

No. 75. *The Surgery.*

A composition of nine figures, the centre of interest among which devolves upon a patient who evinces excruciating pain as the aged man of science probes the wound from which he is suffering. The patient's head is bound and smeared with blood. A female attendant is warming a plaster over some charcoal. A boy holds the hand of the patient, other figures are variously engaged. The doctor's paraphernalia, utensils, a skull and a bottle in the wall, and other accessories complete the picture. On canvas, 31½ in. h. x 25 in. w.

**BALEN (Hendrick Van), 1560-1635.**

He was born at Antwerp, in Belgium, in 1560. He was first instructed by Adam Van Noort who also instructed Rubens. On leaving him he went to Italy and studied there some years and painted several pictures which were greatly admired. On his return he was unable to satisfy the demand made upon him. He is noted for his purity of colouring which was carried to further perfection by Rubens and Vandyke. Vandyke was also a pupil of his and sometimes he painted in conjunction with Snyders and Jan Brueghel. He painted also large altar-pieces.

No. 17. *The Stoning of Saint Stephen.*

In the midst of a landscape with trees and buildings, the tragedy is represented. The dramatic posture of the Saint who is kneeling, robed in a crimson dalmatic with clasped hands and face inclined towards heaven is superbly rendered. He sees the Eternal Father and Son in glory, whilst behind him stands an unclothed frenzied figure holding aloft in both hands a huge stone, with which to crush the Saint. Others are scrambling for stones to aid in the murderous tragedy. In contrast, on the other side stands a stately figure, probably meant to represent Saul, with his back to the spectator, pointing out the crime to a mother and child and a group of