wholesale slaughter of infants in Bethlehem.

So far, scholars have identified more than fifteen versions of the *Massacre of Innocents* with the same composition by Pieter Bruegel the Elder, Pieter the Younger, or artists from their studio.<sup>1</sup> Although the identity of the original by Pieter Bruegel the Elder has long been debated, no unanimous conclusion has as yet been reached.<sup>2</sup> Three possible candidates have been named: the version in Vienna (oil on panel, 111x160cm),<sup>3</sup> the Tokyo piece, and a work in Hampton Court (oil on panel, 109.2x154.9cm). However, dendrochronological analysis of the work in Vienna has shown that the panel support is made of oak from a tree cut down in 1564, which therefore could begin to be used only after 1566 or, more probably, after 1569.<sup>4</sup> Because Pieter the Elder died in 1569, this rules out the possibility of the Vienna piece being the original. The work in Tokyo, on the other hand, has been declared the original by Puyvelde (1938), Glück (1953), Delevoey (1959), and Marlier (1969),<sup>5</sup> mostly on the basis of style. However, no mention has been made of this piece in the recent literature. Finally, the Hampton court piece is considered the original by Grossman and several other authors. As is well known, Karel van Mander cited in his *Het Schilder-Boek* (1604) that there was a *Massacre of Innocents* in the collection of Rudolf II in Prague at that time.<sup>6</sup> However, an inventory of this collection made seventeen years later includes no painting with this title; the only possible work that could correspond is what is listed as the *Plunder of the Village* by Pieter Bruegel the Elder. Interestingly, in the work in Hampton Court, infants have been overpainted and changed to cocks and baggage — motifs that would befit the subject of a village being plundered. It is because of this coincidence, as well as the style, that Grossman and others have argued in favor of the Hampton Court piece being the original *Massacre of Innocents*.<sup>7</sup> Y. Mori, based on comparison of details of the three above-mentioned versions and another in Brussels, has concluded that the Hampton Court work is more freely executed than the one in Tokyo and thus may have been painted before the latter. Therefore, the Tokyo piece could be a literal copy of the Hampton Court work, or there may have been a drawing which served as the basis for both works. Mori has not rejected the possibility, however, that the Tokyo piece is a version by Pieter the Elder himself or by a member of his workshop.<sup>8</sup>

The original work has been dated to around 1564-67. Mori supports the date of 1564, comparing the motifs to those in *Christ Carrying the Cross* (1564, Kunsthistorisches Museum, Vienna).<sup>9</sup>

Notes:(1) For a discussion of all the versions, see Marlier, op. cit., pp. 72-73. (2) For further details of the literature, see Mori, op. cit. [in Japanese]. (3) Before *Pieter Bruegel* by Max J. Friedländer (Berlin, 1921, pp. 100, 102), almost no one doubted the authenticity of the work in Vienna. Glück in particular consistently advocated its being genuine. (4) According to Mori, op. cit., the analysis was carried out by Dr. Klein at the University of Hamburg. (5) See 文献 Bib. The signature with a P before the surname is rare for Pieter the Elder. (6) Mander, K. v., *Het Schilder-boek*, Haarlem, 1604, ed. by Floerke, I, p. 258. (7) Grossmann, *Bruegel. The Paintings*, London, 1955, p. 198;

Demus, K. etc, *Flämische Malerei von Jan van Eyck bis Pieter Bruegel d. Ä.*, pp.118-121; Campbell, *The Early Flemish Pictures in the Collection of Her Majesty the Queen*, Cambridge, 1985, p. 19. The work in Hampton Court was among seventy-two pieces purchased by Charles II from Fritzel in Breda. According to a note made at the time it was sent to London in 1662, its author was Pieter Bruegel and it had been brought from the gallery of Rudolf II to Sweden. Therefore, the provenance also proves the argument by Grossman et al. (8) Mori, op. cit. (9) Idem. Mori agrees on this point with Marijnissen who thinks that the date 1564 inscribed on one of the copies by Pieter the Younger reproduces that on the original (Marijnissen etc., *Bruegel*, Stuttgart, 1969, p. 49).

### Bruegel the Younger, Pieter (Brussels c. 1564—Antwerp 1637/38)

5.

#### *Return from the Kermis*

Oil on panel, 49x66cm  
Signed at bottom left : Brveghel  
Gallery Iida, Tokyo (Nov. 1986)

**Provenance:** Stefan von Auspitz, Vienna; K. W. Bachstiz, The Hague; Mrs. J. M. Gough; Sotheby's, London, 1969, lot. 18; Charles de Pauw; Sotheby's, London, 1986

**Exhibition:** *Bruegel*, Gallery Iida, Tokyo 1986, no. 2.

**文献 Bib.:** 森洋子, 「ブリューゲルとその芸術の継承者達——ピーテルII世, ヤンI世, ヤンII世」, 上掲展覧会(1986)図録に収録。

Marlier, G., *Pierre Bruegel le Jeune*, Brussels, 1969, p. 398, no. 11.

There are more than 650 works by Pieter Bruegel the Younger; two-thirds of these are copies after paintings and prints by Pieter the Elder, while the rest are Pieter the Younger's original conceptions.<sup>1</sup> *The Return from the Kermis*, from the *Kermis* series, belongs to the latter group of works.

It is well known that Pieter the Younger sometimes produced many versions of the same composition. Marlier cites eleven such versions of the *Return from the Kermis*.<sup>2</sup> In addition, there also exist three works with identical figures, but in different settings.<sup>3</sup>

De Paux, the former owner of this work, is an avid collector of Pieter the Younger's works. His collection is said to have inspired Marlier to write his *Pierre Bruegel*, now considered the standard reference book on this artist.<sup>4</sup>

Notes: (1) Marlier, op. cit., p. 393. (2) Idem, pp. 396-98. (3) Idem, p. 398. (4) Mori, op. cit. [in Japanese]

### Bruggen, Hendrick ter (Utrecht ?1588-idem. 1629)

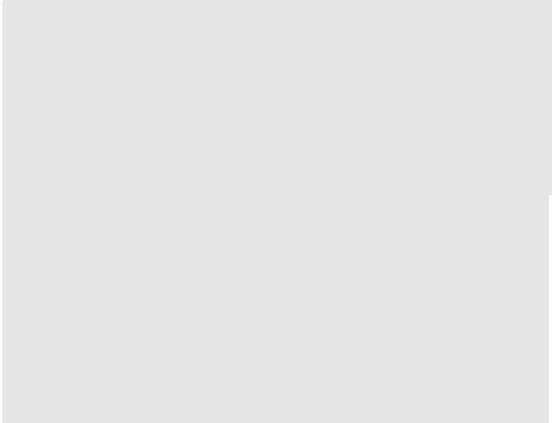
6.

#### Style in

#### *The Liberation of St. Peter*

Oil on canvas, 137.5x172cm

The National Museum of Western Art, Tokyo, inv. no. P-1980-1



**Provenance:** anon. antique shop, Honfleur; priv. coll., Montrouge (near Paris) from 1946; bought by Heim Gallery, Paris in 1975; purchased by present owner in 1980.

**Exhibition:** *Caravaggio en Nederlanden*, Utrecht/Antwerp, 1952, cat. no. 90

**文献 Bib.:** 前川誠郎, 「昭和55年度新収作品について」, 『西美年報』 no. 15 (1981), pp. 5-6, 20, 22-23; 『西美名作選』, 1983, no. 21.; 同, 1989, no. 24

Gerson, H., 'Die Ausstellung Caravaggio und Niederlande', *Kunstchronik* 5 (1952), p. 288; Judson, J. R., *Gerrit van Honthorst. A Discussion of his Position in Dutch Art*, The Hague, 1956, p. 91, note 2; Nicolson, B., 'The Rijksmuseum Incredulity and Terbrugghen's Chronology', *Burlington Magazine* 98 (1956), p. 109, note 39; idem, *Hendrick Terbrugghen*, The Hague, 1958, p. 78ff, cat. A48; Slatkes, L. J., *Dirck van Baburen (c. 1595-1624). A Dutch Painter in Utrecht and Rome*, Utrecht, 1962; Nicolson, B., *The International Caravaggesque Movement*, Oxford, 1979, p. 99; Jong, E. de., *De Slapende Mars van Hendrick ter Bruggen*, Utrecht, 1980, pp. 6-8; *De Rembrandt à Vermeer. Les peintres hollandais au Mauritshuis de La Haye* (exh. cat.), Paris, 1986, p. 168; *Nieuw Licht op de Gouden Eeuw. Hendrick ter Bruggen en zijn Tijdgenoten* (exh. cat.), Utrecht/Brunswick, 1986/87, p. 137 and p. 164ff; Kobayashi-Sato, Y., 'The Attribution of the Tokyo Liberation of St. Peter to Ter Bruggen: A Reconsideration', *Hendrick ter Bruggen und die Nachfolger Caravaggios in Holland*, Brunswick, 1988, pp. 102-09; Dupark, F., 'Albert Blankert, Leonard J. Slatkes et al., *Nieuw Licht op de Gouden Eeuw*, Utrecht/Brunswick, 1986-87' (exh. review), *Simiolus* 18 (1988), p. 176.

Discovered in an antique shop in Honfleur in 1946, this work was first ascribed to Ter Bruggen at an exhibition in 1952.<sup>1</sup> Nicolson in 1958 expressed his agreement with the attribution,<sup>2</sup> and almost no dissent was voiced some time thereafter.<sup>3</sup> Two main reasons were given to support this attribution. First, although the head and the clothing of the angel and Peter are too thickly overpainted to show the original brushstrokes, the parts free from damage and retouching, i. e., the two soldiers on the left and Peter's hands, reveal the high quality of the original state. Seconde, all the motifs used in the painting are found in authentic works by Ter Bruggen. Indeed, Peter and the angel closely resemble those in the work of the same subject in Schwerin, while, of the two soldiers, one resembles the figure of Mars in *Sleeping Mars* (Centraal Museum, Utrecht) and the other a soldier in the *Denial of St. Peter* (Institute of Art, Chicago).

This attribution was also accepted by Slarkes, one of the organizers of the exhibition *Nieuw Licht op de Gouden Eeuw*, held in 1986-87.<sup>4</sup> In addition, the dating of the work to around 1625-26 has likewise been based on the similarity of the above-mentioned motifs. However, Nicolson seems to have dated it to around 1628 in his later years.<sup>5</sup>

In contrast to this, Broos considered the work to be a copy after a now-lost original by Ter Brugghen of around 1625-26.<sup>6</sup>

Based on stylistic reasons, this author also believes that the Tokyo *Liberation* is not an authentic work, but a pastiche of Ter Brugghen-like motifs, similar to the drawing *Music Players* in the Lugt Collection in Paris. The pose of St. Peter in the Tokyo piece is almost identical with that in the *Liberation of St. Peter* in Schwerin (1629), but the *pentimenti* discernible around the saint in the latter work are nowhere to be seen. This suggests that the former may have been painted after the latter, i. e., after the death of Ter Brugghen, by a painter well acquainted with the style of the master.<sup>7</sup>

Notes: (1) Exh., 1952, op. cit. (2) Nicolson, op. cit., 1958. (3) Only Gerson, op. cit., doubted its authenticity. (4) Exh. cat., 1986/87, op. cit. (5) Mayekawa, op. cit. [in Japanese] (6) Exh. cat., 1986, op. cit. (7) Kobayashi-Sato, op. cit.; Duparc, op. cit., also does not consider it genuine.

**Clève, Joos van** (Clève? c.1485—Antwerp 1540/41)

7.

Triptych: central panel: *The Crucifixion*; wings: *Donor and His Wife Kneeling*.

Oil on panel, 116x83cm (central panel, curved at top), 117x36cm (wings).

The National Museum of Western Art, Tokyo, inv. no. P·1976-3

Cologne and Munich.<sup>1</sup> Clève is assumed to have joined the painter's guild in Antwerp in 1511 and to thereafter have been active mainly in that city.

The altarpiece in Tokyo, which is in extremely good condition, has been dated to Clève's later years by Friedländer.<sup>2</sup> The brilliant coloration, the background landscape in the manner of Patinir, and the masterful composition all prove that the work is one of the most outstanding Old Master paintings in Japan.

Two other triptychs by Clève with the same subject (Metropolitan Museum of Art, New York; Museo di Capodimonte, Naples) exist today. However, the figure of Christ on the cross is more similar to that in his *Crucifixion* in Boston, while the landscape of Jerusalem in the middle distance resembles that in his *Pieta* in the Louvre. Clève probably possessed a kind of book of designs, which he consulted as necessary.

The depiction of a donor in the altarpiece represents one of the earliest examples of portrait painting.<sup>3</sup> The individual is generally turned toward the viewer in three-quarter view. When a man and his wife are both shown, the former usually occupies the left side.<sup>4</sup> While the couple in this painting have not yet been identified, Clève has undoubtedly given full display to his talent as a portraitist.

Note: (1) Justi, C., 'Der Fall Clève', *Jahrbuch der Preussischen Kunstsammlungen*, Bd. XVI (1895), p. 13ff; Baldass, L., *Joos van Clève, der Meister des Todes Mariä*, Vienna, 1925. (2) Friedländer, op. cit., pp. 53-54. (3) For the relation between the depiction of donors and the beginning of portrait painting, see *Portretten van echt en trouw. Huwelijk en gezin in de Nederlandse kunst van de zeventiende eeuw*, Haarlem, 1986 (exh. cat.), ed. by E. de Jongh, pp.14-15. (4) Idem.

**Croos, Anthony Jansz. van der** (The Hague 1606/07—idem after 1662)

8.

*Huis te Rijswijk*

Oil on panel, 60x90cm

Bridgestone Museum of Art, Ishibashi Foundation, Tokyo, inv. no. F. P. 4



**Provenance:** K. Matsukata, Kobe; I. Dan, Tokyo; Ishibashi Foundation, 1961

**Exhibition:** *Matsukata-shi Shushu Oshu Bijutsu*, 1928, no. 177; *Ex-Matsukata Collection*, Bridgestone Gallery, Tokyo, 1953; *Seiyo Bijutsu Meisaku*, Kyoto Municipal Museum of Art, 1957, no. 47; *Oranda Kaiga*, Nagasaki, 1960, no. 8; *Special Exhibition from the Bridgestone Gallery*, Ishibashi Art Gallery, Kurume, 1966, no. 1.

**文献 Bib.:** 『松方コレクション』, 読売新聞社, 1957, 図版17; 『ブリヂストン美術館小画集』, 1964/1970, 図版入り.

**Provenance:** T. Harris, London, 1929; auc. Christie's, London, Nov. 26, 1976, lot. no. 39.

**Exhibition:** *European Landscape Painting*, The National Museum of Western Art, Tokyo, 1978, cat. no. 35.

**文献 Bib.:** 山田智三郎, 「世界のオークションに選ぶ "空想の美術館"', 『芸術新潮』, (1977. 2), p. 106; 越宏一, 「昭和51年度の新収作品 (絵画) について」, 『西美年報』 11 (1977), pp. 4-8, 18-19; 『アトリエ』 no. 605 (1977. 7), pp. 70-71; 『西美総目録』, 1979, no. 42; 『西美名作選』, 1983, no. 7; 同, 1989, no. 8.

Friedländer, M. J., *Die altniederländische Malerei*, vol. IX, Leiden, 1934, p. 128, no. 13; idem, *Early Netherlandish Painting*, vol. IX/a, Leiden/Brussels, 1972, pp. 53-54, no. 13.

Thanks to research by such scholars as Justi and Baldass, Joos van Clève has been identified as the Master of the Death of the Holy Mother, named after the altarpieces of the same name in

This painting, which was formerly in the Matsukata collection, has consistently been attributed to Jan van Goyen. In fact, however, it is by Anthony van der Croos or his brother Pieter. Because both painted in styles similar to that of Van Goyen and worked in close association with each other,<sup>1</sup> it is difficult to distinguish between their works. A photograph in the possession of the RKD shows a painting with almost the same composition as the work in the Bridgestone Museum, signed by Pieter. Anthony, on the other hand, has also depicted the same palace several times, though at slightly different angles. All these works are dated 1644 or 1645.<sup>2</sup>

The Huis te Rijswijk was built by Frederick Henry in the suburb of The Hague starting in 1630 and was one of the representative examples of seventeenth-century Netherlandish architecture. Unfortunately, it was torn down in 1783, together with its wall paintings by such artists as Bol and Honthorst.<sup>3</sup> Had they remained to us today, they would have provided rare examples of large-scale Netherlandish wall painting of that period.

Notes: (1) Belonje, J., 'Iets over de schilders Anthony en Pieter van der Croos', *Oud-Holland* 66 (1951), p. 237. (2) For example, a work in a priv. coll., Vienna with the signature and the date of 1644. The photograph is preserved in the RKD, The Hague. (3) Rosenberg, J., Slive, S., Kuile, E. H. ter, *Dutch Art and Architecture 1600-1800*, 1966, pp. 298-99, 393-94.

**Dou, Gerard** (Leiden 1613—idem 1675)

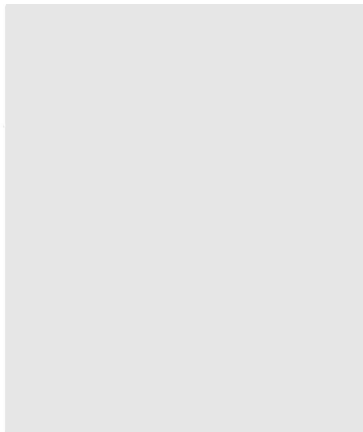
9.

*A Boy Blowing Soap Bubbles and Still Life*

Oil on panel, 48x39.7cm

Signed at bottom left: G DOV (G & D in monogram)

The National Museum of Western Art, Tokyo, inv. no. P · 1981-1



**Provenance:** Sparre collection (probably acquired in France in the eighteenth century); on loan to Mauritshuis, The Hague before 1935; G. A. Hagemann, Bjersjöholm, Sweden; his daughter, Fru Anne-Lise Lembke; David Carrit Ltd., London.

**Exhibition:** Stockholm, 1884; *Ten Paintings by Gerard Dou*, David Carrit Ltd., London, 1980, cat. no. 3.

**Bib.:** 前川誠郎, 『日蘭学会通信』 no. 4, 通巻16号 (1981. 4); 有川治男, 『昭和56年度の新収作品 I』, 絵画 (1)ヘーラルト・ダウ《シャボン玉を吹く少年と静物》, 『西美年報』 16 (1982), pp. 6-7, 16, 19; 『西美名作選』, 1983, no. 43.; 同, 1989, no. 25.

Martin, W., *Het leven en de werken van Gerrit Dou*\*\*\*, Leiden, 1901, no. 267; idem, *Gerard Dou*, London, 1902, no. 194; Hofstede de Groot

1908, vol. 1, p. 391, no. 136; Gransberg, *Inventaire général des trésors d'art en Suède*, Stockholm, 1911-12, vol. I, no. 94, vol. II, pl. 56; Martin, W., *Gerard Dou* (Klassiker der Kunst XXIV), Stuttgart/Berlin, 1913, p. 88; Bangel, R., *Cicerone* (1914), p. 323; Kitson, M., 'Current and Forthcoming Exhibitions: London. Ten Paintings by Gerard Dou at David Carrit', *Burlington Magazine*, no. 933 (Dec. 1980), p. 848.

After apprenticing himself to Rembrandt as his first disciple, Dou gradually shook off the influence of his teacher and developed his own style of interiors characterized by smooth execution and minute attention to detail. In particular, Dou was unsurpassed in his ability to suggest the texture of various materials, so that even within his lifetime, he enjoyed much popularity and great demand for his works. In this work, such talent is seen in Dou's treatment of the still life.

Another aspect of this work that should not be overlooked is the hidden symbolism. According to the iconography of the period, the skull, musical instruments, hourglass, and plume attached to a hat symbolized *Vanitas* (the impermanence of this world). The gourd, too, is mentioned as another such symbol in Jonah 4:10. The soap bubble also signified *Vanitas*, with its fragility representing the transience of earthly life.<sup>1</sup> In the sixteenth century, this motif, called the *homo bulla*, was generally represented by a *putto* blowing soap bubbles, so that it was relatively easy to recognize as an allegory. In the seventeenth century, however, the allegory began to be concealed under realistic appearances and became indistinguishable from depiction of everyday life.<sup>2</sup> Therefore, the boy in this work, who is ordinary and yet has wings, can be considered a transitional image. The wings fastened to the boy, which were overpainted in the eighteenth or nineteenth century, became visible upon recent cleaning and restoration. This shows the iconographical tradition of the seventeenth century came to be regarded as strange at some later date in such representations of everyday life.

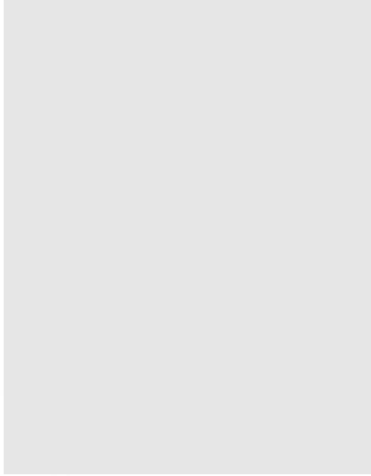
For a long time, artists had different idioms for portraying a living subject and a deceased one. For example, a dead child was often shown as a figure blowing a bubble.<sup>3</sup> Carrit interprets the boy in this painting as such and infers that he was among the victims of a plague epidemic that struck Leiden in 1634-35.<sup>4</sup> He based this statement on the assumption that the work was painted around 1635<sup>5</sup> because a similarly-arranged turban, basket, and gourd appear in a painting reproduced in *A Painter in His Studio*,<sup>6</sup> which has Dou's signature and the date 1635. However, recent research indicated that *A Painter in His Studio* may in fact have been painted by Gaesbeeck (1621-1650), one of Dou's pupils.<sup>7</sup> If this is the case, we must reconsider Carrit's view that this work is an early Dou of around 1635 and that it is a portrait of a victim of the epidemic of 1634-35.<sup>8</sup>

Notes: (1) For further details about the iconographical tradition of *homo bulla*, see *Tot Lering en Vermaak*, Amsterdam, 1976 (exh. cat.), pp. 44-47. (2) Regarding allegory in Dutch paintings in the seventeenth century, see the articles by De Jongh, including 'Realisme en schijnrealisme in de Hollandse schilderkunst van de zeventiende eeuw', *Rembrandt en zijn tijd*, Brussels, 1971 (exh. cat.), pp. 143-194. (3) See *Portretten van echt en trouw*, Haarlem, 1986 (exh. cat.), ed. by E. de Jongh, nos. 55, 69. (4) Exh. cat. 1980, op. cit., p. 17. (5) Martin (op. cit., 1913) dated it to 1645. (6) Idem, p. 59. (7) Bernt, W., *The Netherlandish Painters of the Seventeenth Century*, London, 1979, vol. 1, rep. 402; Sluijter, E. J. et al., *Leidse Fijnschilders*, Zwolle, 1988, pp. 116-68. (8) Carrit interprets the turban, basket and gourd in *The Rest on the Flight into Egypt* in *A Painter in His Studio* as symbols of the death and the resurrection of Christ and insists that the same symbolical meaning is alive also in the case of the Tokyo piece. Kitson. op. cit., believes this is overinterpreting.

Dyck, Anthony van (Antwerp 1599—London 1641)

10.

*Holy Family with an Angel*  
Oil on canvas, 122.5x98.5cm  
Priv. coll., Tokyo



Provenance: priv. coll., Lugano, 1985

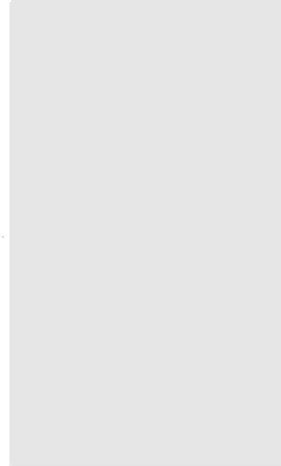
No mention of this work has ever been made in the art historical literature. According to Glück, however, a version with almost the same composition was in the possession of the art dealer Haverstock in Berlin in 1929.<sup>1</sup> Compared to this work, the *Holy Family* in Tokyo is cropped at the top and at the right. The present sizes of the two versions (148x117cm; 122.5x98.5cm) suggest that they could be the same work. Indeed, a leg of the angel with roses and a rock in the bottom right corner are abruptly cut off in the Tokyo piece, indicating that the original composition extended further. However, the forms of the clouds to the right of the Virgin Mary's face are different in the two works. Furthermore, the right edge of the canvas in the Tokyo piece shows no trace of having been cut, and there are even signs of cusping due to its being stretched. Therefore, one may conclude that these are probably two different works.

In the Tokyo *Holy Family*, the most conspicuous damage is seen in the area of Joseph's body: the paint has suffered so gravely from abrasion that the modeling is almost no longer discernible. In contrast, the parts that retain their original state — the hands, drapery, and heads of the Virgin and Christ — are of such high quality that the work must be an authentic Van Dyck. Prof. Jaffé, who had the occasion to examine this work in 1985, has attributed it to Van Dyck during his Italian period, that is, around 1622-25.<sup>2</sup> Larsen believes that the Haverstock work, and consequently the work in Tokyo as well, are variants of the *Holy Family and St. John* (Genoa, priv. coll.).<sup>3</sup>

Notes: (1) Glück, G., *Van Dyck* (Klassiker der Kunst), 1931, p. 153; Larsen, E., *The Paintings of Van Dyck*, Freren, 1988, vol. I, fig. 184, vol. II, No. 435. (2) Letter written by Prof. Jaffé (May 20, 1985) addressed to the former owner. (3) Larsen, op. cit.

11.

*Diego Felipe de Gurzmán, Marquis of Leganés*  
Oil on canvas, 210x119cm  
Inscription at bottom right: 457  
The National Museum of Western Art, Tokyo, inv. no. P·1987-2



Provenance: Mr. Madrazo, Madrid; Sir Lionel Harvey, c. 1821; Colonel Hugh Baillie; Mr. Birch, Norwood, 1827; Thomas, Earl de Grey; Earl Cowper, Panshanger; Baroness Lucas, Crudwell; Mr. Vickers (sale Christie's, May 26, 1922, lot. 86); Hon. Clive and Mrs. Pearson, Parham Hall, Sussex; Agnew & Sons Ltd., London, 1988

Exhibition: *Flemish Art*, Royal Academy, London, 1953, cat. no. 128  
文献 Bib.: 『西美名作選』, 1989, no. 23.

Cust, L., *Anthony van Dyck. A Historical Study of His Life and Works*, London, 1900, p. 42; Glück, G., *Van Dyck. Des Meisters Gemälde* (Klassiker der Kunst), Stuttgart, 1931, p. 566, fig. 424; López Navto, J., 'La gran colección de pinturas del Marques de Leganés', *Analecta Calasanciana* nos. 7-8 (1962), p.289; M. Dtaz Padrón, *Pedro Pablo Rubens, Exposición Homenaje* (exh. cat.), Madrid, 1977, cited under cat. no. 28; Volk, M. C., 'New Light on a Seventeenth-Century Collector: The Marquis of Leganés', *Art Bulletin* (June 1980), pp. 263, 268; Larsen, E., *L'opera completa di Van Dyck*, Milano, 1980, cited under cat. no. 687; Dtaz Padrón, M., *Colección Banco Urquijo*, Madrid, 1982, cited under cat. no. 316; idem, *Colección Grupo Banco Hispano Americano, Renacimiento y Barroco* (exh. cat.), Toledo, 1987, cited under cat. no. 9; Larsen, E., *The Paintings of Anthony van Dyck*, Freren, 1988, p. 338, vol. I, p. 325 and vol. II, cat. no. 827 as replica of cat. no. 826.

Another version of this work is found in the collection of the Banco Hispano Americano.<sup>1</sup> It is almost identical with the Tokyo piece in composition, but is more detailed in execution and smaller in size (202x122.5cm). Before the discovery of the piece in Madrid, the Tokyo work was consistently thought to be the original.

The Marquis of Leganés was an art collector who possessed a number of Flemish paintings, including works by Rubens.<sup>2</sup> The inventories of his collection made in 1642 and 1655<sup>3</sup> list three portraits of the Marquis. Based on the descriptions therein, Salas has asserted that the piece in Madrid is number 457<sup>4</sup> in the inventories and has cited its provenance, which can be traced back to the Medinacelis, as proof of its authenticity. The majority of scholars now generally accept this view.<sup>5</sup> Larsen agrees, but has proposed that the Tokyo piece is also from the hand of the master himself.<sup>6</sup>

Remarkably, the number 457 is inscribed in the bottom right corner of the Tokyo piece. The same figure is visible in the reproduction in Glück's book of 1931,<sup>7</sup> while the inventories were first published only in 1961.<sup>8</sup> This suggests that the number was not added at a later date, but that the Tokyo piece

is none other than the work in the Marquis's collection.

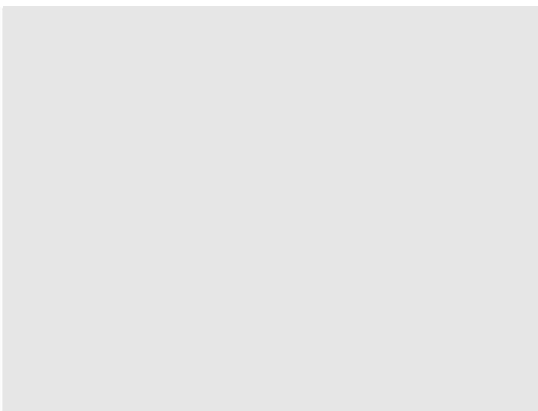
The Marquis of Leganés was a diplomat and officer active during the time of Philip IV.<sup>9</sup> He resided twice in Brussels, in the middle of the 1620s and from 1630 to 1634. The original composition can be dated to 1634 on the basis of style.<sup>10</sup>

Notes: (1) Díaz Padrón, op. cit. no. 9. (2) For further details, see Volk, op. cit. (3) López Navío, op. cit. (4) Salas, op. cit. pp. 65-77. (5) See the literature, op. cit. published after 1977. (6) Larsen, vol. 2, p. 325. (7) Glück, op. cit., fig. 424. (8) See note (3). (9) Regarding the life of the Marquis, see Volk, op. cit. (10) See Larson, op. cit.

## Francken II. Frans (Antwerp 1582—idem 1642)

12.

Workshop of  
*Worship of the Golden Calf*  
Oil on canvas. 49.7x63.5cm  
Priv. coll., Tokyo.



Provenance: unknown

This is one of the versions of the *Worship of the Golden Calf* (copperplate, 48x63.5cm, priv. coll., Tübingen) by Frans Francken II.<sup>1</sup> The scene is from Exodus 32:1-6. While Moses was on Mount Sinai receiving the Law from the Lord, the Israelites asked Aron to give them idols to worship. Aron made them a golden calf, placed it on an altar, and "the people sat down to eat and to drink, and rose up to play".

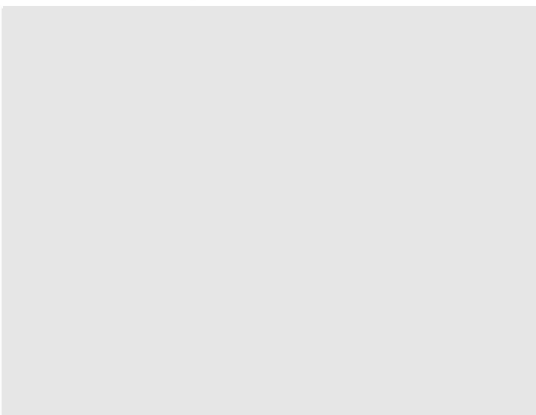
Moses is depicted neither in the work in Tübingen nor in that in Tokyo. He does, however, appear in the left background of a work in Cambridge (panel, 56.8x86.3, Fitzwilliam Museum),<sup>2</sup> which has the same theme but represents livelier festivities with two more tables in the foreground. In addition, since only this work has the signature *D° FFranck IN ET F*, the Tübingen piece may have been developed from this composition. Because Francken II added *D° (De ouden)* to his signature only after 1628, the piece in Cambridge, as well as that in Tübingen, has been dated 1630-35. As early as 1718, a *Worship of the Golden Calf* was mentioned as being in the collection of the Court of Prague,<sup>3</sup> but it is not certain which among the many versions this particular piece was.

Notes: (1) Härting, U. A., *Studien zur Kabinettbildmalerei des Frans Francken II. 1581-1642*, Hildesheim, 1983, A29, illus. 55. The other versions are: ① oil on panel, 49x64cm, Gemälde Galerie, Dresden, inv. no. S 572; ② oil on copperplate, 23x30.5cm, R. Yrriaren coll., Baltimore (1956); ③ oil on copperplate, 68x85cm, P. de Séjournet coll., Brussels (1970); A29b in Härting, op. cit. (2) Härting, op. cit.,

A28; *Cambridge Fitzwilliam Museum*, 1960 (cat.), p. 50, no. 262, illus. 24. (3) Andrei Pippidi, 'Essai d'un catalogue de l'oeuvre de Frans Francken II', *Revue roumaine d'histoire de l'art*, Tome 22 (1985), p. 27.

13.

Copy after  
*David and Abigail*  
Oil on copperplate, 22.9x31.0cm  
Tokyo National Museum, inv. no. 715



Provenance: Coll. Euing, Glasgow; Art Gallery and Museum, Glasgow since 1856 or 1874, inv. no. 337; acquired by present owner in 1879.

The existence of many known versions and copies of *David and Abigail* (priv. coll., United States, 1630) indicates the popularity of this composition. The piece in Tokyo is such a copy,<sup>1</sup> though it is poor in quality. Compared with the original, a fourth of the composition has been cut at the right: the top and bottom have also been considerably pared. The figures and drapery are in the characteristic style of Frans Francken II, but are crude in detail. It is probable that a painter outside Francken's workshop copied the composition of the original because of its fame.

The story of David and Abigail is based on I Samuel 25:32-33. David threatened to punish a rich farmer who had refused to supply him and his men. Abigail, the farmer's wife, fearing what might happen, took them a pieceoffering of food and drink to save her husband. The scene here represents Abigail meeting David and his men.

According to Christian Tümpel, the composition is taken from an Italian engraving (Bartsch XV, 12.8).<sup>2</sup> In some versions, David is riding on the back of a horse.<sup>3</sup>

A document provided by the Art Gallery and Museum in Glasgow, the previous owner of the work, names a J. B. Franck as the artist.<sup>4</sup> This attribution has its roots in an erroneous notation by Houbraken, who confused F. Francken II with a fictitious painter named J. B. Franck.<sup>5</sup>

Notes: (1) Härting, U. A., *Studien zur Kabinettbildmalerei des Frans Francken II. 1581-1642*, Hildesheim, 1983, mentions three versions: A30 (oil on copperplate, priv. coll., United States, 50.2x79.4cm); A33 (oil on panel, 54.4x82cm, priv. coll., Tübingen); A33a (possibly identical with A 33). It is not certain whether A31 and 32 have the same composition. The RKD in The Hague possesses photographs of three other versions. Because the piece in the U. S. has a signature and date (1630), it could be the original. (2) *The Bible through Dutch Eyes*, Milwaukee, 1976 (exh. cat.), p. 94. (3) Härting, op. cit., A 33b, 33c, 33d. (4) Letter to the author written by Anne Donald of the Gallery dated December 12, 1985. (5) Houbraken, A., *De Grootte Schouburg der Nederlandsche konstbilders en schilderessen*, The Hague, 1753, vol. I,



p. 52; Legrand, F.-C., *Les peintres flammands de genre au XVII<sup>e</sup> siècle*, Brussels, 1963, pp. 24, 250.

**Goyen, Jan van** (Leiden 1596—The Hague 1656)

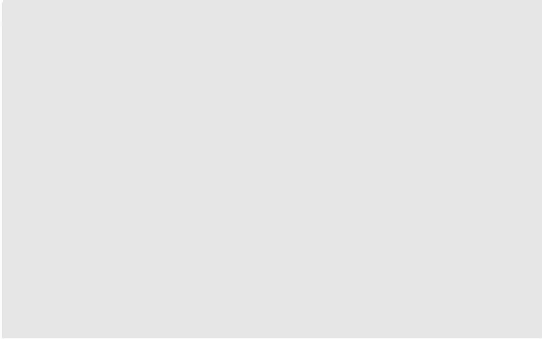
14.

*Mouth of the Meuse (Dordrecht)*

Oil on panel, 48.5x76cm

Signed and dated on board at bottom right: V Goyen 1644

The National Museum of Western Art, Tokyo, inv. no. P·1977-1



**Provenance:** Paul Grand, Lyon, since the beginning of the 19th century; Galerie Nathan, Zürich

**Exhibition:** *European Landscape Painting*, National Museum of Western Art, Tokyo, 1978, no. 13.

**文献 Bib.:** 越宏一, 『世界の名画 I —— バロック・ロココの絵画』, 世界文化社, 1977, p. 68; 『西美名作選』, 1978, no. 14; 越宏一, 『昭和52年度の新収作品 (絵画) について』, 『西美年報』12 (1978), pp. 6-8, 17; 『西美総目録』, 1979, no. 136; 『西美名作選』, 1983, no. 22.; 同, 1989, no. 26.

Roethlisberger, M., 'The Age of Baroque Painting', *Architectural Digest* (Nov/Dec. 1976), p. 95; Beck, H.-U., *Jan van Goyen 1596-1565*, suppl., Amsterdam, 1987, p. 176, cat. no. 295A.

After working in Haarlem as apprentice to Esaias van de Velde, a representative master of the early Dutch landscape, Van Goyen moved to The Hague in 1631. There he stayed for the rest of his life, although he often traveled to other parts of the Netherlands and on occasion even to foreign countries.

Van Goyen painted this view from the mouth of the Meuse during his trip to Dordrecht. Starting in the 1630s, he began to paint the landscape — here, the sea and humid atmosphere — in near-monochromatic, grayish-brown tonalities, reflecting the general tendency of realistic Dutch landscape painting at the time.<sup>1</sup>

According to Beck, Van Goyen produced more than sixty works of scenes related to Dordrecht.<sup>2</sup> Almost twenty of them, including the work in Tokyo, depict the sea in the foreground and the town in the background.<sup>3</sup> The works in the collection of an art dealer in Amsterdam (Beck no. 295) and in museums in Brussels and Vienna (Beck nos. 298, 299) are especially similar to the Tokyo painting in their motif of sailboats and their arrangement.

Notes: (1) Regarding the stylistic development of Dutch landscape painting in the seventeenth century, see Stechow, W., *Dutch Landscape Painting of the Seventeenth Century*, Oxford, 1966. (2) Beck, H.-U., *Jan van Goyen 1596-1656*, Amsterdam 1973. (3) *Idem*, pp. 141-56, nos. 290-317.

**Heusch, Willem de** (Utrecht 1625—idem 1692)

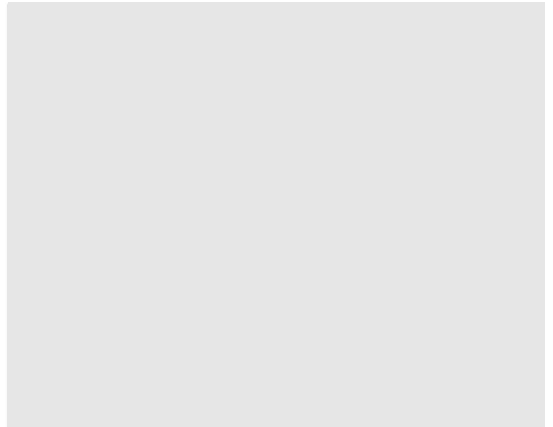
15.

Style in

*Landscape*

Oil on canvas, 49.2x61.5cm

Tokyo National Museum, inv. no. 710



**Provenance:** Coll. Euing, Glasgow; Art Gallery and Museum, Glasgow since 1856 or 1874, inv. no. 349; acquired by present owner in 1879.

The composition, with some tall trees and a slightly elevated hill in the foreground and high mountains in the distant background, often appears in the works by De Heusch. However, the poor quality of this particular piece, even when the abrasion of the paint is taken into consideration, betrays that it was painted not by De Heusch himself, but by a member of his circle.

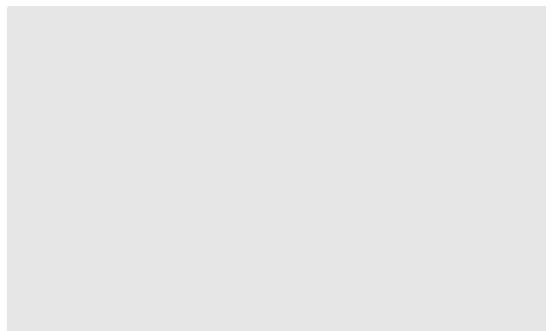
**Hobbema, Meindert** (Amsterdam 1638—idem 1709)

16.

*A Woods with a Sunlit Place*

Oil on panel, 51.4x82.9cm

Shizuoka Prefectural Museum of Art, inv. no. 0-55-695.



**Provenance:** Thomas J. Bryan, New York; New York Historical Society, New York; priv. coll., U. S.; purchased by present owner in 1984.

**文献 Bib.:** 『静岡県立美術館蔵品目録』, 1986, pp. 18-19. Hofstede de Groot 1912, p. 397, no. 128; *Catalogue of the Gallery of Art*, New York Historical Society, New York, 1907, no. 515; *Catalogue*

of the Gallery of Art, New York Historical Society, New York, 1915, p. 96, no. 339.

The composition of this work, with an open space in the middle ground, tall trees in the right foreground, and the woods in the distant background, is rare for Hobbema. Therefore, it probably dates from his early years, around 1658-60, before he established his own style. It is quite unlike his later works, which have lively color tones and firmly constructed compositions.

Comparison of the present state of the work with a photograph taken while it was in the collection of the New York Historical Society makes clear two interesting points: (1) the three running dogs now seen in the middle ground are not found in the photograph and (2) the two rather big hounds behind the two men on horseback in the photograph have now disappeared.<sup>1</sup> This indicates that at some time before its purchase by the Shizuoka Prefectural Museum of Art, the painting must have been cleaned, and the overpainting and motifs added later must have been removed.

Note:(1) Photograph in the collection of the RKD in the Hague.

17.

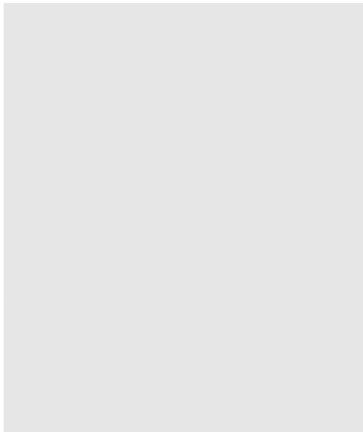
Style in

*Landscape*

Signature at bottom: hobbema

Oil on panel, 15.2x30.3cm

Priv. coll., Akita



Provenance: anon. art dealer, Yamagata pref., c. 1935-42; purchased by present owner in 1955.

Although some Hobbema-like touches are recognizable in the trees at the center, the composition is too weak for an authentic work. The panel indicates this is probably a work painted in the style of Hobbema within his lifetime.

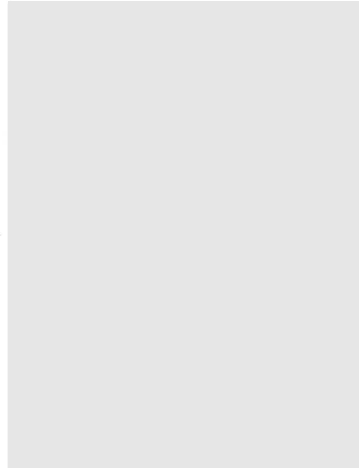
**Master of the Legend of St. Lucy** (active at end of 15th century)

18.

In collaboration with the Master of the Legend of St. Ursula?  
*St. Jerome* (fragment)

Tempera on panel, 46x32.5cm

The National Museum of Western Art, Tokyo, inv. no. P · 1971-1



Provenance: Vicomte Bernard d'Heudecourt: art market, Paris; Achillito Ciesa, New York; The Cramer Gallery, The Hague; priv. coll., Bruges; priv. coll., U. S.

Exhibition: *Fleurs et jardins dans l'art flamand*, Musée des Beaux-Arts, Gent, 1960, cat. no. 177; *European Landscape Painting*, The National Museum of Western Art, Tokyo, 1978, cat. no. 1.

文献 Bib.: 山田智三郎, 「昭和46年度購入作品の報告」, 『西美年報』6(1972), pp. 3-4, 6-7; 『西美名作選』, 1975, no. 8; 同, 1978, no. 7; 『西美総目録』, 1979, no. 177; 『西美名作選』, 1983, no. 5.; 同, 1989, no. 6.

Marlier, G., 'Le Maître de la Légende de Saint Ursule', *Jaarboek Koninklijk Museum voor Schone Kunsten*, Antwerp (1964), p. 38, no. 36 as Master of St Ursula; *New Catalogue No. XIV / 1968: Masterpieces from Three Centuries*, Cramer Gallery, The Hague, 1968, cat. no. 42; Friedländer, M. J., *Early Netherlandish Painting*, vol. VI/b, Leiden/Brussels, 1971, p. 111, no. sup. 243, pl. 239, p. 133, note 151, pp. 116-16, add. 284; 'Chronique des Arts', *Gazette des Beaux-Arts*, ser. 6, tome 81(1973), p. 133, no. 842.

The name "Master of the Legend of St. Lucy" derives from the triptych in the Church of St. Jacques in Bruges. At first, the artist was called the "Master of 1480" after the dating of this altarpiece, but after 1902,<sup>1</sup> as scholars began to reconstruct his activities, the present name came to be generally accepted. The ten-odd pieces attributed to this artist are all characterized by awkwardly shaped human figures, stiff outlines, deep coloration, and horizontally expanding landscapes.

In 1949, Friedländer attributed the work in Tokyo to the Master of the Legend of St. Ursula; this view has long been accepted.<sup>2</sup> Ferone Vernigen, however, has suggested the collaboration of the Master of the Legend of St. Ursula and the Master of the Legend of St. Lucy, explaining that he recognized the hand of the latter in almost all of the landscape and the saint's beard.<sup>3</sup>

There are two other extant versions of *St. Jerome* (Banbery; Oslo). The work in Tokyo must have been cut on the left at some time, because the scene of St. George fighting the dragon is abruptly interrupted. It is possible that the attributes of St. Jerome, i. e., the bishop's hat, cross, and lion were also painted in the part removed.

Notes:(1) That year, *The Legend of St. Lucy* (St. Jacque, Bruges) and *The Holy Mother and the Child* (Koninklijk Museum voor Schone Kunsten, van België) were exhibited side-by-side. This was a starting point for research on the Master of the Legend of St. Lucy. See *Primitifs flamands anonymes*, Bruges, 1969 (exh. cat.), p. 47. (2) Exh. cat. 1960, op. cit. Before the remark by Friedländer, the work was attributed to the Master of Bushes and Embroidery. (3) Friedländer, op. cit., p. 133, no. 151.

Maes, Nicolaes (Dordrecht 1634—Amsterdam 1693)

19.

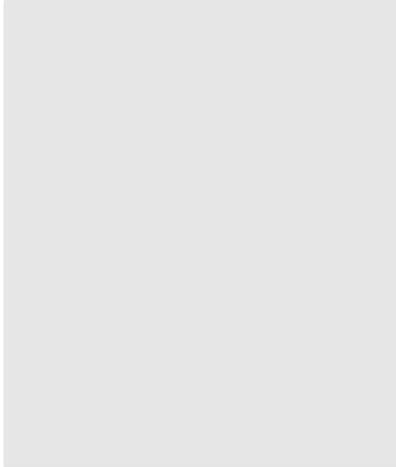
Manner of (19th century)

*Mother at the Cradle*

Oil on panel, 57.8x48.1cm

Faked signature and date on footwarmer: N MAES (MAE in monogram) 166(5?)0

Priv. coll., Tokyo.



**Provenance:** The Viscount Suematsu; purchased by present owner in 1917.

A mother or a young woman embroidering with her child was a favorite subject for Nicolaes Maes, a representative Dutch genre painter of the seventeenth century. Such Dutch interiors became very popular in the nineteenth century, and many copies were made in their manner.<sup>1</sup> This work, which imitates the style of Maes, was created in such a context. Whether the signature and date on the footwarmer were inscribed by the painter himself with the intention of forgery or added at some later time is not certain. In any case, the high quality of the painting suggests a talented artist, and it is worthy of being examined as a work on its own right. We can cite Jacob Spull (1820-1868), Johannes Strebel (1821-1905), and Hendrick Scholten (1824-1907) as possible candidates for the artist.

The work is in an extremely poor state of preservation. Its previous location above a mantlepiece has caused the panel to crack vertically at the center.

Note:(1) Regarding this point, see *Op zoek naar de gouden eeuw. Nederlandse schilderkunst 1800-1850*, Haarlem, 1986 (exh. cat.).

Neer, Aert van der (Amsterdam 1603/04—idem 1677)

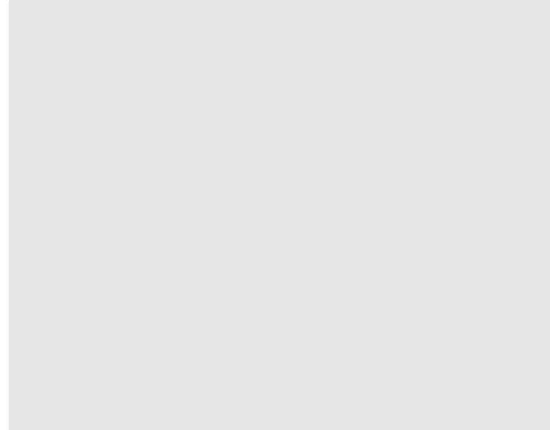
20.

*A Woodland Landscape*

Oil on canvas, 128.3x160cm

Signed at lower center: AVDN (in monogram)

Shizuoka Prefectural Museum of Art, inv. no. 0-54-691



**Provenance:** The Duke of Newcastle, Clumber Park; Artemis S. A., Luxemburg; priv. coll., England; purchased by present owner in 1984. **Exhibition:** British Institution, London, 1854, no. 26; *Art Treasures*, Manchester, 1857, no. 716; *Winter Exhibition*, Royal Academy, London, 1885, no. 89.

文献 Bib.: 『静岡県立美術館蔵品目録』, 1986, pp. 26-27, 図版入り。Hofstede de Groot 1912, vol. VII, p. 337, no. 29; Bachmann, F., 'Die Herkunft der Frühwerke des Aert van der Neer', *Oud-Holland* (1975), p. 219, pl. 4; Artemis 80-81. *Consolidated Audited Annual Report*, no. 8, p. 22 with illus.; Bachmann, F., *Aert van der Neer 1603/4-1677*, Bremen, 1982, p. 55, illus. 47.

This daytime scene, painted on a canvas of considerable size, is rare for Van der Neer, who specialized in moonlit nocturnal landscapes with a poetic note. His landscapes, generally arranged with motifs like marshes, rivers, paths, human figures, and trees, reveal his outstanding compositional ability. At the same time, though, they can begin to seem monotonously similar. In this sense, therefore, the painting in Shizuoka displays a uniquely different charm.

Bachman dates the work to around 1645, during the early years of Van der Neer's long period of activity. He also mentions that the clothing of the two men taking a walk was in mode around 1632, so that they must have seemed somewhat antiquated to the viewers of Van der Neer's time.<sup>1</sup>

Note:(1) Bachmann, op. cit., p. 55.

21.

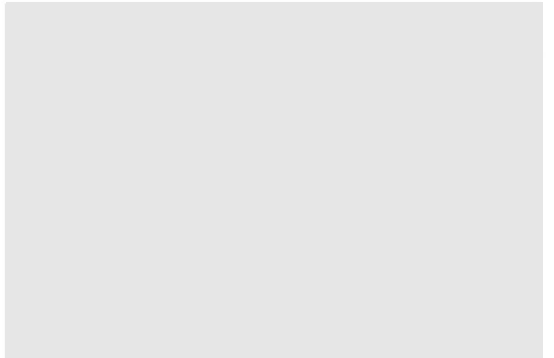
Manner of (19th century)

*Landscape in the Moonlight*

Oil on canvas, 57x76cm

Signed at lower center: AVDN (in monogram)

The National Museum of Western Art, Tokyo, inv. no. P-1970-2



**Provenance:** K. Matsukata, Tokyo; Keiichi Kawai, Tokyo; purchased by the Tokyo National Museum in 1952; transferred to present owner in 1970.

**Exhibition:** *The 5th Exhibition of Matsukata Coll.*, Tokyo 1934, cat. no. 45; *Seiyō Bijyū Meisaku*, Kyoto Municipal Museum of Art, 1957; *Masterpieces of the Ex-Matsukata Coll.*, The National Museum of Western Art, Tokyo 1960, cat. no. 133.

**文献 Bib.:** 『西美総目録』, 1961, no. D (寄託作品) -11; 同, 1979, no. 271

This painting, whose subject and composition are typical of Van der Neer, had long been believed to be an authentic work. Recently, however, it has been proposed that the signature is a forgery and that the work was painted in the nineteenth century in the style of Van der Neer.<sup>1</sup> The works by this master were so popular in the eighteenth and nineteenth centuries that many such copies were produced.

On the back of the canvas is attached a label with the inscription "...the Earl of Radnor." Although this suggests that the work was once in the Radnor collection, this author could not find a corresponding entry in the inventory.<sup>2</sup>

Notes:(1) 『西美総目録』, 1979, op. cit., no. 271. (2) Helen Matilda, Countess of Radnor, *Catalogue of the Earl Radnor's Collection of Pictures*, ed. & rev. by W. B. Squire, 1910.

**Netscher, Caspar** (Heidelberg 1635/36—The Hague 1684)

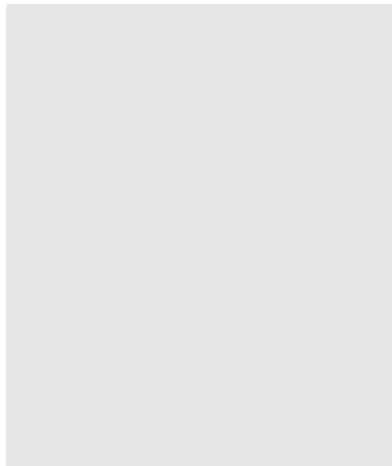
22.

Copy after

*Portrait of Children*

Oil on canvas, 45.7x36.8cm

Tokyo National Museum, inv. no. 706



**Provenance:** W. Euing, Glasgow; Art Gallery and Museum, Glasgow since 1856 or 1874, inv. no. 321; acquired by present owner in 1879.

Although an old document at the Art Gallery and Museum, Glasgow, the former owner of this painting, states that it was painted by Netscher himself,<sup>1</sup> it is apparently a poor copy after a now-lost original. The artist has used the conventional setting found in portraits by Netscher, with a curtain in the foreground and a garden in the background, but the expressions on the children's faces and the color of their clothes never come to life as in the authentic works.

The inscription "Children of Charles Ist" on a label on the back of the canvas indicates that these may be the children of the King of England. However, since they were born around the same time as Netscher, the painter should not have been able to portray them in childhood.

Notes:(1) Letter to the author from Anne Donald, Curator of the Museum (Dec. 12, 1985).

**Ostade, Isack van** (Haarlem 1621—idem 1649)

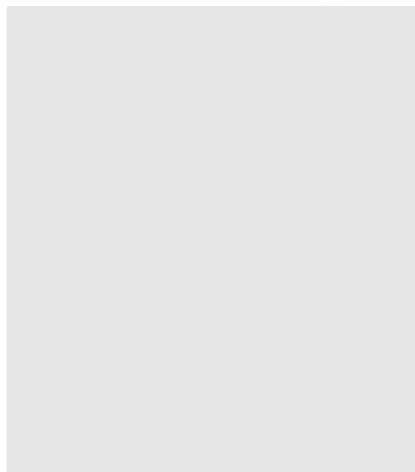
23.

*Travelers Halting at an Inn*

Oil on panel, 89x81cm

Signed and dated at bottom right: Isack • van • Ostade/1645

The National Museum of Western Art, Tokyo, inv. no. P · 1977-3



**Provenance:** Van Loone, Amsterdam, 1829-42; Baron Edmond de Rothschild, Paris, 1878; E. Speelman Ltd., London; priv. coll., Washington, 1974; P. & D. Colnaghi & Co. Ltd.

**Exhibition:** *The Age of Rembrandt*, California/Toledo (Ohio)/Boston, 1966/67, no. 89; *European Landscape Painting*, The National Museum of Western Art, Tokyo/Yamanashi Prefectural Museum of Art, Kohu, 1978/79, no. 18.

**文献 Bib.:** 『西美名作選』, 1978, no. 15.; 越宏一, 「昭和52年度の新収作品 (絵画) について」, 『西美年報』 12 (1978), pp. 8-10, 18-19; 『西美総目録』, 1979, no. 205; 『西美名作選』, 1983, no. 24.; 同, 1989, no. 29.

Smith, J., *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, vol. I, London, 1829, no. 63; Hofstede de Groot 1910, vol. III, p. 449, no. 30

Isack van Ostade, who died in 1649 at the age of 28, worked actively as a painter only for eleven years. Nonetheless, he produced about 350 pieces during this short time.<sup>1</sup> About fifty of these are dated.

The theme of a scene before an inn appears in the artist's oeuvre only after 1643.<sup>2</sup> According to Hofstede de Groot, more than ninety pieces with this subject are now known to be by his hand.<sup>3</sup>

Isack is said to have apprenticed himself to his elder brother Adriaen, who specialized in interiors with caricaturized human figures.<sup>4</sup> He first fell under strong influence from Adriaen, but gradually developed his own style after c. 1643.<sup>5</sup> Around this time, Isack cleverly combined elements of everyday life with

landscape and used compositions with conspicuous diagonals. The elegant atmosphere that pervades the scene in the Tokyo piece is due to the airy brushwork also characteristic of this period. Its greater monumentality, compared to his other paintings of a similar kind, may result from the oblong shape of the canvas and the low viewpoint that leads the eye upward.

Notes:(1) Hofstede de Groot, op. cit. (2) Schnackenburg, *Adriaen Ostade. Isack van Ostade. Zeichnungen und Aquarelle*, Hamburg, 1981, p. 35. (3) Hofstede de Groot, op. cit. (4) Houbraken, A., *De groot schouburgh der Nederlandsche konstschilders en schilderesen*, The Hague, 1753, vol.1, p. 347. (5) Schnackenburg, op. cit., pp. 34-36.

#### Patinir, Joachim (Dinant? 1485?—idem 1524)

24.

Copy after

Triptych: central panel: *Rest on the Flight into Egypt*; right wing: *Christ Bearing the Cross, Crucifixion, Descent from the Cross*; left wing: *Christ Disputing with the Doctors, Prophecy of Simeon, Entombment*

Oil on panel, 31x20cm (central panel, curved at top), 31x9cm (wings).

The National Museum of Western Art, Tokyo, inv. no. P · 1969-5

in their levels of ability. This can be seen first of all in the facial expressions of the figures and becomes even more obvious upon comparison of the background. Details like the farmers working and the Massacre of Innocents depicted in the Frankfurt piece have been omitted in the Tokyo work. Moreover, the richly varied background landscape of the former — with steep, undulating outlines at the left and a river meandering through wide open plains at right — has given way to a monotonous pastoral landscape in the latter. Friedländer's attribution, therefore, should raise no objection. Patinir's landscapes were very popular in his time, and this work must be an example of a painting produced in response to such a demand.

Iconographically, this triptych represents *Seven Sorrows of the Holy Mother*. Other works with this iconography, however, hardly ever depict the *Rest on the Flight into Egypt* on the central panel. This indicates that the Tokyo triptych was not made in keeping with a certain formula, but was composed of parts painted independently by different painters.<sup>3</sup>

The National Museum of Western Art has dated the work to c. 1515, as proposed by Friedländer.<sup>4</sup>

Notes:(1) Friedländer, op. cit. (2) Koch, op.cit. There are two other versions of the work in Frankfurt: Mrs. G. Kidston, Bristol, England, 31.3x56cm (Koch no. 20); Institute of Art, Minneapolis, 35x50cm (Koch no. 24) (3) 『西美名作選』, 1989, no. 7. (4) His written statement of expert opinion dated Dec. 5, 1925.

#### Poelenburch, Cornelis van (Utrecht 1594/95<sup>1</sup>—idem 1667)

25.

Copy after

*Dance of the Satyrs*

Oil on canvas, 58.3x76.6cm

Priv. coll., Tokyo

**Provenance:** Goudstikker, Amsterdam, 1928; A. Kleiweg de Zwaan, Doorn (Netherlands); Frederick Mont, New York.,

**Exhibition:** *European Landscape Painting*, The National Museum of Western Art, Tokyo, 1978, cat. no. 2.

**文献 Bib.:** 山田智三郎, 「昭和44年度購入作品の報告」, 『西美年報』4 (1970), pp. 3-4, 14-15; 『西美名作選』, 1971, no. 61;同, 1975, no. 9; 『西美総目録』, 1979, no. 209; 『西美名作選』, 1983, no. 6.;同, 1989, no. 7.

Friedländer, M. J., *Die altniederländische Malerei*, vol. IX, Leiden, 1924, p. 156, no. 218a; Koch, R. A., *Joachim Patinir*, Princeton, 1968, p. 75; Friedländer, M. J., *Early Netherlandish Painting*, vol. IX/b, Leiden/Brussels, 1973, p. 121, no. 218a.

Although many works have been attributed to Patinir, who is said to have established the tradition of the landscape painting, there are only twenty whose authenticity is beyond doubt.

According to Friedländer, the painting in Tokyo is a free copy after the *Rest on the Flight into Egypt* in the Kaus collection in Frankfurt.<sup>1</sup> Koch, the author of the latest monograph on Patinir, also agrees with this view.<sup>2</sup> Indeed, although the piece in Tokyo has motifs in common with the Frankfurt work (for example, the Mother and Child in the center, a basket and two strapped bundles nearby, and Joseph and an ass in the left middle ground), the respective painters of the two works clearly differ

**Provenance:** Ooi coll., Tokyo; purchased by present owner in 1934.

Although the name of Paulus Bril is written on the back of the canvas, this work is doubtless a copy after the *Dance of the Satyrs* by Poelenburch (copperplate, 44.4x63cm) in the collection of the Galeria Palatina in Florence.<sup>2</sup> Another copy is also found in Siena. The extremely poor condition of the piece in Tokyo prevents us from commenting on the quality of execution, but the canvas indicates that it is quite an old copy.

Poelenburch, who resided in Italy during 1617-25, created a new style of landscape with an Italian atmosphere under the influence of Bril and Elsheimer. Together with Breenberch, he established the Italianate landscape as a new genre of Dutch

landscape painting. The Italianate landscapes differ from the realistic landscapes of such artists as Van Goyen in both their style and the scenes depicted: the former often have high mountains in the distant background and mythological figures in the fore to middle ground, as in the work in Tokyo. If its present condition were better, we should see the scene pervaded by a bright Italian sunlight unlike the weak, filtered glow of the North.

Notes:(1) See Bok, M. J., 'The Date of Cornelis van Poelenburch's Birth', *Hoogsteder-Naumann Mercury* no.2(1985), pp.9-11.(2) *La Galeria Palatina nel Palazzo Pitti a Firenze*, 1966 (cat.), no. 1221; Roethlisberger, M., *Bartholomeus Breenberch. The Paintings*, Berlin/New York, 1981, no. 45; Sluijter-Seijffert, N. C., *Cornelis van Poelenburch (ca. 1593-1667)*, Leiden, 1984 (diss.), no. 116.

**Ravesteyn the Younger, Nicolaes van** (Zalt Bommel 1661—  
idem 1750)

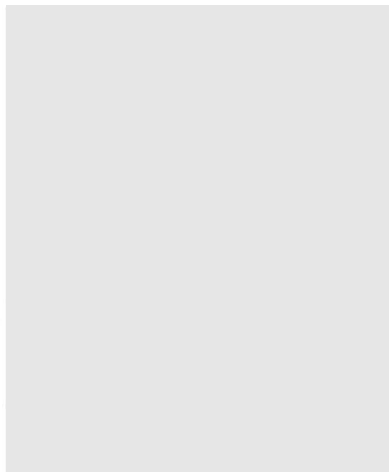
26.

Copy after

*Portrait of a Man*

Oil on canvas

Tokyo National Museum, inv. no. 10940.



**Provenance:** P. E. Teppema; Donated to present owner in 1963.

On a label attached to the frame used before this painting was donated to the Tokyo National Museum, one can read the inscription "Ravesteyn/1661-1750".<sup>1</sup> Born to the Ravesteyn family of painters, Nicolaes worked actively as a portrait painter.<sup>2</sup> His figures characteristically have hair style reflecting French taste; splendid, shiny clothes; oval faces; broad foreheads; and long, high noses. Such features, however, are not recognizable in the work in Tokyo. The awkward modeling suggests that it could be a poor copy after a lost original by the artist.

Notes:(1) The donor, P. E. Teppema, served as the minister of the Dutch legation in Japan during 1951-1954. (2) Bredius, A., 'De schildersfamilie Ravesteyn', *Oud-Holland* 9 (1891), pp. 207-220; idem 10 (1891), pp. 41-52.

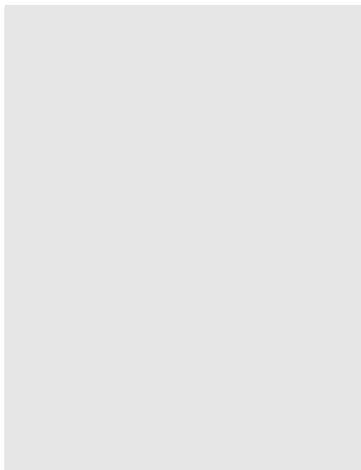
**Rijn, Rembrandt van** (Leiden 1606—Amsterdam 1669)

27.

*Self-portrait*

Oil on panel, 49.7x37.3cm

MOA Museum of Art, Atami



**Provenance:** Coll. Count Bonde, Ericberg Castle, near Katrineholm, Södermanland (Sweden) at the beginning of the 20th century; Folke Zetlerwalls et al. sale, Stockholm (Bokowski), October 26-28, 1955, no. 138 with illus., as a contemporary copy after Rembrandt.

文献 Bib.: 尾崎彰宏「MOA 美術館所蔵の『レンブラントの自画像』に関する一試論」, 弘前大学教養部『文化紀要』第27号(1988), pp. 1-26  
Janson, A. F., 'Rembrandt in the Indianapolis Museum of Art', *Perception*, vol. 2 (1981), pp. 7-22; Bruyn, J. et al., *A Corpus of Rembrandt Paintings*, vol. I, The Hague, 1982, pp. 231-240 as A 22; Schwartz, G., *Rembrandt. Zijn leven en zijn schilderijen*, Maarsse, 1984, p. 59; Tümpel, Chr., *Rembrandt. Mythos und Methode*, Antwerp, 1986, cat. no. A 22 (circle of); Ozaki, A., 'A New Look at the Bust of a Young Man in the MOA Museum', *Bijutsusishi-gaku*, no. 11 (1989), pp. 1-8; Slatkes, L.J., Bookreview of *A Corpus I*, in *Art Bulletin*, vol. LXXI(March 1989), pp. 139-144.

This is a self-portrait of the young Rembrandt, who produced a great many self-portraits throughout his lifetime. Their intended purpose, however, was not always to simply make a record of his appearance. In particular, some of his self-portraits of around 1629,<sup>1</sup> in which he used his own image to investigate *chiaroscuro*, should rather be called studies of the head (or *trony* in Dutch). The MOA work belongs in this category.

There are several versions of this work,<sup>2</sup> one of which is now in Indianapolis. The Indianapolis work had generally been accepted as the original<sup>3</sup> until the publication of *A Corpus of Rembrandt Paintings I* in 1982. The writers of *A Corpus* declared that the work in the MOA, which had attracted no previous attention, was in fact the original.<sup>4</sup> Besides its higher quality and its similarity in style and interpretation of form to the *Self-portrait* in the Mauritshuis, the authors cited another reason to support their attribution: despite the absence of documents about such works from the seventeenth century, the signature on one of the copies, the Indianapolis work, reflects the view at the time that the original work was a genuine Rembrandt. The date is assumed to be around 1629. *A Corpus* explains that the *Self-portrait* shows features that are rare for a Rembrandt of this period—life size, brushstrokes that have no plasticity, and smooth execution with a thin paint layer—because it is experimental in nature.

In contrast to this, Janson, who had been informed of the conclusion reached by *A Corpus I* before its publication, argued

anew that the Indianapolis version was the authentic work and that the MOA work could be ascribed to Lievens.<sup>5</sup> The most important evidence he gave to support his argument was the *pentimenti* around the hat visible upon X-ray examination. He wrote that such *pentimenti*, not recognizable in the MOA work, appear only in authentic works by Rembrandt. *A Corpus*, however, gives another interpretation about the *pentimenti*: the version in Indianapolis was first begun as a free copy of the work in the MOA and was completed as a literal copy only at a later stage.<sup>6</sup>

At the end of the description of the MOA painting, *A Corpus I* appends a note that one of the authors, Van de Wetering, has postponed his decision regarding the authenticity of the piece.

Notes:(1) Bruyn et al., op. cit., A 14, 19, 20, 21, 22. (2) See idem, pp. 235-240. (3) Hofstede de Groot 1915, vol. VI, no.542; Bredius, A., *Rembrandt schilderijen*, Wien 1935, no. 3. (4) Bruyn et al., op. cit., pp. 231-240 as A 22. According to this book, Gustav Glück recognized the work in the MOA Museum as the original in May 24, 1932. (5) Janson op. cit. (6) Bruyn et al., op. cit., p. 235. Four writers have remarked on this question after the publication of *A Corpus I*; Schwartz, op. cit. agrees with the attribution of *A Corpus I*, though ascribing the work in Indianapolis also to Rembrandt's studio; Tümpel, op. cit. removes the work in Atami from his list of authentic paintings and places it into the A group (studio, pupils, circle of Rembrandt); Slatkes, op. cit., states more than once his doubts concerning the attribution reached by *A Corpus*; Ozaki, op. cit., mentions Dou as the artist responsible for the work concerned, mainly on stylistic reasons.

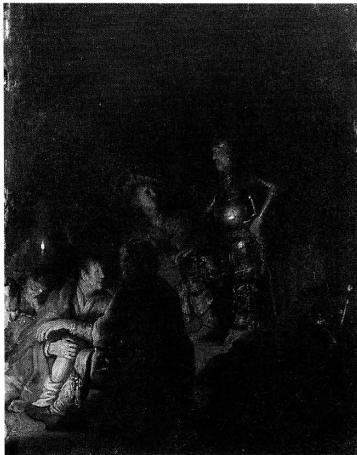
## 28.

### *A Biblical or Historical Nocturnal Scene*

Oil on copper, 22.1x17.1cm

Signed and dated at middle left: RHL (in monogram) 1628

Bridgestone Museum of Art, Ishibashi Foundation, Tokyo, inv. no. F. P. 5



**Provenance:** Art Dealer Sagert, Berlin, 1881; Otto Pein coll. (Berlin); sale, Cologne, October 29, 1888, no. 64; Karl von der Heydt coll., Berlin (1915); Galerie Diemen, Berlin; Kojiro Matsukata, Kobe; Shosaku Matsukata; Ryozo Matsukata; S. Ishibashi, Tokyo; donated to the foundation in 1961.

**Exhibition:** *Rembrandt*, Amsterdam, 1898; *Kunsthistorische Ausstellung*, Düsseldorf, 1904, no. 362; *Taisei Meiga*, Tokyo, 1922; *Ex-Matsukata Collection*, Bridgestone Gallery, 1953, no. 17; *2nd Ex-Matsukata Collection*, idem, 1955, no. 6; *Oranda Kaiga*, Nagasaki, 1960, no. 1; *Masterpieces of the Ex-Matsukata Collection*, The National Museum of Western Art, Tokyo, 1960, no. 117; *The Age of Rembrandt*, idem, Tokyo, 1968, no. 43.

文献 Bib. (selected): 『東京日タマガジン』, 1922; 嘉門安雄, 『レンブラント』, 中公美術出版社, 1968, p.13ff; 高階秀爾, 『近代の美術(2)——松方コレクション』, 至文堂, 1971, 図版86; 嘉門安雄編 『リッパオーリ版世界美術全集(10)——レンブラント』, 集英社, 1974; 前川誠郎, 『レンブラントと肖像』, 『世界美術全集 13 レンブラント』, 集英社, 1978; 尾崎彰宏, 『レンブラントの「聖ペテロの否認」の再検討——ブリヂストン美術館の作品の調査報告』, 『文化』第48巻(1985), pp. 226-247.

Bredius, A., 'Drie Vroege Werken van Rembrandt', *Nederlandsche Kunstbode* 3, (1881); Bode, W., 'Rembrandts frühest Tätigkeit', *Die Graphischen Künste* III, Vienna (1881), p. 54; Hofstede de Groot, C., *Beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten holländischen Maler des XVII Jahrhunderts*, London, 1915, p. 165; Bauch, K., *Die Kunst des Jungen Rembrandt*, Heidelberg, 1933, pp. 40-41, 182, note 13; Bredius, A., *Rembrandt schilderijen*, Vienna, 1935, p. 24; Bauch, K., *Der frühe Rembrandt und seine Zeit*, Berlin, 1960, pp. 119-121 pp. 129-130; Judson J. R., 'Pictorial Sources for Rembrandt's Denial of St. Peter', *Oud-Holland* (1964), p. 142, note 8; Bauch, K., *Rembrandt Gemälde*, Berlin, 1966, no. 44; idem, *Ikongraphischer Stil. Zur Frage der Inhalte in Rembrandt's Kunst. Studien zur Kunstgeschichte*, Berlin, 1967, pp. 143-144; Tümpel, Chr., *Katalog zur Geschichte der Rembrandtforschung*, Hamburg, 1967, p. 75; Gerson, H., *Rembrandt Gemälde*, Amsterdam, 1968, p. 488; Bredius-Gerson, *Rembrandt. The Complete Edition of the Paintings*, London, 1969, p. 603; Bruyn, J. et al., *A Corpus of Rembrandt Paintings*, vol.I, The Hague, 1982, C 10; Schatborn, Bookreview of *A Corpus*, in *Oud-Holland* (1986), p.62; Tümpel, Chr., *Rembrandt*, Amsterdam, 1986, p. 420; Haverkamp-Begemann, E., 'The State of Research in Northern Baroque Art', *Art Bulletin* vol. LXIX (1987), p. 516; Kamba et al., *In Darkness and Light. A Rembrandt in Tokyo Reconsidered*, Tokyo, 1989

When Bredius first discovered this painting in 1881, he described it as an early Rembrandt.<sup>2</sup> This attribution was never doubted until *A Corpus of Rembrandt Paintings* removed it from the list of authentic works and tentatively ascribed it to Dou, Rembrandt's first known pupil of his Leiden period.<sup>3</sup> The rejection was mainly due to the awkward shaping of the forms and the lack of the rythmical lines. Moreover, the authors of *A Corpus* stated that these negative characteristics apply to two other works also traditionally considered genuine Rembrandts, i. e., *Flight into Egypt* (Musée de Tours) and *Man Writing by the Candlelight* (Bader coll.), and concluded that three paintings must be by the same hand. According to *A Corpus*, the *Flight into Egypt* has similarities in style — particularly in the technique of highlighting through ultra-fine lines — to *A Painter in His Studio*, an early Dou that had until then never been mentioned in print; the work in Tokyo could also be by the same painter.

In contrast, Haverkamp-Begemann supports Bredius's traditional attribution, mainly on the basis of the signature.<sup>4</sup> In the report of the Bridgestone Museum of Art published in 1989, this author agrees with Begemann that the signature is authentic and insists that all the characteristics cited by *A Corpus* as being incompatible with authentic Rembrandts are occasionally seen in his earliest works.<sup>5</sup>

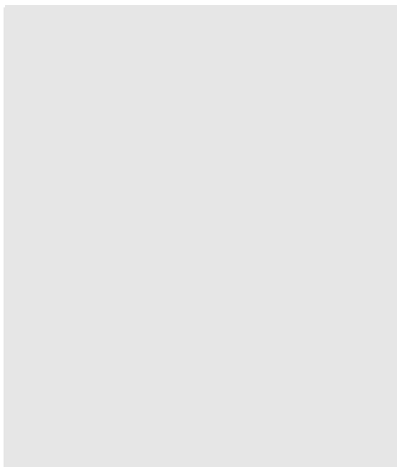
Iconographically, this painting has traditionally been identified as *The Denial of St. Peter*, ever since it was first discovered in 1881.<sup>6</sup> Because the motifs ordinarily associated with this theme are lacking, however, other views have also been advanced.<sup>7</sup> Tümpel, for example, interprets the scene as *St. Paul on the Island of Malta*, based on a comparison of the compositoin with that of a work by Eeckhout; this hypothesis is most interesting in that it assumes that the work has been cut on the left side.<sup>7</sup> *A Corpus* also considers such a trimming to be highly possible because of the concentration of conspicuous damages at the left edge of the painting and the sudden interruption of some motifs. At the same time, it states that the present fragment lacks motifs that would enable identification of the theme and thus simply titles it *Biblical or Historical Nocturnal Scene*.<sup>7</sup> An investigation conducted by the Bridgestone Museum of Art in 1986-88 proved that the work is indeed a fragment but did not uncover any new data that would help us reconstruct the

original composition.<sup>8</sup>

Notes:(1) For the complete bibliography, see Kamba et al., op. cit. (2) Bredius, 1881, op. cit. (3) Bruyn et al., op. cit. (4) Haverkamp-Begemann, op. cit. (5) Kamba et al., op. cit. (6) Bredius, 1881, op. cit. (7) Bruyn et al., op. cit. (8) Kamba et al., op. cit.

29.

*Portrait of a Man in a Broad Brimmed Hat*  
Panel (transferred to canvas), 76x63.5cm (oval)  
Signed and dated at right: Rembrandt f. 1635  
Kawamura Memorial Museum of Art, Sakura



**Provenance:** Duc de Valentinois, Paris, 1765; John Smith, London 1824; Count Pourtales, Paris, 1825; Lord Ashburton, The Grange, ca. 1836-1907; A. Sully & Co., London, 1908-10; Ch. Sedelmeyer, Paris, 1911; C. von Hollitscher, Berlin, 1912-1922; C. Castiglione, Vienna, 1922-25; Lord Duveen, London, 1925-39; Duveen Brothers, New York, 1939-1959; C. Townsend Jr., Indianapolis, since 1959

**Exhibition:** *Old Masters*, Royal Academy, London, 1890, no. 97; *Ausstellung von Werken alter Kunst*, Berlin, 1914, no. 129; *Rembrandt-tenoonstelling*, Rijksmuseum, Amsterdam, 1935, no. 6; *Great Dutch Masters*, Duveen Galleries, New York 1942, no. 43/Art Institute of Chicago, 1942, no. 25; *Rembrandt and His Pupils*, North Carolina Museum of Art, Raleigh, 1956, no. 10; *The Young Rembrandt and His Times*, Indianapolis/San Diego, 1958, no. 11; *Rembrandt and His Pupils*, Montreal/Toronto, 1969, no. 8; *Rembrandt After Three Hundred Years*, Art Institute of Chicago, no. 5; *The Impact of a Genius. Rembrandt. His Pupils and Followers in the Seventeenth Century*, Amsterdam, 1983, no. 2a; *Rembrandt and the Bible*, Sogo Museum, Yokohama, 1986, no. 3

**文献 Bib.** (selected): Smith, J., *Catalogue Raisonné of the Works of the Most Eminent Dutch Painters*, London, 1836, Vol. VII, no. 304; Bode, W., *Studien zur Geschichte der holländischen Malerei*, Brunswick, 1883, pp. 531, 585, no. 195; Hofstede de Groot 1916, Vol. VI, p. 343, no. 730; 'The Castiglione Collection Sale', *Der Cicerone* 7 (1925), p. 1064; Valentiner, W. R., *Rembrandt Paintings in America*, New York, 1931, no. 56; Bredius, A., *Rembrandt Gemälde*, 1935, no. 201; Bauch, K., *Rembrandt Gemälde*, Berlin, 1966, no. 375; Gerson, H., *Rembrandt Paintings*, Amsterdam, 1968, no. 180; Bredius, A., *Rembrandt*, ed. Gerson, no. 201; *Alle tot nu toe bekende schilderijen van Rembrandt*, Milan, 1969/Rotterdam, 1976, no. 168; Strauss, W. L. & Meulen, M. v. d., *The Rembrandt Documents*, New York, 1979, p. 115; Schwartz, G., *Rembrandt. Zijn leven en zijn schilderijen*, Maarssen, 1984, p. 164; Tümpel, Chr., *Rembrandt. Mythos und Methode*, Amsterdam, 1986, pp. 92, 429.

In the winter of 1631-32, Rembrandt moved from Leiden to Amsterdam and began to work under the patronage of Hendrick Uylenburg. During this period, before he became independent in 1636, he was engaged mainly in portrait painting. The work

in Tokyo is among the paintings he produced during these years. Here Rembrandt has the sitter look at the viewer over his shoulder. Such a pose, which he often used, produces a strong contrast of light and shade on the two sides of the face. The lively expression and the sculptural modeling of the head are much due to this *chiaroscuro*.

It has been said that this work forms a pair with the *Portrait of a Young Woman* (Br.350) in the Cleveland Museum of Art, which has the same size and oval shape.<sup>1</sup> This view, however, is rejected by Stechow. According to him, the former differs remarkably from the latter in the pose of the sitter and the placement of the signature.<sup>2</sup>

Infrared examination has revealed considerable retouching on the left, i. e., shaded, side of the face; the right part of the brim of the hat originally stretched a bit upward.<sup>3</sup> Incidentally, Tümpel places this work into the A group (studio).<sup>4</sup>

Notes:(1) Valentiner, op. cit. (2) *Catalogue of Paintings. Part Three. European Paintings of the 16th, 17th, and 18th Centuries*, Cleveland Museum of Art, 1982, p. 258. (3) On an X ray photograph taken in 1988 in Japan, strange white shadows were seen in the areas corresponding to the lighter parts of the final composition, i. e., the face and the collar. This is probably due to the white lead paint that would have been added to supplement the grounding lost when transferring the painting from the panel to the canvas. (4) Tümpel, op. cit.

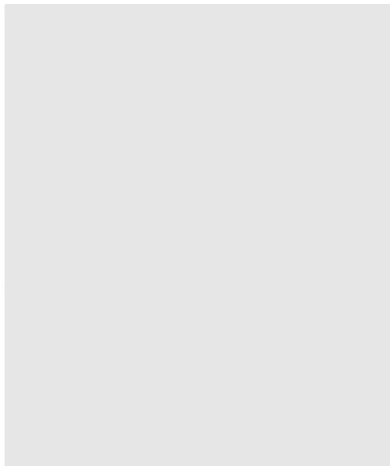
30.

*Minerva*

Oil on canvas, 138.1x116.7cm

Signed and dated at middle left: Rembrandt of 1635

Priv. coll., Tokyo, on loan to the Bridgestone Museum of Art, Ishibashi Foundation, Tokyo



**Provenance:** Lord James Somerville; L. H. Somerville, Melrose; Auc., London, Nov. 21, 1924, no. 123; art dealer, U.S.; Lord Joseph Duveen, New York; M. von Nomes coll., Munich; auc., Munich 1931, no. 59; coll. Axel Wenner-Gren, Stockholm; auc. Sotheby, London, March 24, 1965, no. 21; Julius Weitzner, London, 1968; Baron Marcel Bich Exhibition: Varmlands Museum, Karlstad 1940, no. 2; *Exposition Rembrandt*, Rijksmuseum, Amsterdam/Boymans Museum, Rotterdam, 1956, no. 28; *L'Europe et la découverte du monde*, Galerie des Beaux-Arts, Bordeaux, 1960.

**文献 Bib.:** Valentiner, W. R., *Zeitschrift für bildende Kunst* N. F. 59 (1925/26), p. 267; Bredius, A. *Rembrandt schilderijen*, 1937, no. 469; Gelder, J.v.d., 'Rembrandt's vroegste ontwikkeling', *Mededelingen der Koninklijke Nederlandse Akademie van Wetenschappen, afd. Letterkunde* N. F. 16 (1953), p. 297; Müller-Hofstede, C., *Kunstchronik* 9 (1956), p. 91; Sumowski, W., 'Nachträge zum Rembrandtjahr 1956', *Wissenschaftliche Zeitschrift der Humboldt-Universität zu Berlin: Gesellschafts und Sprachwissen-*



*schaftliche Reihe* 7 (1957/8), p. 224; Bauch, K., *Rembrandt. Gemälde*, Berlin, 1966, no. 259; Gerson, H., *Rembrandt. Gemälde*, Amsterdam, 1968, no. 94; Tümpel, Chr., *Rembrandt. Mythos und Methode*, Amsterdam, 1986, pp. 402, no. 106; Bruyn, J. et al., *A Corpus of Rembrandt Paintings*, vol. III, The Hague, 1989 (in print), A 114

This painting first appeared at an auction in London in 1924<sup>1</sup> and was soon thereafter declared to be an authentic Rembrandt by Valentiner.<sup>2</sup> Subsequently, Van Gelder and Sumowski have stated that it must have been produced through the collaboration of Rembrandt and Bol; Gerson, on the other hand, has doubted its authenticity, while Müller-Hofstede has attributed it to the lone hand of the master himself.<sup>3</sup> Rembrandt Research Project classifies it as an authentic work: in favor of their attribution, they cite its similarities to Rembrandt's other works, its stylistic features and their assumption that its canvas comes from the same bolt as other works by Rembrandt or his workshop in the years 1635-36.

The Rijksprentenkabinet in Amsterdam possesses a drawing of Ferdinand Bol after this painting.<sup>5</sup> This is one of the reasons behind the theory claiming collaboration between Rembrandt and Bol. Bol, a pupil of Rembrandt's during 1630s, also produced a drawing that is a copy of the latter's Flora (National Gallery, London).

Notes: (1) See provenance above mentioned. (2) Valentiner, op. cit. (3) Gelder, op. cit; Sumowski, op. cit; Gerson, op. cit; Müller-Hofstede, op. cit. (4) Bruyn et al., op. cit. (5) inv. no. 1975:85

**Royen, Hendrick Willem van** (Amsterdam 1672—idem 1742)

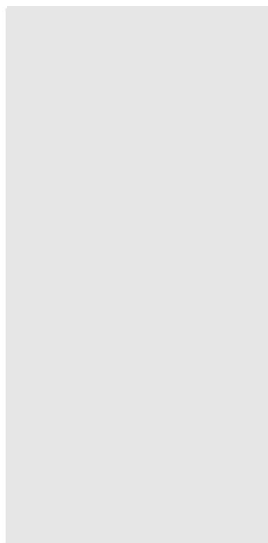
31.

Copy after (by Buncho Tani)

*Still Life: Flowers and Birds*

Japanese paint on paper, 232.8x106cm

Kobe City Museum



**Provenance:** Ikenaga coll.

**文献 Bib.:** 坂本満他監修, 『原色日本の美術 25. 南蛮美術と洋風画』, 1970, 小学館, pp. 136, 156, 図版 126; 陰里鉄郎, 『洋風画の展開』, 『MUSEUM』187 (昭和41年11月); 片桐一男, 『洋風画家石川大浪と江戸の蘭学界 (上)』, 『MUSEUM』227 (昭和45年2月), pp. 4-17; 『写実の承譜 I. 洋風表現の導入, 江戸中期から明治初期まで』, 東京国立近代美術館, 1985 (展覧会図録), p. 131.

This work is painted in Japanese paint by Buncho Tani (1763-1841), an artist of the late Edo period, after the painting by van Royen. According to Katagiri, the original was ordered for the family of the Shogun.<sup>1</sup> It reached Nagasaki in 1726, was presented to the Shogun Yoshimune, and was given by him to the Gohyaku-Rakan-Ji, a temple in Edo. The work seems to have attracted much attention at the time. In fact, it is already reproduced in *Gazu-Hyakkaccho* by Morinori Fujiwara, published in 1729, and is described in *Shinpen-Musashi-Hudoki-Ko*, published in 1826: "Painted on hemp cloth, the work measures about six feet on all sides; though it is richly colored, the picture is hardly discernible because of considerable exfoliation of the paint."<sup>2</sup> No doubt Buncho frequented the temple where the painting was being exhibited and made a copy after this work from the Western World. Unfortunately, the original was lost at the end of the Edo period. Buncho's copy is on paper of considerable size; the description in *Shinpen-Musashi-Hudoki-Ko* indicates that this could reflect the size of the original.

The inscription "W. van Royen 1725" may possibly reflect what was actually on the original work. If Buncho copied the date correctly, the painter might be Hendrick Willem van Royen (1672-1742), but not Willem (1654-1723).

The original work by Van Royen was also copied by Tairo and Mōkō Ishikawa.<sup>3</sup> It is interesting that the inscription on the upper right corner of this copy indicates that Gohyaku-Rakan-Ji possessed one more Dutch still life painting at the time.<sup>4</sup>

Notes: (1) Katagiri, op. cit. [in Japanese], p. 8. (2) 藤原守範『画図百花鳥』; 『新編武蔵風土記稿』, 「地は麻布, 四方六尺ばかり, 極彩色と見えるが剝蝕多くてわかりにくい」。 (3) Exh. cat. (1985), op. cit., p. 131, no. 86. (4) 「此薫松軒石川君, 以江戸本所羅漢寺所藏阿蘭陀油絵花鳥掛幅両軸中第一図所模写なり, ……」 The citation is based on Katagiri, op. cit. [in Japanese], p. 10.

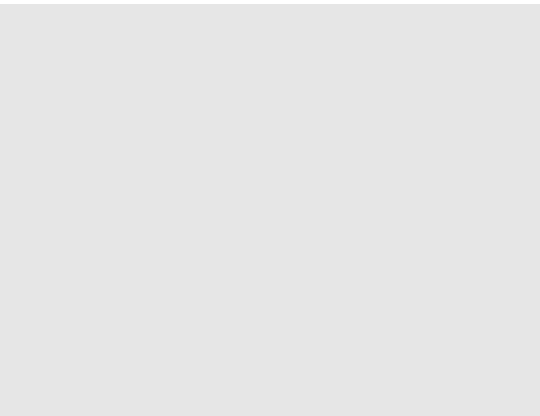
**Rubens, Peter Paul** (Siegen 1577—Antwerp 1640)

32.

*Two Sleeping Children*

Oil on panel, 50.5x65.5cm

The National Museum of Western Art, Tokyo, inv. no. P·1972-1



**Provenance:** Brought into the Radziwill Family by Princess Louise of Prussia, daughter of Ferdinand of Prussia, as a part of her dowry by her marriage to Prince Anton Henri Radziwill, Berlin, March 3, 1796; By direct inheritance to Prince Stanislas Radziwill, her great grandson; Princess Dolly Radziwill-Tvede, his widow; Duchess A. de Maillé, her daughter, until 1972.

**Exhibition:** *Rubens et son temps*, Musée de l'Orangerie, Paris, 1936, cat. no. 91

文献 Bib.: 『新収作品目録』, 『西美年報』7(1973), p. 4; 『西美名作選』1975; 三木多聞, 「天使たちのモデル? ルーベンス『眠る二人の子供』」, 『毎日中学生新聞』(1976.9.5); 『アトリエ』no. 605 (1977); 杉浦明平, 越宏一, 『世界美術全集 8 ルーベンスとフェルメール』, 小学館, 1977, no. 9; 『西美総目録』, 1979, no. 250; 『西美名作選』, 1983, no. 17; 同, 1989, no. 19.

Pontius, P., *Livre à dessiner*, edited by P. van Avont, Antwerp, first half of the 17th century, pl. 13; Roose, M., *L'oeuvre de P. P. Rubens*, Antwerp, 1886, vol. V, no. 1229, paragraph 13, pl. 353; Watt, A., 'Note on the Paris Exhibition of Flemish Art of the XVIIth Century', *Apollo*, vol. XXV (Jan. 1937), no. 145; Held, J. S., *The Oil Sketches of Peter Paul Rubens*, 1980, pp. 597, 603-606, cat. no. 439.

The first Flemish painter who used the head study, i. e., the so called *trony*, is said to be Frans Floris.<sup>1</sup> According to Van Mander, Floris possessed many of these studies; he would first underpaint an approximate composition with chalk and then instructed his pupils to paint the same heads as on the studies in the parts indicated.<sup>2</sup> As is apparent from his letter of 1638 addressed to Lucas Fedelve, Rubens also seems to have followed this routine. In this letter, Rubens, who was then in Steen Castle, asked Fedelve to send three life-size head studies he needed to paint plunderers.<sup>3</sup>

The *trony* was used in Rubens' studio particularly before 1620. The painting in Tokyo is a good example of a work using such a study; the head of the child on the right also appears in the *Holy Mother and Child* (Alte Pinakothek, Munich, inv. no. 331) and *St. Elizabeth, St. John and the Holy Family* (studio copy after the lost original; Central College, Iowa) and that of the child on the left in the *Holy Mother and an Angel* (Louvre, Paris, inv. no. 1763) and the *Holy Mother and St. Francis* (Dijon).

Held infers that the children depicted here are those of Philip, Rubens's elder brother (Clara and Philip, born in 1610 and 1611, respectively).<sup>4</sup> This view corresponds with his dating of the work to around 1612-14 based on the style,<sup>4</sup> because the children would have been around the ages represented here. Moreover, from a stylistic viewpoint, Held rejects the hypothesis presented at an exhibition in 1936 suggesting Van Dyck as the artist.<sup>4</sup>

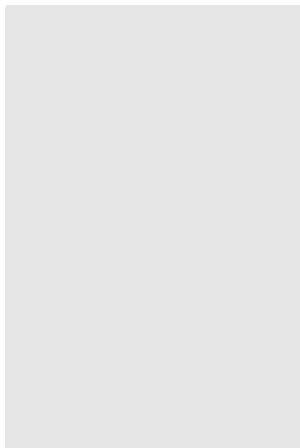
Notes:(1) Velde, C. v. de, *Frans Floris (1519/20-1570). Leven en werken*, Brussels, 1975, pp. 69-74; Held, op. cit., p. 597. (2) Mander, K. van, *Het schilder-boek*, Haarlem 1604, fol. 242v. (3) *Correspondence*, VI, p. 222; Held, *Rubens. Selected Drawings*, 1959, I, p. 125; Held, op. cit., p. 597. (4) Held, idem, p. 604.

33.

### *Abundantia*

Oil on panel, 63.7x45.8cm

The National Museum of Western Art, Tokyo, inv. no. P-1978-4



Provenance: Charles-Henry, Count of Hoym; auc. Duc de Beauvais, Paris, 1739, no. 32; James Harris, 1739; Earls of the Malmesbury, Newnham House, Basingstoke, since 18th century; E. V. Thaw, New York, 1972; Artemis, Brussels.

Exhibition: *European Pictures from an English County*, Agnew's, London, 1957, no.14; King's Lynn, London, 1961, no. 35; *P. P. Rubens: Paintings-Oil Sketches-Drawings*, Koninklijk Museum voor Schone Kunsten, Antwerp, 1977, no. 83.

文献 Bib.: 越宏一, 「昭和53年度の新収作品(絵画)について」, 『西美年報』13 (1979), pp. 14-15; 高橋裕子, 『カンヴァス世界の大家 13. ルーベンス』, 中央公論社, 1982, no. 36; 『西美総目録』, 1979, no. 251; 『西美名作選』, 1983, no. 18; 同, 1989, no. 20.

Nicolson, B., 'Pictures from Hampshire Houses', *Burlington Magazine* vol. XCIX (1957), p. 274, fig. 35; Jaffé, M., 'Unpublished drawings by Rubens in French museums', *Gazette des Beaux-Arts*, ser. 6, tome 66 (1965), p. 177, fig.4; Begemann, E.H., *Corpus Rubenianum Ludwig Burchard*, part X, Brussels, 1975, p. 46; 'Chronique des Arts', *Gazette des Beaux-Arts*, ser.6, tome 93 (Apr.1979), p. 67, no. 338; Held, J. S., *The Oil Sketches of Peter Paul Rubens*, 1980, pp. 367-68.

Until the first half of the 1970s, this work was in the same collection as its companion piece, *Justice*.<sup>1</sup> Because *Justice* is shown holding up her sword with her left hand, it is assumed that these were expected to be used in reverse, that is, as preparatory oil sketches for tapestry.

Though the Muse in this painting has usually been identified as *Abundantia*, who symbolizes spiritual abundance,<sup>2</sup> Held proposes that, strictly speaking, she represents *Univertas*, who symbolizes material wealth. This is based on the fact that in an oil sketch depicting both of the Muses, the former holds the horn of plenty upward while the latter holds it downward as in this painting. At the same time, however, Held admits that the Muse's facial expression and the presence of a child, together with the pose in which she tramples a wallet (symbol of worldly riches), suggest spiritual richness beyond the material and that therefore, in this broader sense, the Muse could be regarded as *Abundantia*.<sup>3</sup>

On the back of the panel, we can see a brand with the letters NV (in monogram). Herbert Hepra ascribes this brand, also found in other works by Rubens, to Michiel Grint, a panel and frame maker in Antwerp.<sup>4</sup> The painting must therefore have been painted before 1636-37, when Grint died. Incidentally, Nicolson has dated this work to the first half of the 1630s, while Jaffé has dated it to around 1630. Held believes that it was painted some time later after Rubens produced the series for the Medici, though before his departure for Spain (1625-28).<sup>5</sup>

Notes:(1) Oil on panel, 65x44.5cm; E. V. Thaw, New York, 1974; Held, op. cit., cat. no. 273. (2) Ripa, C., *Iconologia of uybeeldingen des verstands*, Amsterdam, 1644, pp. 400-401 (3) Held, op. cit., pp. 367-78. (4) Gepts, G., 'Tafereelmaker Michiel Vriendt, leverancier van Rubens', *Jaarboek Koninklijk Museum voor Schone Kunsten* (1954-60), pp. 83-87; Begemann, op. cit., pp. 45-46. (5) Nicolson, op. cit., p. 274; Jaffé, op. cit. p. 177; Held, op. cit., p. 367.

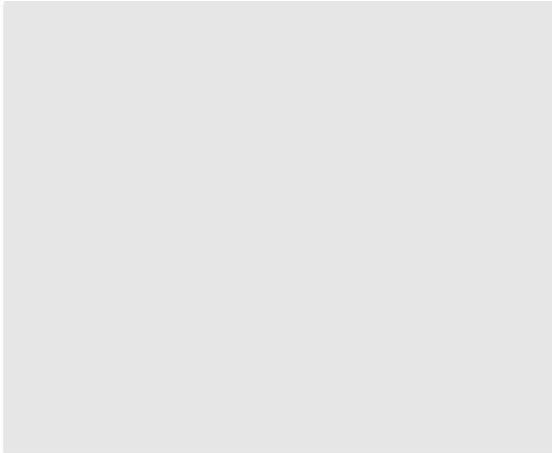
34.

Workshop of

*The Flight of Lot and His Family from Sodom*

Oil on canvas, 169x198.5cm

The National Museum of Western Art, Tokyo, inv. no. P-1978-6



**Provenance:** Lewis & Son, London; auc. Christie's London, 29 July, 1937, lot. no. 80; E. Lubbert, Munich (long-term loan to the Martin-von-Wagner Museum, Universität Würzburg).

**Exhibition:** *Rubens-tentoonstelling*, Kunsthandel J.Goutstikker, Amsterdam, 1933, no. 1; *Le siècle de Rubens*, Musées Royaux des Beaux-Arts de Belgique, 1965, no. 181; *Weltkunst aus Privatesitz* (Ausstellung der Kölner Museen), Kunsthalle, Cologne, 1968, no. F29.

**文献 Bib.:** 越宏一, 「昭和53年度の新取作品(絵画)について」, 『西美年報』13 (1979), pp. 8-13, 26-27; 「再びドル減らしコレクション」, 『芸術新潮』no. 350 (1979, 2), p. 64; 「西美総目録」, 1979, no. 252; 高橋裕子, 「歴史の中の複製版画——ルーベンスの場合を中心に」, 『方舟』1 (1982), p. 18; 「西美名作選」, 1933, no. 252; 同, 1989, no. 21.

Smith, J., *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, London, 1829ff., vol. 5, no. 829; Glück, G., *Sammlung S. del Monte*, Vienna, 1928, no. 6; idem, *Thieme-Becker Künstlerlexikon*, Bd. 29, 1935, p. 142; Wijngaert, F. van den, *Inventaris der Rubeniaanse prentkunst*, Antwerp, 1940, no. 708; Goris, J.A. & Held, J.S., *Rubens in America*, Antwerp, 1947, no. 36; Gerson, H., 'Das Jahrhundert von Rubens', *Kunstchronik* 19jg. (1966), pp. 58, 61; Cabanne, P., *Rubens*, London, 1967, p. 186; Hulst, R.-A. d., 'Drie vroege schilderijen van Jakob Jordaens', *Gentsche Bijdragen tot de Kunstgeschiedenis*, Antwerp, XX(1967), pp.71-74; Evers, H.G., *Kindler's Maler Lexikon*, Bd.5, 1968, p. 1163; Ragaller, H., *Martin-von-Wagner Museum der Universität Würzburg. Neue Abteilung: Verzeichnis der Gemälde und Skulpturen*, Würzburg, 1969, p. 45; Foucart, J., 'Rubens: Copies, Repliques, Pastiches', *Revue de l'Art* (1973); *John & Ringling Museum of Art, Catalogue of the Flemish and Dutch Painters 1400-1900*, Sarasota, Florida, 1980, under no. 41; Freedberg, D., 'Fame; Convention and Insight: On the Relevance of Fornerbergh and Gerbier', *The Ringling Museum of Art Journal* (1983), p. 248; Hulst, R.-A. d., *Jakob Jordaens*, Sotheby Publication (the year of the issue is unknown to this writer).

Showing compassion on Lot and his family, God allowed them to flee from the sinful town of Sodom before its destruction (Genesis 19:15-23). Led by two angels, they found refuge in a safe place. Rubens dealt with this theme also in 1625 (Paris, Louvre), but, judged from its style, the original composition of the Tokyo piece must have been conceived earlier. The existence of a print with this composition engraved by Vosterman around 1617-18<sup>1</sup> suggests that the original may date from some years before then.<sup>2</sup>

There are two other versions of this work (Ringling Museum, Sarasota, Florida, formerly in the Butler collection; Bas Museum, Miami, formerly in the Del Monte collection). Much argument has revolved around which of the three is the original by Rubens.<sup>3</sup> Glück (1931), Burchart (1933), and Puyvelde (1965)

have previously declared the one in Tokyo as the original.<sup>4</sup> Recently, however, general opinion has ascribed the one in Sarasota to the master himself, while the Tokyo piece is now believed to have been painted by J. Jordaens, one of his pupils, a few years after the original.<sup>5</sup> The scholars holding this latter view have all reached their conclusions through stylistic analysis. Incidentally, the Ringling Museum in their catalogue has listed their work as having been produced within the workshop of Rubens.<sup>6</sup> This author attributes the Tokyo work to Rubens's workshop, in accordance with the recently predominant view.

Notes:(1) Vey, H., *Die Zeichnungen Anton van Dycks*, Brussels, 1962, p. 232. (2) A drawing assumed to be a study for the print by Vosterman is possessed by the Louvre. Vey, op. cit., ascribed it to Van Dyck while Rooses, M., *L'oeuvre de P.P.Rubens*, Antwerp, 1886, ascribed it to the hand of Vosterman himself. (3) Regarding this argument, see Koshi, op. cit. [in Japanese] (4) Cited in exh. cat. 1933, op. cit; idem, no. 1; exh. cat. 1965, op. cit, no. 1. (5) The Sarasota piece is mentioned as the original in Goris & Held, op. cit., p. 31; exh. cat. 1968, op. cit; and Takahashi, op. cit [in Japanese] p. 18. The scholars who agree with this view and moreover attribute the Tokyo piece to the hand of Jordaens are Hulst, op. cit; Foucart, op. cit; and Hulst (Sotheby publication), p. 44. (6) Museum cat., 1980, op. cit., no. 41. Freedberg mentions the Sarasota piece as copy.

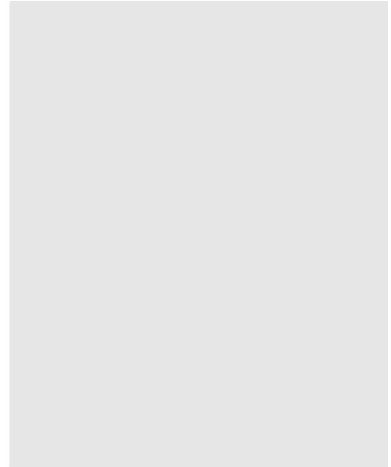
35.

Copy after

*Meleager and Atalanta*

Oil on canvas, 194x153cm

Hirano Masakichi Museum, Akita



**Provenance:** Nichido Gallery

**文献 Bib.:** 田中英道, 「ルーベンス派の『メレアグロスとアトランテ』とセザンヌの未公開デッサン」, 『美術史学』no. 5 (1983), pp. 1-24.

This work was identified by Tanaka in 1983<sup>1</sup> as one of the many copies made after the work of Rubens in Munich (Alte Pinakothek, inv. no. 355, 199x153cm, c. 1635). The scene is based on a story from Ovid. Meleager, the son of Oeneus, loved Atalanta and presented her with the head of a wild boar he had shot. Cupid, who hovers over the couple, represents the love beginning to grow between them, while the Muse of Fate to the upper right of Meleager hints at his tragic death.

The work is too seriously damaged for specific attribution, but Tanaka suggests from a stylistic viewpoint that it may be by Van Thulden.<sup>2</sup>

Notes:(1) Tanaka, op. cit. [in Japanese] (2) Idem.

*To be continued*