

Catalogue of Dutch and Flemish Paintings in Japan II

Yoriko Kobayashi-Sato

For the first part of this paper, see the previous issue of the *Annual Report Bridgestone Museum of Art & Ishibashi Museum of Art* (No.37, 1988, pp.36-54, published in March 1990).*

Ruisdael, Jacob van (Haarlem 1628/29-Amsterdam 1682)

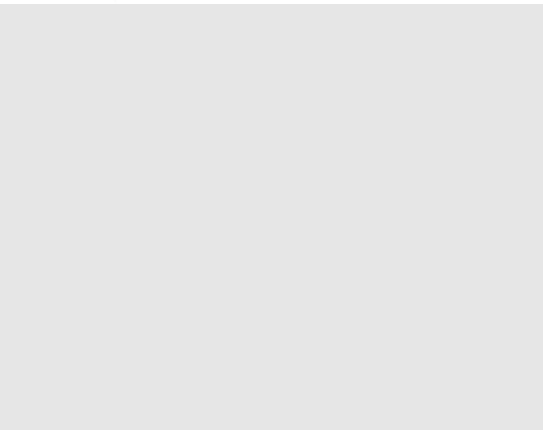
36.

Landscape with Dune and Small Waterfall

Oil on panel, 27.5×35.8cm.

Signed and dated at bottom right; *VR* (in monogram) 16...

The National Museum of Western Art, Tokyo, inv. no. P. 1969-2



Provenance: Fred. Muller, Amsterdam, 1894; Julius Otto Gottschald, Leipzig, 1901, cat. no. 27; bequeathed to the Leipzig Town Museum in 1903, cat. (1924) no. 807; De Bol, Amsterdam, 1933; priv. coll., Stockholm; Otto Wertheimer, Paris, 1955.

Exhibition: *European Landscape Painting*, National Museum of Western Art, Tokyo, 1978, cat. no. 14.

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. 5, 10; 『西美名作選』, 1975, no. 14; 越宏一, 『世界の名画 I — パロック・ロココの絵画』, 世界文化社, 1977, p. 68; 『西美名作選』, 1978, no. 16; 『西美総目録』, 1979, no. 253; 『西美名作選』, 1989, no. 27.

Hofstede de Groot, 1912, vol. IV, p.79, no. 237; Rosenberg, J., *Jacob van Ruisdael*, Berlin, 1928, no. 548

Dutch landscape in the seventeenth century changed from monochromatic compositions with low horizons to multicolored, massively-constructed works.¹ It was during the transitional period between these two phases that Ruisdael began his activity as a painter. He was one of those instrumental in bringing Dutch realistic landscape painting to its zenith.

The last two figures of the date inscribed on this painting are difficult to decipher. The former owner (the Leipzig Town Museum), Hofstede de Groot, and Rosenberg consistently read the date as "1661."² The National Museum of Western Art in Tokyo now considers it to be "1646", according to Prof. Silve.³ Dunes were one of the favorite subjects of the young Ruisdael before he traveled across the borderlands between the Netherlands and Germany around 1650. The reading of the date as 1646 is also persuasive when one compares the work stylistically with such works as the *Landscape of Dune* (Hermitage, Lenin-

grad) and the *Dune Landscape in the Suburb of Haarlem*, both dated 1646. Incidentally, Ruisdael often dated his works from 1646 to 1653, but did so only very rarely after that time.⁴

Notes: (1)Regarding the style of Dutch landscape painting in the seventeenth century, see Stechow, W., *Dutch Landscape Painting of the Seventeenth Century*, Oxford, 1966. (2)*Verzeichnis der Kunstwerke*, Leipzig 1924, no.807; Hofstede de Groot, op. cit; Rosenberg, op. cit. (3) Exh. cat., 1978, no.14. (4) *Jacob van Ruisdael*, Meulenhoff/Landshoff, 1982 (exh. cat.), p.21.

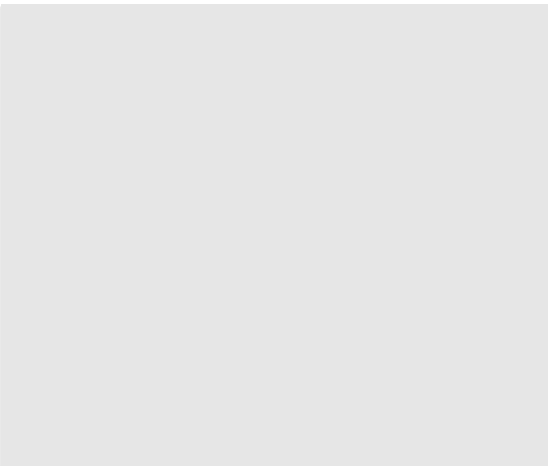
37.

Wooded Landscape with View at Schloss Bentheim

Oil on canvas, 63.5×68cm

Signed at bottom left

Yamanashi Prefectural Museum of Art, Kofu



Provenance: priv. coll., U. S.; art dealer Frederick Mont, New York, 1973; E. W. Carter, Los Angeles; Gallery Brod, London, 1977; Sotheby's, London, 1978; priv. coll., the Netherlands; art dealer Waterman, Amsterdam

Exhibition: *Thirty Old Masters*, Gallery Brod, London, 1977

Bib.: Nicolson, B., 'Current and Forthcoming Exhibition. General', *Burlington Magazine* (December 1977), p. 798

The provenance of this painting can be traced back only to 1973, when an art dealer, F. Mont acquired it from a certain collector in the United States. It has never been mentioned by either Rosenberg, Smith, or Hofstede de Groot.¹ Prof. Slive, who is now preparing to publish a new monograph on Ruisdael, attributes it to this artist.²

Around 1650, Ruisdael visited Cleve and Bentheim, towns located near the border with Germany. The impression the

landscape of that region made upon him played an important role in Ruisdael's later development of his mature landscape style, for which he is celebrated in the history of art. After his trip, he painted more than ten landscapes with the Schloss Bentheim, viewed each time from a different angle and placed in a different setting.³ The piece in Yamanashi is one of these works, with the characteristic square tower of the Schloss Bentheim on the left side.

Ruisdael's dated paintings are mainly from his early years, while less than five of his works from after 1653 are dated.⁴ Nevertheless, scholars have reached a general consensus on the chronology of his works, based on his style, motifs, and drawings. Slive has dated the piece in Yamanashi to c. 1655 and attributes the staffage to Johannes Lingelbach (c. 1624-1674).⁵

Notes:(1) Rosenberg, J., *Jacob van Ruisdael*, Berlin, 1928; Smith, J. A., *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, London, 1829-42; Hofstede de Groot 1912, vol. IV. (2) Letters to author (Aug. 14 and Sep. 16, 1987). (3) Hofstede de Groot, op. cit. (4) Regarding the life and the oeuvre of Ruisdael, see *Jacob van Ruisdael* (ed. S. Slive & H.R.Hoetink), Meulenhoff/Landshoff, 1982 (exh. cat.). (5) See note(2).

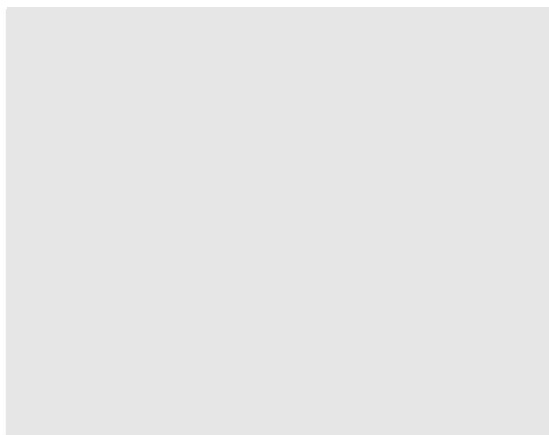
38.

A Road through an Oak Wood

Oil on canvas, 102.5×127cm

Signed at bottom right

The National Museum of Western Art, Tokyo, inv. no. P. 1980-2



Provenance: Sir Thomas Baring, London, 1848; Charles Sedelmeyer, Vienna, 1872; A. Scharf, Vienna, 1876; Baron de Beurnonville, 1881; Galerie Ch. Sedelmeyer, Paris, 1898 (*Catalogue of 300 Paintings*, 1898, no. 180); Fürst von Liechtenstein, Vienna (*Galeriekatalog*, 1925, p. 180); priv. coll., Germany; Galerie Nathan, Zürich.

Exhibition: British Gallery, London, 1839; *Wiener Weltausstellung*, 1873, no. 29; *Zurück zur Natur*, Kunsthalle, Bremen, 1977/78, cat. no. 177.

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. 6-8; 『西美名作選』, 1983, no. 26.

Smith, J., *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, supplement, London, 1842, p. 701, no. 62; Hofstede de Groot 1912, vol. IV, p. 195, no. 627; Rosenberg, J., *Jacob van Ruisdael*, Berlin, 1928, p. 96, no. 388.

In 1928, Rosenberg wrote that it was difficult to make an attribution regarding this work because of its poor state of preservation. In his opinion, the composition was pure Ruisdael, but the coloration and style were different from the artist's manner.¹ After the signature appeared in the bottom right

corner upon cleaning in the mid-1960s, however, Rosenberg withdrew his doubts regarding the attribution.² Prof. Slive, now preparing a new monograph on this painter, also believes the work to be a genuine Ruisdael.³ The work must have been painted after 1650.

Smith, as well as Hofstede de Groot, cites a companion piece to this work — a landscape with a verdant hill on the right, a dead beech tree whose leaves are scattered all around, a bridge over a deep gorge being crossed by a man and a woman, a waterfall rushing into the lake in the foreground, and an open plain stretching out toward the distant mountains on the left.⁴ This companion piece was in the Baring collection in London together with the work in Tokyo until 1848 and is on record as having been exhibited in London.⁵ Its present location is unknown.

The iconographic studies have been made on several works by Ruisdael.⁶ In the work in Tokyo, the painter has used some motifs that often appear in his other works and invite allegorical interpretation, including a dead oak tree, a windmill, a bonfire, a path that is shaded in the foreground and illuminated in the distance.⁷ Disguised symbolism could exist here as well.

Notes:(1) Rosenberg, op. cit., p. 96. (2) Mayekawa, op. cit. [in Japanese], p. 8. (3) Idem. (4) Smith, op. cit., p. 701; Hofstede de Groot, op. cit., p. 195. (5) Hofstede de Groot, idem. (6) Fuchs, R., 'Over het Landschap. Een Verslag naar Aanleiding van Jacob van Ruisdael <Het Korenveld>', *Tijdschrift voor Geschiedenis* 86 (1973); Kauffmann, H., 'Jacob van Ruisdael. Die Mühle von Wijk bij Duurstede', *Festschrift von Otto van Simson*, Berlin, 1977; Wiegand, W., *Ruisdael-Studien. Ein Versuch zur Ikonographie der Landschaftsmalerei*, Diss. Hamburg, 1971; Raupp, H. J., 'Zur Bedeutung von Thema und Symbol für holländische Landschaftsmalerei des 17. Jahrhunderts', *Jahrbuch der Staatlichen Kunstsammlungen in Baden-Württemberg* 17 (1980), pp. 85-110. (7) See, for example, Raupp, idem; Swelincks, J. G., 'Molen op een hoog Bastion. Gravure uit Zacharias Heyns', *Emblemata*, 1625; Henkel, A. & Schöne, A., *Emblemata*, Stuttgart, 1967, p. 130.

Seghers, Daniel (Antwerp 1590-idem 1661)

Schut, Cornelis (Antwerp 1597-idem 1655)

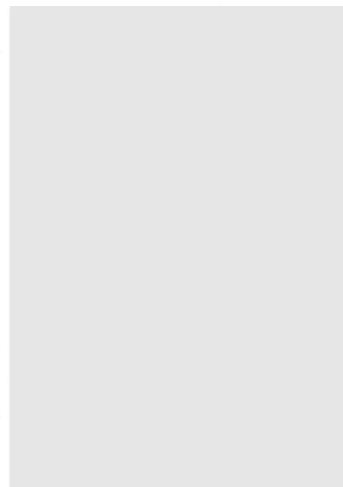
39.

Garland of Flowers with Madonna

Oil on panel, 77×53.5cm

Signed at bottom right: Daniel Seghers • SOC^{us} • JESU

The National Museum of Western Art, Tokyo, inv. no. P. 1981-3



Provenance: Count of Schönborn collection, Schloß Pommersfelden; auc. Pommersfelden Painting Collection, Hôtel Drouot, Paris, 1867, cat. no. 216; J. V. Novák, Prague, 1899 (Catalogue by Theodor von Frimmel, no. 78); art dealer J. Böhler, Munich, 1979; Galerie Nathan, Zürich.

文献 Bib.: 幸福輝, 『昭和56年度の新収作品 I. 絵画(2)ダニエル・セーヘルス/コルネリス・スフト《花環の中の聖母子》』, 『西美年報』16 (1982), pp. 7-8, 16-17; 『西美名作選』, 1983, no. 20; 同, 1989, no. 22.

Waagen, G. F., *Kunstwerke und Künstler in Deutschland*, vol. I, Leipzig, 1843, p. 143; *Katalog der gräflich von Schönborn'schen Bilder-Galerie zu Pommersfelden*, Würzburg, 1857, no. 277; Siret, A., *Dictionnaire historique et raisonné des peintres de toutes les écoles*, Berlin, 1924, vol. II, P. 431; Hairs, M.-L., *The Flemish Flower Painters in the XVIIth Century*, Brussels, 1985, p. 492.

Like his teacher Jan Bruegel, the Flemish artist Daniel Seghers is celebrated for his flower paintings. He often painted garlands of flowers, such as shown here, in collaboration with Schut, Quellinus, or Vos, who were responsible for the central religious depictions of such motifs as the *Madonna and Child* or *Annunciation*. This kind of setting for religious motifs implies the secularization of the traditional religious painting.

A list of works by Seghers, compiled by the artist himself and published by Couvreur,¹ reveals Schut to have been his favorite collaborator. Indeed, Schut is mentioned forty-four times as his co-worker. In more than twenty of these works, the Madonna is painted in the center, just like the work in Tokyo. This shows that paintings by these two artists with this theme must have been very popular at the time. Because we can trace the provenance of the Tokyo piece back only to 1875, however, it is impossible to determine to which item in the above-mentioned list it corresponds.

According to a document in Schönborn, this work had a companion piece entitled *Madonna, Child and St. John*.² Its location, however, is no longer known. Hairs mentioned this companion piece but not the work in Tokyo in his book of 1965, while he cited both of them in 1985.³

Notes:(1) Couvreur, W., 'Daniel Seghers' Inventaris van door hem geschilderde Bloemstukken', *Genesche Bijdragen tot de Kunstgeschiedenis*, Antwerp, XX (1967), pp. 93-126. (2) Cat. Schönborn coll., op. cit., no. 295. (3) Hairs, M.-L., *Les peintres flamands des fleurs au XVIIe siècle*, Brussels 1965; idem, 1985, op. cit.

Steen, Jan (Leiden 1625/26-idem 1679)

40.

Village Wedding

Oil on panel, 59.5×83.5cm

Signed at bottom right: J Steen (J & S in monogram)

The National Museum of Western Art, Tokyo, inv. no. P. 1976-1

Provenance: auc. Paillet & Coclers, Paris, 1801, lot no. 44; auc. Montaleau, Paris, 1802, lot no. 145; auc. Emmer, Paris, 1809, lot no. 26; auc. Erard, Paris, 1832, lot no. 139; auc. Valpinçon, Hôtel Drouot, Paris, 1881, lot no. 27; priv. coll., Normandie, till 1975; art dealer Heim, Paris.

文献 Bib.: 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. 8-12, 16-17; 同, 『世界の名画 II —— バロック・ロココ絵画』, 世界文化社, 1977, p. 68; 『西美名作選』, 1978, no. 17; 『西美総目録』, 1979, no. 263; 『西美名作選』, 1983, no. 25; 同, 1989, no. 28.

Catalogues of the auctions above mentioned (1801; 1802; 1809; 1832; 1881); Smith, J., *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, London, 1833, vol. IV, p. 58; Westheene, T. v., *Jan Steen. Etude sur l'art en Hollande*, The Hague 1856, p. 220; Blanc, Ch., *Histoire des peintres de toutes les écoles*, Paris, 1883, vol. II, p. 16; Hofstede de Groot 1908, vol. I, p. 128; no. 482; 'Chronique des Arts', *Gazette des Beaux-Arts*, ser. 6, tome 88 (Oct. 1976), p. 9; idem, ser. 6, tome 89 (mar. 1977), p. 80; Braun, K., *Meester der Schilderkunst. Jan Steen*, Rotterdam, 1980, p. 151, A-294 as work known only from documents.

Many known works by Jan Steen, one of the most important Dutch genre painters of the seventeenth century, portray wedding scenes.¹ The picture is always filled with relatives celebrating the new couple and curious bystanders, all depicted in lively animation.

In this work, more than fifty figures, including both celebrants and onlookers, crowd before the house of the bridegroom. According to Nieuwstraeten, however, this does not represent an actual occurrence but should rather be interpreted as a scene taken from the theater, because such a practice was not included in the usual program for a wedding ceremony at the time.²

There are two other versions of this work. One is a painting previously owned by the art dealer Goudriaen in Rotterdam (49×66cm, signed)³, and the other is a drawing, which Martin published in 1928 as the only oil sketch by Steen⁴ (Rijksdienst voor Beeldende Kunst, The Hague; 30×40cm, paper fixed to a panel, signed).⁵ However, in these versions, such details as the people's facial expression, vegetables, and trees lack vividness, suggesting that both could have been made after the Tokyo work.⁶

Notes:(1) Hofstede de Groot, op. cit., nos. 454-490a. (2) Nieuwstraeten, J., *Man and His World — International Fine Arts Exhibition*, Expo 67, Montreal, 1967, no. 67. (3) Hofstede de Groot, op. cit., no. 486a (no. 486a and no. 471 are identical); Braun, op. cit., no. 39. (4) Martin, W., 'Neues bei Jan Steen', *Zeitschrift für Bildende Kunst* 61 (1927/28), p. 332ff. (5) inv. no. NK2129; see the note added to no. 486a in Hofstede de Groot, op. cit. (Hand exemplaar); Braun, op. cit., no. 40. The provenance of the oil sketch can be traced back until 1755. (6) Upon his visit to Tokyo, Lycker de Vries made an oral statement that the painting in Tokyo could be a copy of the nineteenth century.

Velde, Adriaen van de (Amsterdam 1636-idem 1672)

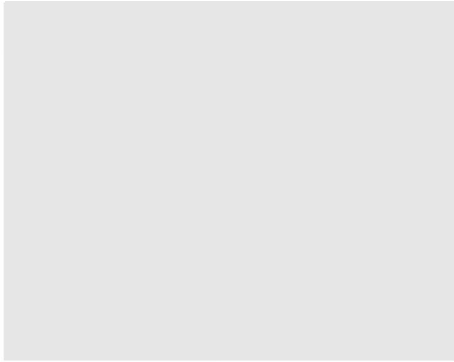
41.

Style in

Landscape with Shepherd and Shepherdess

Oil on canvas, 48.2×59.6cm

Tokyo National Museum, inv. no. 699



Provenance: McLellan coll., Glasgow; Art Gallery and Museum, Glasgow since 1854, inv. no. 49; acquired by present owner in 1879.
文献 Bib.: 小林頼子, 「東京国立博物館所蔵の西洋絵画」, 『東京純心女子短期大学紀要』, 第2号(1988), pp. 65-66.

Documents in the possession of the Art Gallery and Museum in Glasgow, the former owner of this painting, mention "Van-develde" as the painter.¹ This probably refers Adriaen van de Velde, who often dealt with this kind of pieciful landscape populated by cows, sheeps, shepherds and shepherdesses. However, the awkward modeling, dull painting technique, and inept composition all suggest not the hand of Adriaen himself, but of another painter in his circle, such as Simon van der Does (1653-1718) or Dirck van Bergen (1645-1690).

The amorous shepherd and shepherdess under a tree, keeping watch over their cattle, was a popular motif in the Netherlands in the seventeenth century. The same theme is seen also in paintings by Bloemaert (Hannover) and Lambert Doomer (Oldenberg) as well as in an etching by Rembrandt (B. 188).² While these other works all depict a flute, often an idyllic symbol of eroticism, the Tokyo piece has no such motif.

Notes:(1) Letter to author from Anne Donald, curator of the Art Gallery and Museum in Glasgow (Dec. 12, 1985). (2) *Sprache der Bilder*, Brunswick, 1978 (exh. cat.), pp. 48-51, 62-63.

Anonym, Flemish 15th century

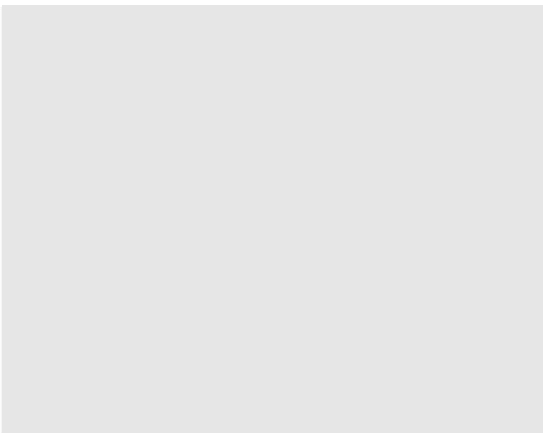
42.

Portrait of a Man

Oil on panel, 33×21.5cm

On back of panel: coat of arms and entwined initials E and S.

The National Museum of Western Art, Tokyo, inv. no. P. 1978-7



Provenance: Earl of Malmesbury, Hunt Court, Christchurch (Hants); auc. Christie's, London, Nov. 3, 1950, lot no. 14; priv. coll., England; Wildenstein, New York.

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. 4-7, 28-29; 『西美総目録』, 1979, no. 272; 『西美名作選』, 1983;同, 1989, no. 3.

Illustrated London News, vol. CCXVII (Nov. 18, 1950), p. 826; Bricoleur, 'Sale room notes & prices', *Apollo*, vol. LII (Dec. 1950), p. 189; Beenken, H., *Rogier van der Weyden*, Munich, 1951, p. 106, fig. 114; Panofsky, E., *Early Netherlandish Painting: Its Origin and Character*, vol. I, Cambridge (Mass.), 1966, p. 478, note 292; Davies, M., *Rogier van der Weyden: an Essay with a Critical Catalogue of Paintings Assigned to Him and to Robert Campin*, London, 1972, p. 231, pls. 101, 102; Schabacker, P. H., 'Review of M. Davies' *Rogier van der Weyden*', *Art Quarterly*, vol. XXXV, no. 4 (1972), p. 424; Bruyn, J., 'A New Monograph on Rogier', *Burlington Magazine*, vol. CXVI (Sep. 1974), p. 541.

This work was previously in the collection of the Earl of Malmesbury in England. At the time of its auction in 1950, it was attributed to Rogier van der Weyden by Friedländer.¹ Beenken, who was prepaing to publish a monograph on this painter at the time, also considered it genuine, based on a photograph provided by the Wildenstein Gallery.² Twenty years later, Davies also supported its authenticity and ascribed it to Rogier's early period.³ The National Museum of Western Art in Tokyo accepts the conclusion of these scholars.

There are, on the other hand, scholars who disagree with this attribution. Panofsky first questioned its authenticity in his *Early Netherlandish Paintings*; Schabacker and Bruyn have also raised objections.⁴ While these authors do not mention the reasons behind their conclusion, the use of words like "weak and cramped"⁵ to describe the work in Tokyo indicates that they consider it far inferior stylistically to other works by Rogier. Indeed, the modeling of the face, neck, and hands is undeniably weak, even excessive past cleaning is taken into consideration.⁶

The Musée du Carnavalet in Paris possesses a version (probably made in the nineteenth century) of the work in Tokyo.⁷ This raises two possibilities: either the former is a copy after the latter or both are copies after the now-lost original.

According to De Jong, the beautiful coat of arms on the back of the panel belongs to the Van Zuylens: the initial 'S' stands for Steven van Zylén van Neyevelde, who was born in 1415 to Jacque van Zylén van Neyevelde and Elsabe de Neyenrode, while the initial 'E' may possibly refer to his wife, Elisabeth van Ooy.⁸ If this identification is correct, the man depicted here would be Steven van Zylén. On the back of the work in Paris, only the upper left portion of this coat of arms is depicted; in addition, the style of the initials and the coloration are different.

Notes:(1) Koshi, op. cit. [in Japanese], p. 6. (2) Beenken, op. cit. (3) Davies, op. cit. (4) Panofsky, op. cit.; Schabacker, op. cit.; Bruyn, op. cit. (5) Schabacker, idem. (6) A Photograph in the RKD clearly shows this painting in a badly damaged state. Considerable restoration must have been carried out thereafter. (7) Musée du Carnavalet, Paris, inv. no. p. 617; oil on panel, 35.5×23cm; Previously in the collection Mashier. (8) Koshi, op. cit., p. 4. He cites the following literature on the Zuylens and their coat of arms: Cuypers, P. J. H., *Le château de Haar à Haarzuylens*, Utrecht, 1910, pp. 29-30; Dycke, F. van, *Recueil herardique....de familles nobles et patriciennes de la ville et du francnat de Bruges*, Bruges, 1851, pp. 533-534.

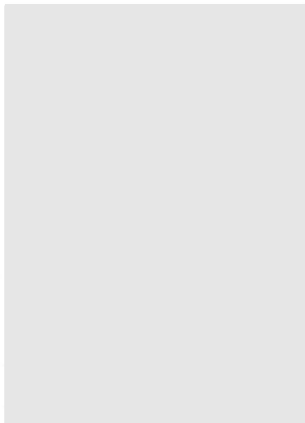
Anonym, Flemish 15th century.

43.

Mater Dolorosa

Oil on panel, 49.5×35.3cm

The National Museum of Western Art, Tokyo, inv. no. P. 1975-1



Provenance: Otto Wertheimer, Paris

文献 Bib.: 山田智三郎, 「昭和50年度の新収作品について」, 『西美年報』10 (1976), pp. 4, 8-9; 『西美総目録』, 1979, no. 45.; 『西美名作選』, 1989, no. 5.

From the latter half of the fifteenth century, the Virgin Mary in tears, or the *Mater Dolorosa*, was often painted as a companion piece to *Christ Crowned with Thorns* by Dieric Bouts and his circle. Gradually, however, it became an independent motif. It is not known if this particular work was originally paired with a *Christ Crowned with Thorns*.

At first, the Museum of Western Art in Tokyo cited no specific artist as the painter of this work, describing the Madonna's face as being more softly and tenderly modeled than in works by Rogier or Bouts. In their view, a younger painter who once studied in one of these artists' ateliers may have been responsible for the work, which was painted around the end of the fifteenth century.¹ In the Museum Catalogue of 1979, however, the work is attributed to Colyn de Coter.² Périer-Dieteren does not mention this work in his monograph on Colyn de Coter.³

Notes:(1) Yamade, op. cit. [in Japanese], p. 4. (2) Cat. 1979, op. cit., no. 45. (3) Périer-Dieteren, C., *Colyn de Coter*, Brussels, 1985, Fig. 285. The Museum Catalogue of 1989 rejects their previous attribution to De Coter.

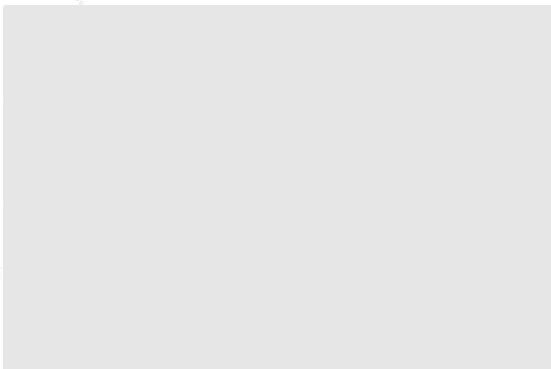
Anonym, Flemish at the end of 16th century

44.

Landscape with the Judgement of Paris

Oil on panel, 127×185cm

The National Museum of Western Art, Tokyo, inv. no. P. 1977-6



Provenance: Auc. Spik, Berlin, Nov. 22/23 1951; H.-G. Schl, Düsseldorf.

Exhibition: *Das Flämische Landschaftsbild des 16. und 17. Jahrhunderts*, Berlin, 1927, no. 34; *European Landscape Painting*, National Museum of Western Art, Tokyo/Yamanashi Prefectural Museum of Art, Kofu, 1978/79, no. 6

文献 Bib.: 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. 4-6, 20-21; 『西美総目録』, 1979, no. 43.

Sluijter, E. J., *De 'Heydensche Fabulen' in de Noordnederlandse Schilder kunst. Circa 1590-1670*, The Hague, 1987, p. 359 as Gillis van Coninxloo.

Plietzsch, a pioneer in the study of the Frankenthal School, has described both this work and the *Landscape with the Judgement of Midas* (Dresden, 1588) as early works of Gillis van Coninxloo.¹ This attribution needs to be reconsidered, however, for the work in Tokyo is extremely weak in its handling of details and the composition is far inferior to that of the work in Dresden. Though the same composition cannot be found among Coninxloo's extant prints, the monotonous depiction of the branches and leaves in this painting give the impression that it was based on a print.²

Notes:(1) Koshi, op. cit. [in Japanese], p. 4. (2) The prints are important documents that let us trace the paintings by Coninxloo during his Frankenthal period that are now lost. For his prints, see Plietzsch, E., *Die Frankenthaler Künstlerkolonie und Gillis van Coninxloo*, Leipzig, 1910, pp. 60-64; Franz, H. G., *Niederländische Landschaftsmalerei im Zeitalter des Mannerismus*, Graz, 1969, vol. 2, figs. 413-422.

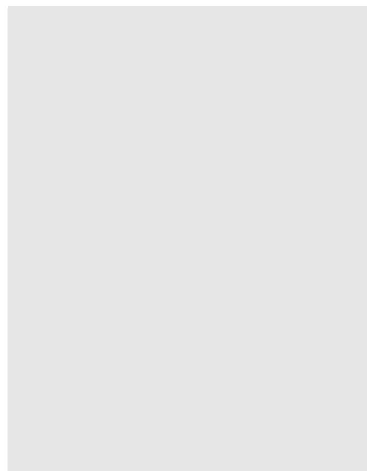
Anonym, Flemish 17th century

45.

St. Sebastian

Oil on canvas, size unknown

Priv. coll., Tokyo



Provenance: Kojiro Matsukata; priv. coll., Tokyo

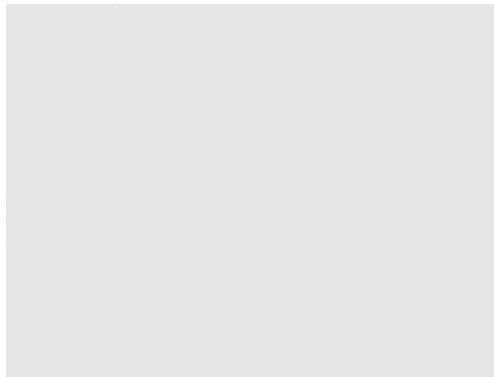
The work is painted in the manner of Van Dyck. The hands bound behind the back, the serpentine body, the low viewpoint, and the small evening landscape in the background are also seen in a work by Rubens with the same subject (Museum Dahlem, Berlin, inv. no. 798H).

Anonym, Flemish 17th or 18th century

46.

Landscape

Oil on canvas, 61.7×80.3cm
Kyoto Municipal Museum, Kyoto.



Provenance: M. Masuda; donated to present owner in 1942.

Exhibition: *Taiseikoga Tokubetu Chinretsus*, Kyoto, 1942, no. 12.

文献 Bib.: 『京都市立美術館蔵品目録』, 1983, p. 274, no. 221, 図版入り。

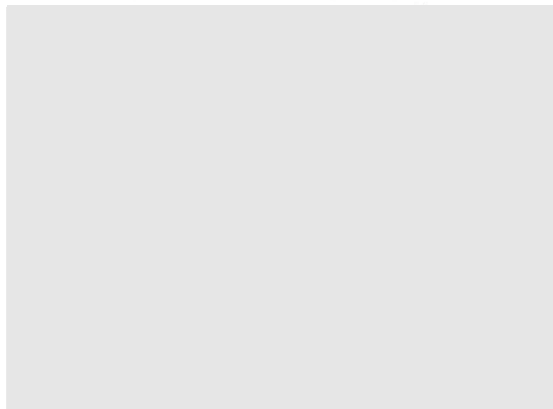
The style and the composition remind us of the circle of painters around Jan Bruegel who were active from the end of the sixteenth to the beginning of the seventeenth century. The painting is in extremely poor condition.

Anonym, Dutch 17th century

47.

Landscape

Oil on panel, 20.6×27cm
Tokyo National Museum, inv. no. 698



Provenance: McLellan coll., Glasgow; Art Gallery and Museum, Glasgow since 1854, inv. no. 31; acquired by present owner in 1879.

文献 Bib.: 小林頼子, 『東京国立博物館所蔵の西洋絵画』, 『東京純心女子短期大学紀要』第2号, 1988, p. 66.

An old document held by the Art Gallery and Museum in Glasgow, the former owner, mentions "P. D. Heer" as the artist.¹ Stylistically, the work reminiscent of one of the imitators of Van Goyen.

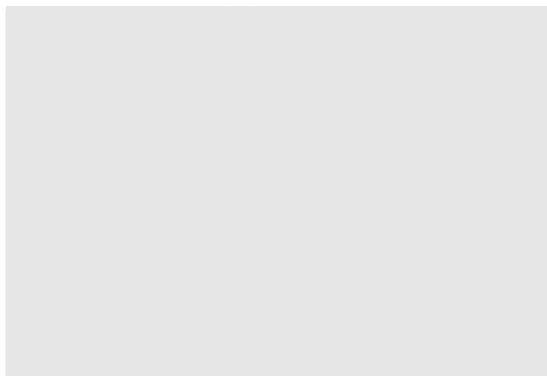
Notes:(1) Letter to author from Anne Donald, curator of the Art Gallery and Museum in Glasgow (Dec. 12, 1985).

Anonym, Dutch, 17th century.

48.

Landscape

Oil on panel, 17.6×25.5cm
Tokyo National Museum, inv. no. 705



Provenance: Euing coll., Glasgow; Art Gallery and Museum, Glasgow since 1856 or 1874, inv. no. 320; acquired by present owner in 1879.

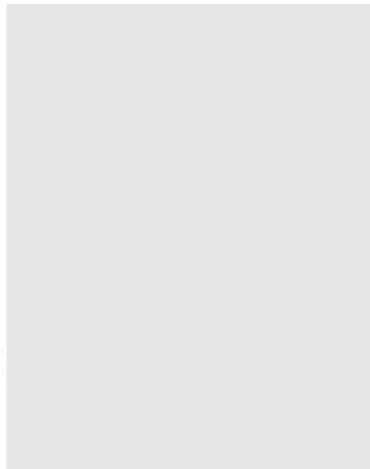
文献 Bib.: 小林頼子, 『東京国立博物館所蔵の西洋絵画』, 『東京純心女子短期大学紀要』第2号, 1988, p. 70.

Anonym, Dutch 17th century

49.

The Singing Lesson

Oil on panel, 45.8×36cm
Tokyo National Museum, inv. no. 696



Provenance: McLellan coll., Glasgow; Art Gallery and Museum, Glasgow since 1854; acquired by present owner in 1879.

文献 Bib.: 小林頼子, 『東京国立博物館所蔵の西洋絵画』, 『東京純心女子短期大学紀要』第2号, 1988, p. 66.

An old document held by the Art Gallery and Museum in Glasgow, the former owner, cites “Hoogstraten” as the artist.¹ This must refer to Samuel van Hoogstraeten (Dordrecht 1627-idem 1678), though the quality of the work is clearly far inferior to that of authentic works by the artist.

Notes:(1) Letter to author from Anne Donald, curator of the Art Gallery and Museum in Glasgow (Dec. 12, 1985).

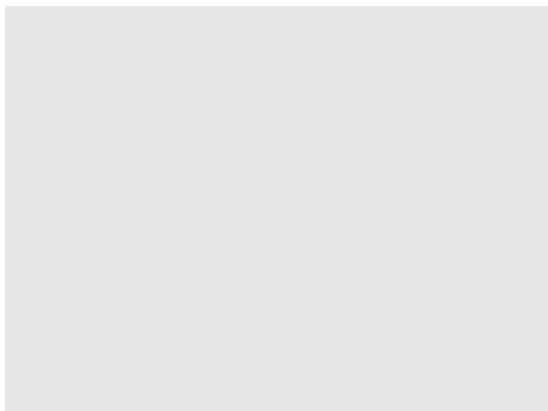
Anonym, Dutch 17th century

50.

Horse

Oil on Panel, 19.2×25.6cm

Tokyo University of Fine Arts and Music



Provenance: Kinkichiro Honda; purchased by present owner in 1900.
文献 Bib.: 『東京芸術大学資料館蔵品目録 絵画 III』, 1984

The catalogue of the collection of Tokyo University of Fine Arts and Music mentions “Wouwernam” as the artist.¹ This must be one of the Wouwerman brothers (Philips, 1619-1668; Pieter, 1623-1682; Jan, 1629-1666), who all specialized in painting horses. The poor condition of the painting, though, does not enable us to distinguish the hand of the artist.

Notes:(1) Cat., op. cit. [in Japanese]

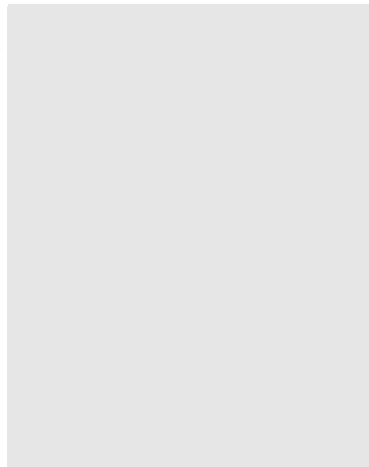
Anonym, Dutch 18th century

51.

Still-Life. Flowers

Oil on canvas, 112.5×83.5cm

Gakushuin University, Tokyo



Provenance: S. Okada; donated to present owner.

The painting is currently exhibited as a work by Jan van Huysum, who was born in 1682 in Amsterdam. Its quality, however, in no way equals that of the genuine works by this painter, who was one of the most important Dutch flower painters active from the beginning of the eighteenth century.

Addenda

The paintings that I have come across after the publication of part I of this paper are listed below. Because I have not yet been able to devote sufficient time to their study, I have chosen to make just a few comments at this time. In some cases, no information on provenance was available. For the notations immediately after the number of the work, see p.36 of the previous issue of this magazine.

Both, Jan (?Utrecht c.1615-idem 1652)

A-1.

Travelers Resting on the Shore in the Forest

Oil on canvas, 60.5×80.5cm

Priv. coll.

Provenance: Sir Harvey Bruce; Christie's, June 29, 1849; J.E. Fordham 1849-78; Lord Ashburton, Bath House, Piccadilly, 1890
Exhibition: The British Institution, 1866, no.83; *The Works of the Old Masters*, The Royal Academy, 1890, no.112
Bib.: Hofstede de Groot 1908-1927, vol.IX, p.467, no.154

This work is not mentioned in J.D.Burke, *Jan Both: Paintings, Drawings and Prints*, New York/London, 1976. The two men, one on a horse and the other adjusting a stirrup for him, are similar to the figures in a painting by Both in the *Musées Royaux des Beaux-Arts de Belgique*, Brussels (inv.no.1176). A. Balnkert has kindly suggested to me a dating of around the end of the 1640s.

Brueghel the Elder, Jan (Brussels 1568-Antwerp 1625)

A-2.

Landscape with Farmers Going to a Market
 Oil on copper, 18×26cm
 Signed and dated 1595
 Tokyo Fuji Art Museum

There are several versions of this work with almost the same composition and motifs.¹ Among them, the Tokyo painting has the earliest date. Because I have not yet seen it, I wish to refrain from stating whether it is an authentic work or a copy like the ones in Vienna and Munich judged as such by Ertz.²

Notes: (1)The following versions have been hitherto mentioned: ① Reg. Fürsten von Liechtenstein coll., Vaduz, copper, 16×22cm, signed and dated 1604. Ertz, K., *Jan Brueghel der Ältere (1568-1625). Die Gemälde mit kritischem Katalog*, Köln, 1979, cat.no.105 ②Formerly (1956) Kaplan Gallery, London, signed and dated 1604, copper, 18×26cm. Ertz, idem, cat.no.78 ③Kunsthistorisches Museum, Vienna, inv.no.6328, copper, 18.5×25.5cm ④Alte Pinakothek, Munich, inv.no.2877, copper, 24.7×33.1cm ⑤Auc., Sotheby's, 1966, London, signed and dated 1606, copper, 27.9×41.9cm. Ertz, op.cit., cat.no.136 ⑥Niedersächsisches Museum, Hannover, signed and dated 1600, copper, 22×29.5cm ⑦Coll. Henle, Duisburg ⑧Auc., Sotheby's, June 22, 1960, London, no.22 ⑨Nationalmuseum, Stockholm. Because of the lack of information of provenance, it is not certain if A-2 is identical with ⑦, ⑧, or ⑨. (2) Ertz, op.cit., pp.143, 575

Brueghel the Younger, Pieter (Brussels c.1564-Antwerp 1637/38)

A-3.

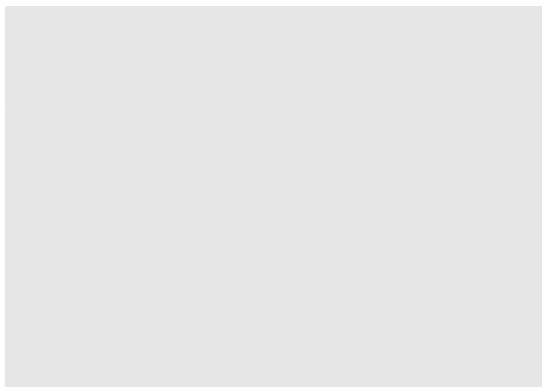
Hunters in the Snow
 Oil on panel, 25.5×32.5cm
 Tokyo Fuji Art Museum

This is clearly a copy, though with some differences in detail, after the famous large work in Vienna by the painter's celebrated father.¹

Note: (1) Marlier, G., *Pierre Brueghel Le Jeune. Edition posthume mise au point et annotée par Jacqueline Folie*, Brussels, 1969, pp.182-83 mentions three paintings which depict a wedding feast in the open air, just like the Fuji piece: ①115×172cm, signed and dated 1626, priv.coll., Kraainem ②67.5×104cm, Gallery Brod, London, which derives from the Sir Robert Bird collection and the Slatter collection, London (exh. in 1949, no.2), and was exhibited at the Musée d'art et histoire in Geneva in 1963 ③priv.coll., Belgium, panel, 74×103cm, sale Van den Broek, March 10, 1856, no.73. It is not certain whether the Fuji piece is identical with ②or③.

A-4.

The Peasant Wedding Feast
 Oil on panel, 73×104cm
 Signed and dated 1630
 Tokyo Fuji Museum of Art



This is also a copy after the famous work in Vienna by Pieter the Elder, although the scene is set in the open air and some motifs have been changed.¹

Note:(1)The Fuji piece is not mentioned in Marlier, G., *Pierre Brueghel Le Jenue. Edition posthume mise au point et annotée par Jacqueline Folie*, Brussels, 1969, but a related painting can be found at the back of the book (20.5 × 27.7cm, priv.coll., Brussels). This work, however, is by a different hand (Jacob Savery) and has a different composition.

Droochsloot, Joost Cornelisz (?Utrecht 1586-idem 1666)

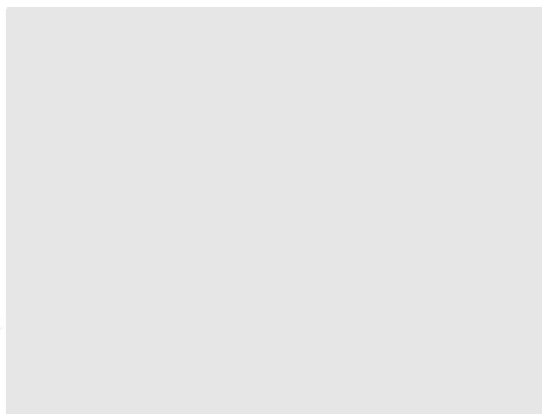
A-5.

Landscape

Oil on panel, 44 × 60cm

Signed in monogram and dated at the bottom right-hand corner: JSDS (J&S and D&A are each in monogram) 1636

Tokyo Fuji Art Museum



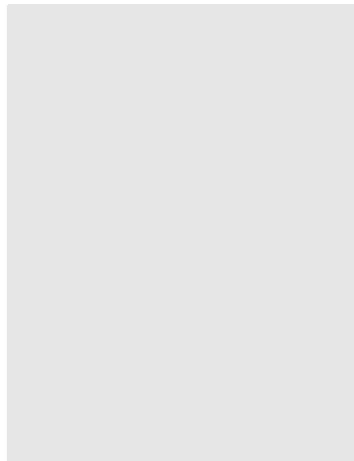
Dyck, Anthony van (Antwerp 1599-London 1641)

A-6.

Portrait of Ann Carr, Countess of Bedford

Oil on canvas, 103 × 79.5cm

Tokyo Fuji Art Museum



Provenance: The Dukes of Bedford (1827); Earl of Spencer, Althorp; Sir Joseph Duveen Bart, New York; Norton Simon coll., California; Sotheby's, London, 1973

Exhibition: *Flemish and Belgian Art*, Royal Academy, London, 1927, cat.no.162

Bib.: Young, J., *Catalogue of Pictures*, British Institution, London, 1815, p.18, no.86; Anon., *Catalogue of the Spencer Collection*, Althorp, 1831, no.356; Smith, J., *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, Vol.III, no.503; Waagen, G.F., *Treasures of Art in Great Britain*, 1854, vol.III, p.458; Head, P. R., *Van Dyck*, London, 1879, p.71; Cust, L., *Anthony van Dyck. A Historical Study of his Life and Work*, London, 1900, p.270, no.27; Glück, G., *Van Dyck*, Stuttgart, 1931, pp.467, 572; Larsen, E., *The Paintings of Anthony van Dyck*, Freren, 1988, vol.I, p.387, ill.438, vol. II, pp.304-05, no.767

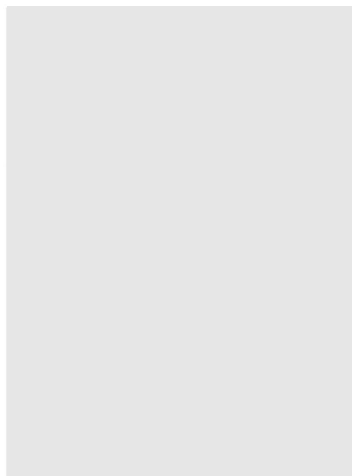
Larsen dates this painting to the painter's last years. The lady depicted (1615-1684) is the daughter of Robert Carr, Earl of Somerset, and the wife of William Russel, the fifth Earl, later first Duke of Bedford.

A-7.

The Penitent Magdalena in the Desert

Oil on canvas, 97.5 × 72cm

Priv. coll.



Provenance: Sir Joseph Robinson, Bt.; Auc., Sotheby's, London, July 6, 1923, no.98; The Late Princess Labia; Agnew's, 1968
Exhibition: National Gallery, Cape Town, 1959, no.19; *Van Dyck*, Agnew's, London, 1968, no.9

文献 Bib.: 『芸術新潮』 1969年11月号, p.17

'Current and Forthcoming Exhibitions', *Burlington Magazine* (1968), p. 711; Larsen, E., *The Paintings of Anthony van Dyck*, Freren, 1988, vol. II, no.231 with ill.

Larsen dates this painting to c.1618, comparing its composition with that of a work with the same subject by Titian in the Hermitage, Leningrad and its execution with the style of Rubens.¹

Note: (1)Larsen, op.cit. The review of the exhibition in London published in the *Burlington Magazine* (1968) questions the attribution of this work to Van Dyck.

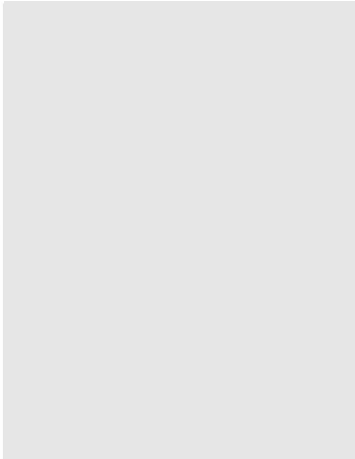
A-8.

Workshop of (?)

Rinaldo and Armida

Oil on canvas, 154.2×119.2cm

Priv. coll.



Provenance: Priv. coll., Germany, before 1925; Purchased from this coll. in 1925 by the father of the present owner.

The story depicted here is based on Stanza 17-23 of Canto 16 of Tasso's *Gersalemm Liberata*, 1574.

Two other versions of this painting have been cited: one in the Louvre, generally accepted as the original and the other known to be in New York in 1954.¹ It is known that the inventory of the Stadtholder Frederick Hendrick compiled in 1632 lists a painting called *Mars and Venus* by Van Dyck. The description of the entry, corresponding to the design of the pieces in Paris, New York and Tokyo, proves its two title to be *Rinaldo and Armida*.² There exist two other old documents relevant to the composition: first, no.95—*Rinaldo and Armida*—in the testament of Amalia van Solms written in 1675, which was inherited by one of her daughters, Henrietta Catharine van Anhalt-Dessau, and later passed to Henrietta Amalia who died in 1726³; and second, entry (6) in the Het Loo sale, Amsterdam, July 26, 1713.⁴ The former might be related to the work mentioned by Hofstede de Groot to be in the castle of Dessau,⁵ and may be identical to the piece in New York in 1954, which came from Germany.⁶ Because the Louvre piece was brought by Napoleon in 1795 from the Hague,⁷ it must be identical to the

one listed in the inventory of Frederick Hendrick. The Tokyo piece, although there is no evidence to support this, might be traced back to the Het Loo sale in 1713.⁸

The present condition of the Tokyo piece is too poor for judgement: the previous coarse restoration and darkening of the three old layers of varnish make many details, as well as the original execution and colors, almost invisible. Attribution, therefore, may be possible only after proper cleaning and restoration.

Incidentally, the Louvre piece is dated to c.1630-31 by Larsen.⁹

Notes: (1)Inv.no.1235, oil on canvas, 133×109cm, Glück, op.cit., p. 363, Larsen, op.cit., no.742; oil on canvas, 150×118.8cm, whereabouts unknown. The New York piece is almost the same in size as the Tokyo piece. (2)Drossaers, S.W.A. with notes by C.Hofstede de Groot and C.H. de Jonge, 'Inventaris van de meublen van het Stadhouderlijk kwartier met het Speelhuis en van het Huis in het Noordeinde', *Oud-Holland* (1930), p.204: 'Een stuck schilderje, daerinne Mars leyt en rust met sijn hoofd in de schoot van Venus, daerbij sit een Cupid met roode fluweele myyl aen de voet ende een coussebant aen sijn been, dienende om voor een schoorsteen te stellen, door [Anthony] Van Dijk gedaen'. (3)idem (4)Hoet, G., *Catalogue of Naamlyst van Schilderyen*, The Hague 1752, I, p.150. As Van Gelder pointed out, the Het Loo piece could not be the Amalia van Solms piece because its inheritor, Henriette Amalia, died in 1726. (5)Hofstede de Groot, op. cit. Van Gelder (*Musées Royaux des Beaux-Arts. Bulletin*, vol.8, 1959, pp.61-62) supposes the piece listed in the testament of Amalia van Solms to be a replica of *Rinaldo and Armida* in Baltimore (Larsen, op. cit., vol.II, no.740), whose composition is different from the Tokyo piece. (6)Larsen, op.cit., vol.II, p.295 (7)*Catalogue sommaire illustré des peintures du Musée du Louvre. I Ecoles Flamande et Hollandaise*, Paris, 1979, p.193 (8)Eckardt, G., *Die Gemälde in der Bildergalerie von Sanssouci*, Potsdam-Sanssouci, 1980, p.33 mentions 'eine nicht näher beschriebene Rinaldo-Armida-Darstellung' which was found in the palace of prince Heinrich in Berlin in 1779 and auctioned in 1803. This painting may possibly be identical with the Tokyo piece, which was in a priv.coll. in Berlin until around 1925. Incidentally, Valentiner identified the Het Loo piece with a painting in the County Museum in Los Angels (see cat. Los Angels, 1954, no.19), while Glück, op.cit. identified it with *Rinaldo and Armida* in the Louvre in Paris. (9)Larsen, op.cit., vol.II, p.294.

Gelder, Aert de (Dordrecht 1645-idem 1727)

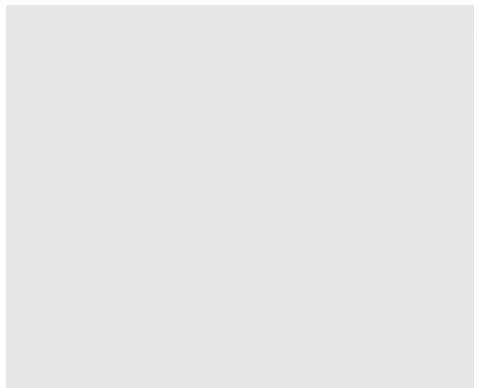
A-9.

Nathan Admonishes King David

Oil on canvas, 99×125.5cm

Signed and dated 1683

Tokyo Fuji Art Museum



Provenance: Sale Thomas Schwenke, Oct. 6, 1767, no.27; Sale Christie's, London, April 4, 1937, no.29; Auc., Sotheby's, London, March 23, 1949, no.97

Exhibition: 『オランダ絵画の黄金時代+バルビゾン派』, 東京(Masterpieces of the Dutch Golden Age+Barbizon, Tokyo), 1989, no.3

Bib.: Sumowski, W., *Bemerkungen zu Otto Benesch's Corpus*, Bad Pyrmont, 1961, p.17 under no.915; Fossen, D. van, *Aert de Gelder*, Cambridge, Mass., 1969, p.142, p.243, no.32, fig.33, as *Ahasver and Haman*; Moltke, J.W. von, *Aert de Gelder*, cat.no.22 with ill.; Sumowski, W., *Gemälde der Rembrandt-Schüler*, 1983, vol.II, p.1163, cat.no.736 with ill.; in *Tableau* (Dec. 1983), cover ill. in color

The story depicted is from II Samuel 12:7-14. The composition, as pointed out by Sumowski,¹ can be compared with Rembrandt's drawing of around 1652-53 with the same theme.²

Notes:(1) Sumowski, 1983, op.cit., p.1163 (2) Benesch, O., *The Drawings of Rembrandt*, London, 1973, vol.V, no.918, Fig.1195

Goyen, Jan van (Leyden 1596-The Hague 1656)

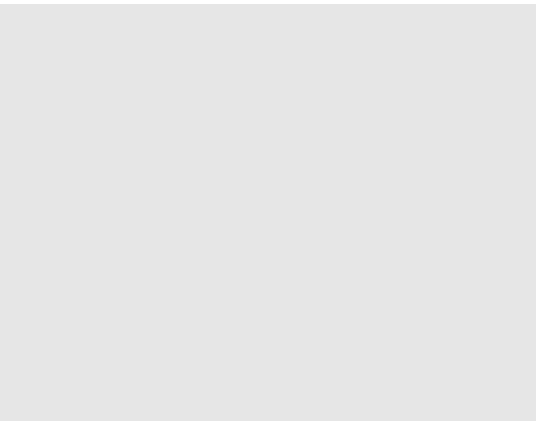
A-10.

River Landscape with Fisherman

Oil on canvas, 100.6×134.9cm

Signed and dated on the boat in the bottom right-hand corner: *V Goyen 1644(or 1641)*

Tokyo Fuji Art Museum



Provenance: Sale Christie's, London, April 17, 1935, no.3

Bib.: Beck, H.-V., *Jan van Goyen*, Amsterdam, 1973, vol.II, no.859 with ill.

A-11.

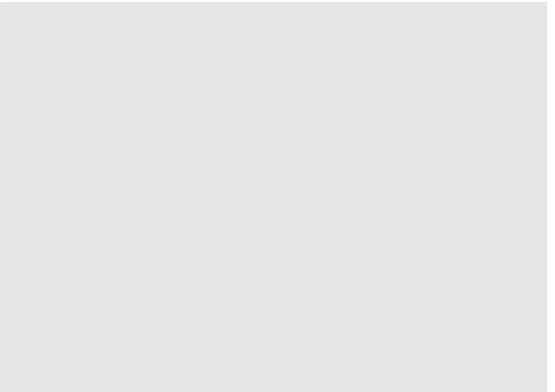
Style in

River Landscape

Oil on panel, 33.3×47.9cm

Signed and dated on the boat in the bottom left-hand corner: *VC 1651*

Yokohama Museum of Art



Provenance: K.Matsukata; the 15 Bank, 1927-28; priv. coll.; T. Sakata coll.; bequeathed by him to the present owner

Exhibition: 『松方氏蒐集歐洲美術展覧会』(第1回売り立て展), 上野公園東京府美術館, 昭和3年(*The First Exhibition of the Matsukata Collection*, Tokyo, 1928), no.177 or no.178: 『神戸市制100周年記念特別展・松方コレクション展』, 神戸市立博物館, 1989, no.154

文献Bib.: 『横浜美術館コレクション展示作品目録』, 横浜, 1990, p.14

While allowing that many details, including some original outlining, are now lost, the painting is nevertheless too weak to be an authentic work by Van Goyen. It must have been painted in the style of Van Goyen by a painter who was well acquainted with his style.

Hals, Frans (Antwerp c.1581/85-Haarlem 1666)

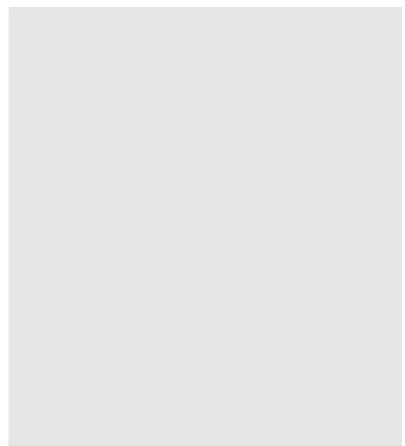
A-12.

Portrait of a Man

Oil on canvas, 102.9×88.9cm

Inscribed to the right of the sitter's face: *AETAT SUAE 73 / AN 0 1633*

Tokyo Fuji Art Museum



Provenance: William Danby of Swinton Pard (died 1833); inherited by his widow Anne Holwell, who, marrying Admiral Octavius Vernon Harcourt, became Mrs. Danby Harcourt; on her death, by descent to George Affleck; bought in 1882-83 with the house, by Samuel Cunliffe-Lister, who became first Lord Masham in 1891;

Viscountess Swinton, London; art dealer Eugene V. Thaw, New York, 1984

Exhibition: London 1952-53, no.62; *Dutch Painting of the Seventeenth Century*, Ferens Art Gallery, Kingston upon Hull, 1961, cat.no.38

Bib.: Possibly Hofstede de Groot 1908-27, vol. III, no.349c; Collins Baker, C.H., 'Two Unpublished Portraits by Frans Hals', *Burlington Magazine*, vol. XLVI (1925), p.42ff, dating to c.1626; Valentiner, W. R., 'Rediscovered Paintings by Frans Hals', *Art in America*, vol. XVI (1928), p.248; idem, 'New Additions to the Work of Frans Hals', *Art in America*, vol. XXIII (1935), p.101, no.6; Slive, S., *Frans Hals*, London, 1974, no.40.; Grimm, C., *Frans Hals. Das Gesamtwerk*, Stuttgart, 1989, p.284

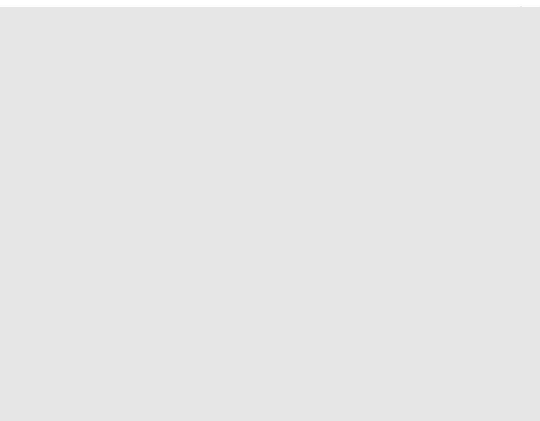
Slive mistakenly cites the size of the painting as 81×66cm.¹ The old inscription mentioned in the previous literature, *AET AT SVA.../ Anno 55*, was removed by the restoration done around 1984, and the present one became visible. At the same time, the background tonality characteristic of Hals's work and the sitter's flying locks of hair were also restored.² It is not certain whether Grimm's rejection of the attribution of the painting was based on its condition before or after the restoration.³ The inscription, *Gerustheyd des gemoets*, is visible on the book on which the sitter places his left hand.

Notes: (1)Letter to author from prof. S.Slive (January 7, 1991). (2) idem (3)Grimm, op.cit., cites the painting as 'Umkreis'.

Rubens, Peter Paul (Siegen 1577-Antwerp 1640)

A-13.

Copy after
The Marriage of Constantin
Oil on panel, 49×65cm
Tokyo Fuji Art Museum



Provenance: Coll. Flament, Grammont; coll. Weissenbruch, Brussels; coll. Dulière, Brussels

Exhibition: *A Loan Exhibition of Works by Peter-Paul Rubens* (cat. by Burchard, L.), Wildenstein Gallery, London, 1950, no.19; *Le Siècle de Rubens*, Musées Royaux des Beaux-Arts de Belgique, Brussels, 1965, no.223; 『黄金の17世紀フランドル絵画』, 東京富士美術館(*The 17th Century. The Golden Age of Flemish Painting*, Tokyo Fuji Art Museum), 1988, no.56

Bib.: Flament, G., in *Pictura* (1945), pp.137-139; Puyvelde, L. van, *The Sketches of Rubens*, London, 1947, no.29; idem, in *Gazette des Beaux-Arts*, vol. LXII (1961), p.145; Held, J., *The Oil Sketches of Peter Paul Rubens. A Critical Catalogue*, New Jersey, 1980, under no.39

The painting is considered by Held to be a copy after a work with the same composition, formerly in the collection of Leatham.¹ Puyvelde accepts the attribution of the Leatham, but regards the Tokyo piece to also be authentic. He infers that the Tokyo piece was painted earlier than the Leatham one.² The two paintings differ in some details. In any case, the original design was made in following with the request of Louis XIII and presented to him in 1622 for the model of the tapestry now in the Philadelphia Museum of Art.

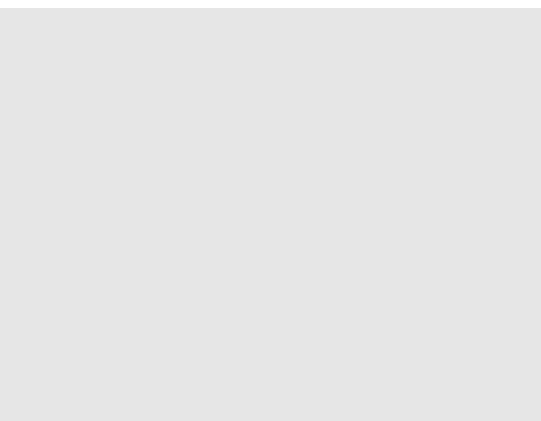
The scene depicts Constantin and Fausta being married on the right side, followed by two young women and two boys with torches, and the marriage of Constantin's sister Constance to Licinius on the left side. In the niche in the middle are two statues of Jupiter and Juno. Rubens combines these two marriages, which took place respectively in 307 and 313, in one scene to suggest Louis XIII's marriage to Anne of Austria and that of his sister Isabella to Philip IV.³

Notes: (1)Held, op. cit., pp.70-72, no.39, dated to 1622 (2)Exh. cat., op. cit. (1965), pp.213-14 (3)For further information, see Held, op. cit., p.71

Ruysdael, Salomon van (Naarden 1600/03-Haarlem 1670)

A-14.

The Halt before the Inn
Oil on canvas, 86.5×118.5cm
Signed and dated 1645
Tokyo Fuji Museum of Art



Provenance: M.L.van Hoeken, Wassenaar; Sale M.L.van Hoeken, Amsterdam, June 24, 1959, no.199; P.de Boer, Amsterdam, cat.no.30
Bib.: Stechow, W., *Salomon van Ruysdael*, Berlin, 1975, p.91, no.153A

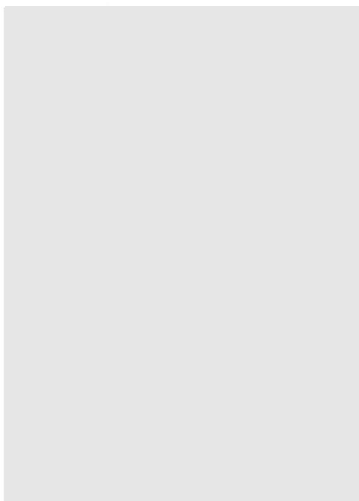
The composition is very similar to the work of 1643 in the Norton Simon Museum of Art, Pasadena.¹

Note: (1)Stechow, op. cit., p.90, no.147, ill.21.

Vos, Cornelis de (Hulst, Zeeland 1584/85-Antwerp 1651)

A-15.

Portrait of a Girl
Oil on panel, 100.5×70.5cm
Priv. coll.



Provenance: Coll. Paul Cassirer, Berlin, 1921; Anon. art dealer, Amsterdam, ca.1925; K.Matsukata, Kobe (Japan); The 15 Bank before 1944

Bib.: Stighelen, K. van der, *De portretten van Cornelis de Vos (1584/5-1651): een kritische catalogus*, Brussels, 1990, no.29.

Stighelen dates this painting to ca.1624/25, based on stylistic similarities with Vos's paintings depicting children, which are all dated to before 1625.¹ The panel consists of three oblong panels seamed together. Although traces of restoration are rather marked along the seams, the rest of the work is in very good condition.

Note: (1)Stighelen, op. cit., cat.nos.19, 26-28.

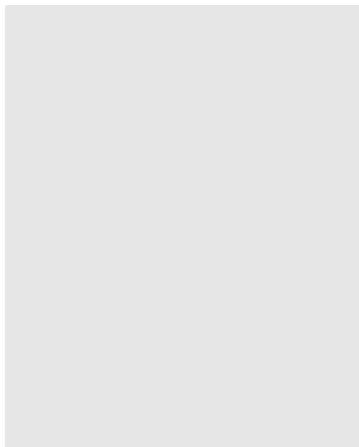
Anonym, Dutch 17th century

A-16.

Portrait of a Man

Oil on canvas, 94.5×73.5cm

Nippon Life Insurance Company • Nissei Theater, Tokyo



Provenance: K.Matsukata; The 15 Bank 1927-28; priv. coll.

Exhibition: 『松方氏蒐集歐洲絵畫展覧會』(第6回売り立て展), 大阪阪急百貨店, 昭和9年(*The Fifth Exhibition of the Matsukata Collection*, Osaka), 1934, no.35; 『旧松方コレクション名作美術展』, 白木屋(*Ex-Matsukata Collection*, Tokyo), 1957, no.62; 『神戸市制100周年記念特別展・松方コレクション展』, 神戸市立博物館, 1989, no.155

The painting has until now been attributed to Jan de Braij (c. 1627-1697) based on a nameplate found attached to the frame at the time of its purchase by K.Matsukata around 1920 in Europe. The execution is, however, too weak for it to be an authentic work by De Braij, who was among the most talented portrait painters of his time.

* After the publication of part I of this paper, I received many helpful suggestions from various specialists. To all of them I would like to extend my heartfelt gratitude. The comments offered by Prof.S.Slive, Harvard University, Mass. should particularly be mentioned here because they suggest some changes in attribution. No.16 is not by Hobbema, but by Jan van Kessel. A painting with the reverse image of no.17 is now in Prof.Slive's collection. Because there exists a print that is the reverse of the Slive piece, no.17 must be a copy after this print. The original is derived from a landscape which Rosenberg (no.269) wrongly catalogued in 1928 as a Jacob van Ruisdael. When the painting was sold at Sotheby's (N.Y.) on April 17, 1986 (no.83), it was ascribed to Salomon Rombouts, an attribution Slive considers to be correct.