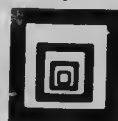


**CIHM  
Microfiche  
Series  
(Monographs)**

**ICMH  
Collection de  
microfiches  
(monographies)**



**Canadian Institute for Historical Microreproductions / Institut canadien de microreproductions historiques**

**© 1998**

## Technical and Bibliographic Notes / Notes techniques et bibliographiques

The Institute has attempted to obtain the best original copy available for filming. Features of this copy which may be bibliographically unique, which may alter any of the images in the reproduction, or which may significantly change the usual method of filming are checked below.

- Coloured covers / Couverture de couleur
- Covers damaged / Couverture endommagée
- Covers restored and/or laminated / Couverture restaurée et/ou pelliculée
- Cover title missing / Le titre de couverture manque
- Coloured maps / Cartes géographiques en couleur
- Coloured ink (i.e. other than blue or black) / Encre de couleur (i.e. autre que bleue ou noire)
- Coloured plates and/or illustrations / Planches et/ou illustrations en couleur
- Bound with other material / Relié avec d'autres documents
- Only edition available / Seule édition disponible
- Tight binding may cause shadows or distortion along interior margin / La reliure serrée peut causer de l'ombre ou de la distorsion le long de la marge intérieure.
- Blank leaves added during restorations may appear within the text. Whenever possible, these have been omitted from filming / Il se peut que certaines pages blanches ajoutées lors d'une restauration apparaissent dans le texte, mais, lorsque cela était possible, ces pages n'ont pas été filmées.

- Additional comments / Commentaires supplémentaires: This copy is a photoreproduction.

L'Institut a microfilmé le meilleur exemplaire qu'il lui a été possible de se procurer. Les détails de cet exemplaire qui sont peut-être uniques du point de vue bibliographique, qui peuvent modifier une image reproduite, ou qui peuvent exiger une modification dans la méthode normale de filmage sont indiqués ci-dessous.

- Coloured pages / Pages de couleur
- Pages damaged / Pages endommagées
- Pages restored and/or laminated / Pages restaurées et/ou pelliculées
- Pages discoloured, stained or foxed / Pages décolorées, tachetées ou piquées
- Pages detached / Pages détachées
- Showthrough / Transparence
- Quality of print varies / Qualité inégale de l'impression
- Includes supplementary material / Comprend du matériel supplémentaire
- Pages wholly or partially obscured by errata slips, tissues, etc., have been refilmed to ensure the best possible image / Les pages totalement ou partiellement obscurcies par un feuillet d'errata, une pelure, etc., ont été filmées à nouveau de façon à obtenir la meilleure image possible.
- Opposing pages with varying colouration or discolourations are filmed twice to ensure the best possible image / Les pages s'opposant ayant des colorations variables ou des décolorations sont filmées deux fois afin d'obtenir la meilleure image possible.

This item is filmed at the reduction ratio checked below / Ce document est filmé au taux de réduction indiqué ci-dessous.

	10x		14x		18x		22x		26x		30x	
	12x		16x		20x		24x		28x		32x	

The copy filmed here has been reproduced thanks to the generosity of:

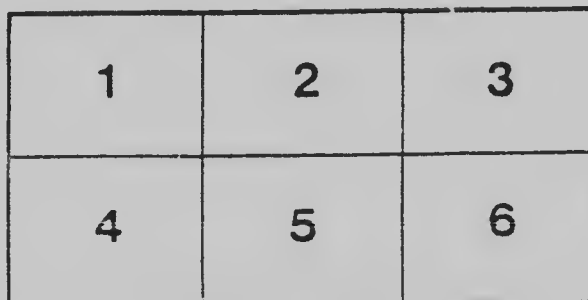
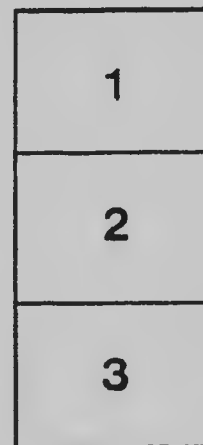
National Gallery of Canada,  
Library

The images appearing here are the best quality possible considering the condition and legibility of the original copy and in keeping with the filming contract specifications.

Original copies in printed paper covers are filmed beginning with the front cover and ending on the last page with a printed or illustrated impression, or the back cover when appropriate. All other original copies are filmed beginning on the first page with a printed or illustrated impression, and ending on the last page with a printed or illustrated impression.

The last recorded frame on each microfiche shall contain the symbol  $\rightarrow$  (meaning "CONTINUED"), or the symbol  $\nabla$  (meaning "END"), whichever applies.

Maps, plates, charts, etc., may be filmed at different reduction ratios. Those too large to be entirely included in one exposure are filmed beginning in the upper left hand corner, left to right and top to bottom, as many frames as required. The following diagrams illustrate the method:



L'exemplaire filmé fut reproduit grâce à la générosité de:

Musée des Beaux-Arts du Canada,  
Bibliothèque

Les images suivantes ont été reproduites avec le plus grand soin, compte tenu de la condition et de la netteté de l'exemplaire filmé, et en conformité avec les conditions du contrat de filmage.

Les exemplaires originaux dont la couverture en papier est imprimée sont filmés en commençant par le premier plat et en terminant soit par la dernière page qui comporte une empreinte d'impression ou d'illustration, soit par le second plat, selon le cas. Tous les autres exemplaires originaux sont filmés en commençant par la première page qui comporte une empreinte d'impression ou d'illustration et en terminant par la dernière page qui comporte une telle empreinte.

Un des symboles suivants apparaîtra sur la dernière image de chaque microfiche, selon le cas: le symbole  $\rightarrow$  signifie "A SUIVRE", le symbole  $\nabla$  signifie "FIN".

Les cartes, planches, tableaux, etc., peuvent être filmés à des taux de réduction différents. Lorsque le document est trop grand pour être reproduit en un seul cliché, il est filmé à partir de l'angle supérieur gauche, de gauche à droite, et de haut en bas, en prenant le nombre d'images nécessaire. Les diagrammes suivants illustrent la méthode.

Original MNFA / NBAN

CATALOGUE of  
the Paintings by  
REMBRANDT  
and the Great Dutch  
Painters of the  
XVII Century  
forming the 29th  
Loan Exhibition  
which will be on  
View in the Galleries  
from the 6th until  
the 20th December,  
1906.

## Art Association of Montreal.

---

### Council for the Year.

*President* .. .. Dr. F. J. SHEPHERD.  
*Vice-President* .. MR. C. J. FLEET.  
*Treasurer* .. .. MR. W. J. LEARMONT.

### Councillors.

#### *For One Year.*

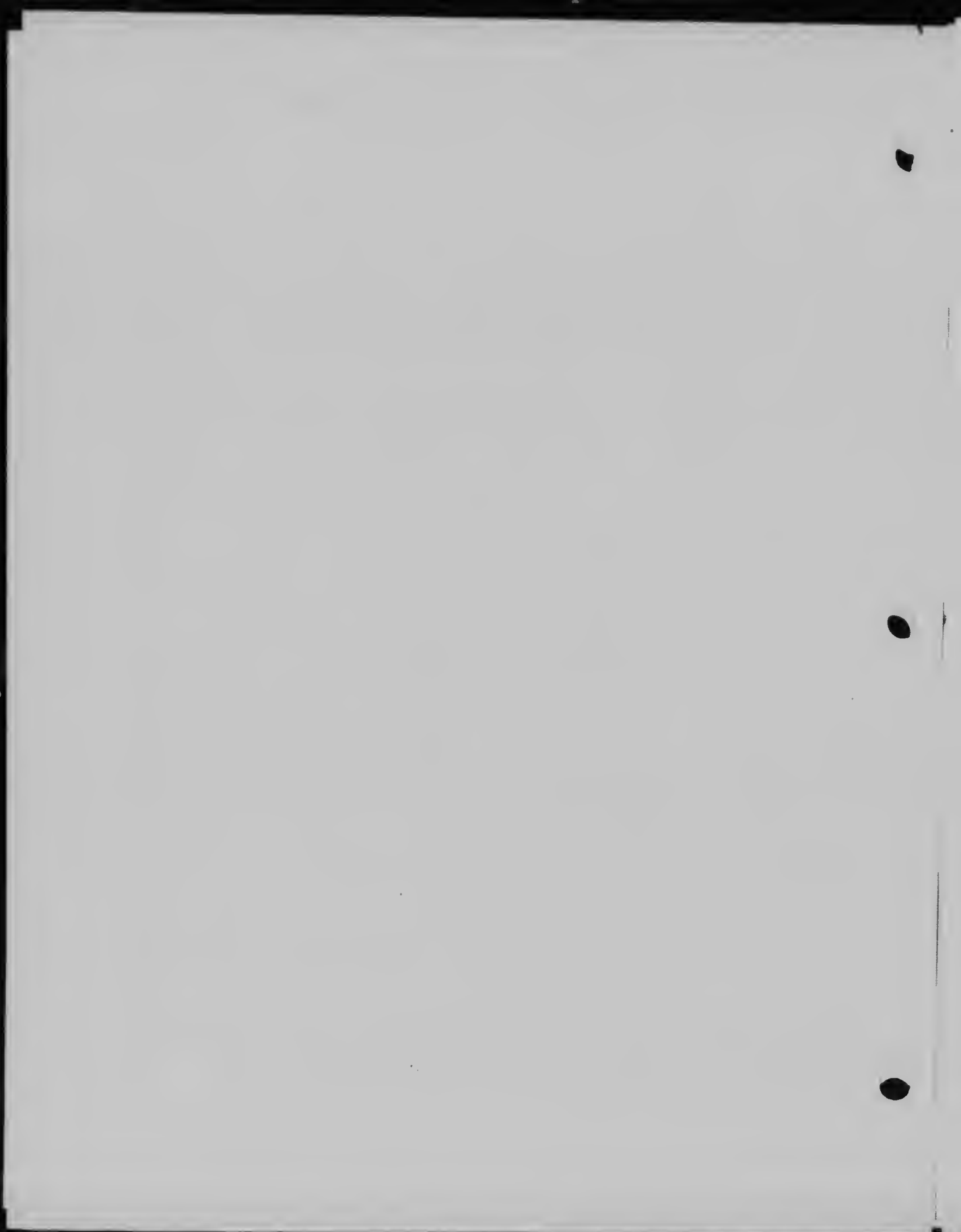
MR. R. B. ANGUS.  
REV. J. EDGAR HILL, D.D.  
MR. E. B. GREENSHIELDS.  
" C. R. HOSMER.  
" H. V. MEREDITH.  
SIR WM. C. VAN HORNE.  
K.C.M.G.

#### *For Two Years.*

MR. E. S. CLOUSTON.  
" JAMES ROSS.  
DR. W. GARDNER.  
MR. J. R. WILSON.  
" D. A. WATT.  
" JAMES CRATHERN.

### Committee.

THE PRESIDENT.  
MR. E. B. GREENSHIELDS.  
THE SECRETARY.





## Rembrandt, 1606 = 1906

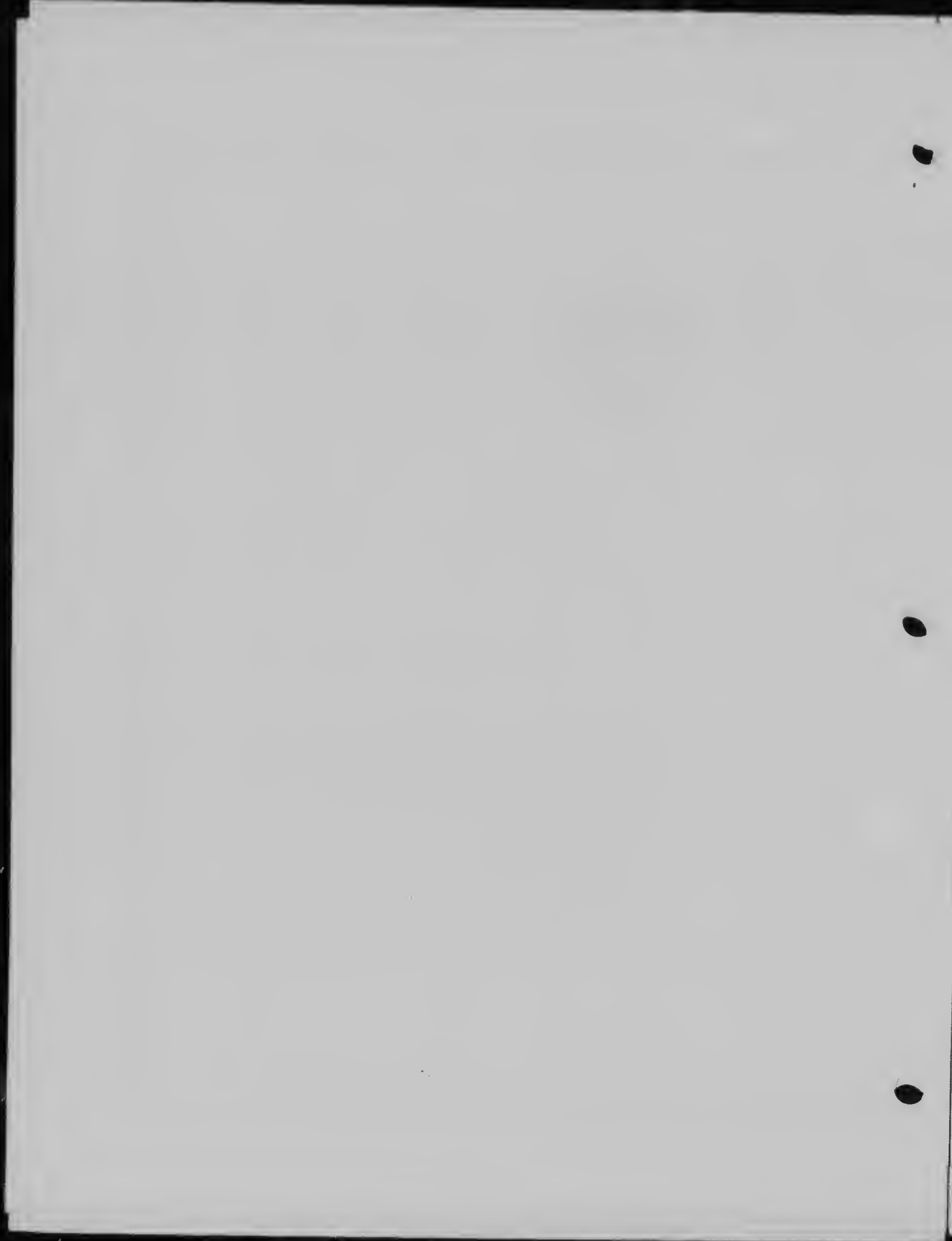
ON the 14th of July of this year, at Leyden, began the celebration of the three hundredth anniversary of the birth of Rembrandt, which took place on the 15th July, 1606. With ceremonies of great dignity and interest, the new Rembrandt monument was unveiled, and a magnificent Loan Exhibition of his works opened in the Stedelijk Museum. These historical events were followed by the opening at Amsterdam, on the 15th July, of an Exhibition of Modern Dutch Art, in the Galleries of the Arti et Amicitiae.

That these impressive functions were an expression of the homage of a whole people for their great master, was evidenced by the enormous crowds, composed of all classes, which poured into Leyden and Amsterdam during the celebration.

And now, not in any spirit of emulation, but because such an important date in the annals of Art should be commemorated in some measure, the Council through the courtesy of the owners, have brought together the fine examples of Rembrandt's work and of the work of his contemporaries, the Dutch Artists of the 17th century, which are now on view in the Galleries of the Association and which are enumerated in the catalogue which follows.

In framing the appreciation of the life and work of the various Artists represented, the following known authorities have been consulted:

Dr. Bredius, Dr. Bode, Ca. Emile Michel,  
Arsene Alexandre, Henri Havard, Eugene Fromentin,  
Charles Blanc, Sir Walter Armstrong, Edmund Head.





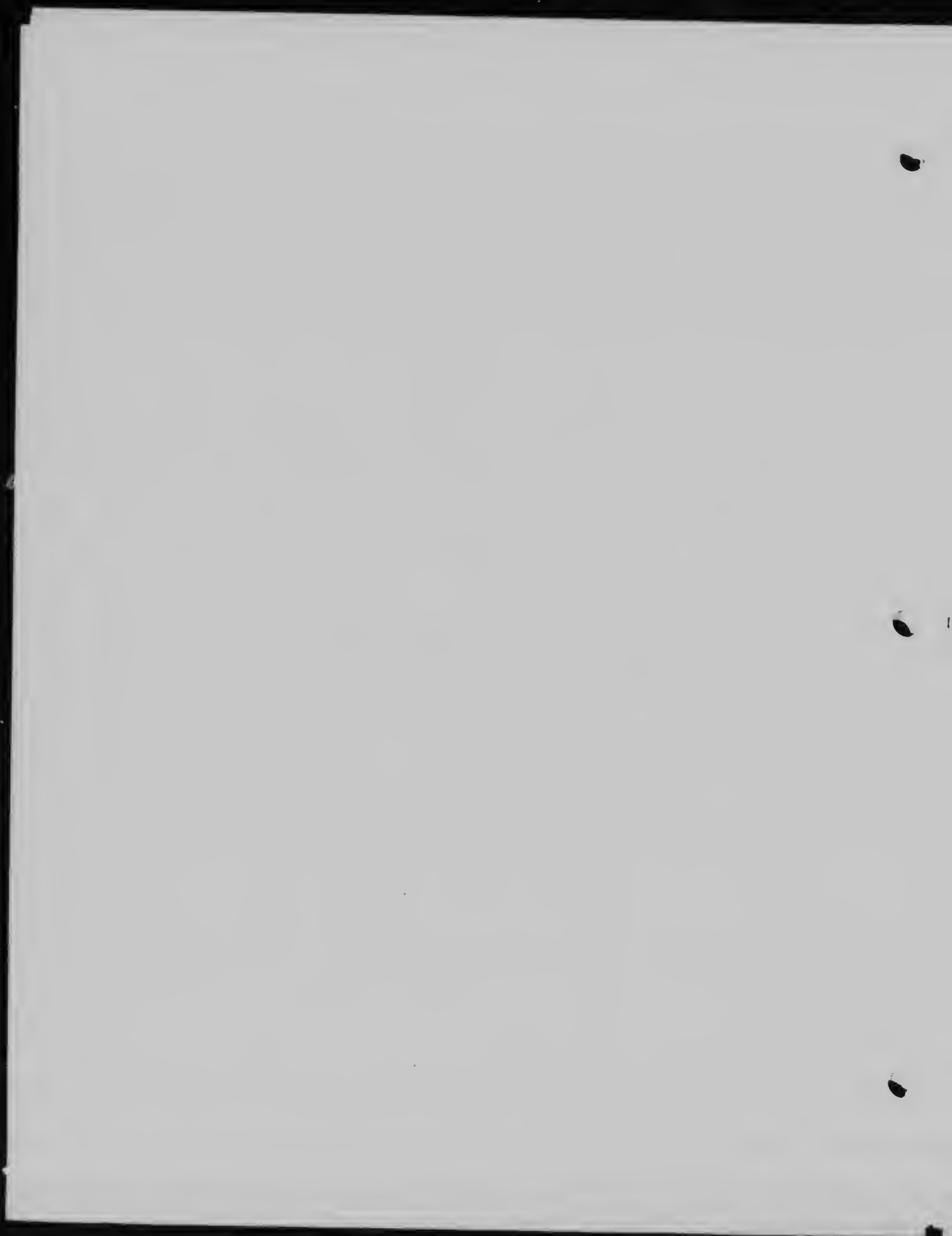
Loan Exhibition, December, 1906.

## Catalogue.

REMBRANDT (Harmen Van Rijn)

1606-1680

Rembrandt is not only the greatest of the Dutch painters, he is unquestionably one of the greatest masters of all schools and of all periods. Though no artist ever struck his feet more deeply into his native soil, or was more completely the son of his age, there is not one of all the richly endowed representatives of the Dutch School who stand so much above his fellows as to fully justify the universality of his gifts, the poetry, the nobility and the nobility of his aspirations. Clad as we were the ties which bound him to his country and his people, Rembrandt yet stands out in a way which few justify by virtue of his essential originality. In the development of an art that he renewed and enlarged, he embraced all world's and all nations. The mingling of the positive and the spiritual which characterizes his art explains the influence it has upon utterly different dispositions. Definite enough to suggest what he wishes, he is yet vague enough to leave us to ourselves afterwards, evoking in us that exultation which completes the highest creations of art. In his portraits, he is simple, natural and reticent, posing his models in a manner appropriate to their dispositions and calling for only attention on the characteristic traits of their bearing and their faces. In common with other great masters he recognized in the eyes and mouth the features which best reveal the expression of life and the process of thought. The eyes are specially the objects of interest in his portraits. When the technique is evidently closely studied, his portraits are distinguished by a mysterious and transparent profundity of gaze, inviting us to a closer and more sustained study of their individuality. It is this which makes it impossible to forget some of these portraits. Rembrandt has been justly praised for the marvelous knowledge and exactitude which he shows in the management of chiaroscuro, and he certainly deserves the title of "luminariste" bestowed on him by Doménico de Cortona in recognition of his faculty for "painting by the help of light alone." But his originality and knowledge as a draftsman, though less widely recognized than his qualities as a painter, are no less commensurate. At a very early age he was able to express himself with pen or pencil by pure line. His



Leidy

etchings, of which more will be said at a later Exhibition, were those of a creative artist, drawn directly on the copper, without preparatory studies, thus preserving the fire of his first idea. This fire he always retained in his execution, which is so vivid and unexpected that we seem almost to watch the artist at work. Rembrandt's style is throughout subjective, and the working details of his pictures are always in strict harmony with that one great aim. This is a style, however, an element of art which could be imparted to others by instruction. The great number of his scholars and imitators borrowed only his external manner, without acquiring the substance, which was alone fit to be clothed in such a garb.

R. B. Angus

1.—Head of a Young Woman.

James Ross

2.—Portrait of an Admiral.

Sir Wm. C. Van Horne

3.—Juffvrou Pellecorne.

HALS (Frams)

1581-1666

Not one of the many historical pictures by Dutch Artists conveys the spirit of Holland's great past, as well as a single portrait from the hand of Hals. His series of portraits are those of men who have grown up amid the struggle for freedom, and their faces—energetic, calm, telling men's thoughts, are marked in the features. In his lighter subjects he is at once free, happy and full of good spirits. The effect which these pictures produce upon one is varied—there is an effect of joyful life about his pictures; the eye is full of life, the living soul is just about to speak, or burst into laughter. Nevertheless this aspect is the main characteristic of his work, yet in all this truth to life there is no attempt at illusion. In the vigour and delicate precision of his art are made use of in painting the things of life. He is only one great, and that great is his marvellous technical mastery of hand. His work acquires its greatest value from his manner of representation—without it his portrait would be true and natural; with it they are much more than this. As Rembrandt ranks first on the so-called side of Dutch painting, and as in his work we find the deepest feeling and the richest imaginative charm—so in Hals we find free unrestrained and unaffected naturalness; there is the same humourous and joyousness in his work as sparkles through old Dutch Canals.

Sir George Drummond

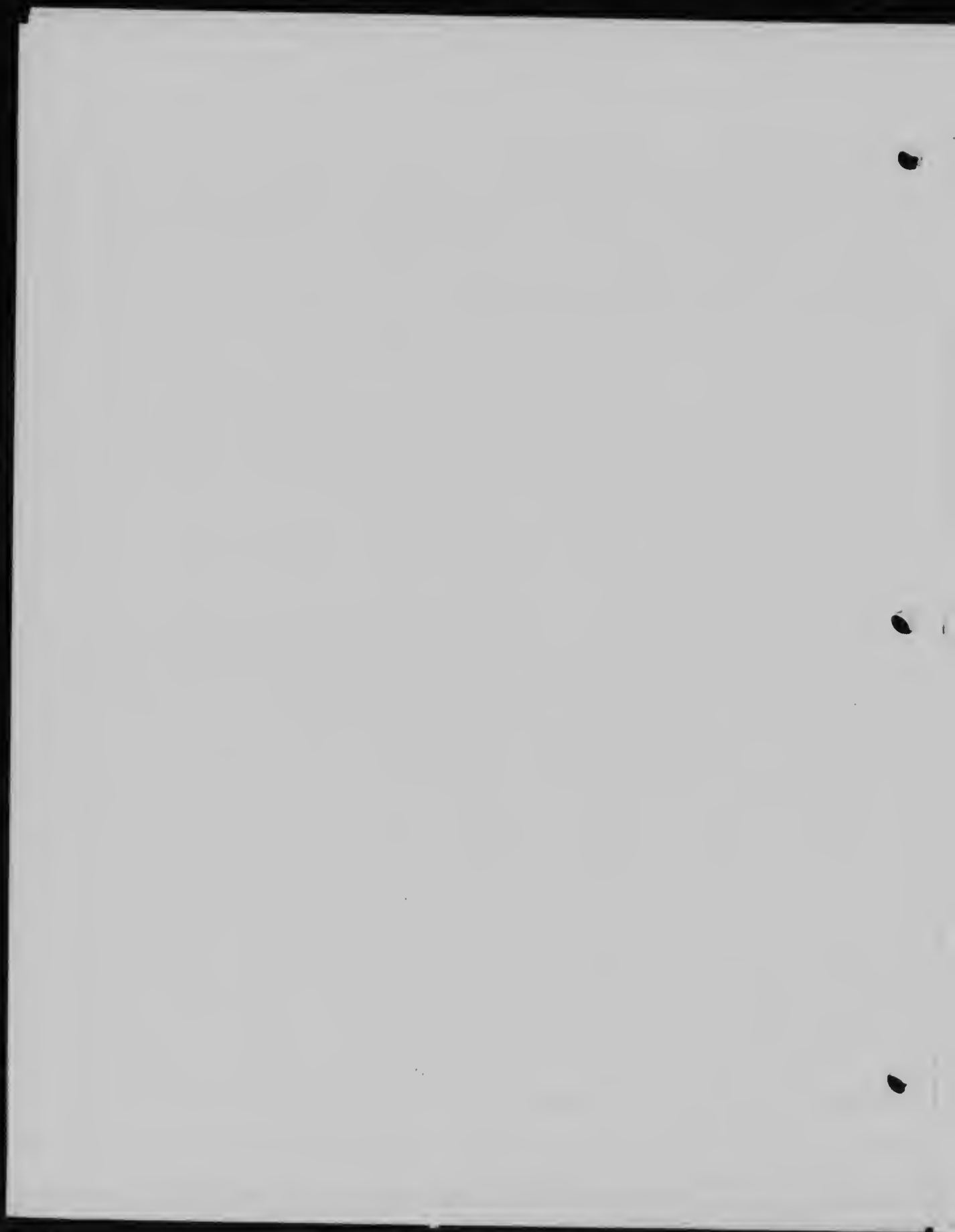
4.—Portrait of Van Loo.

Sir Wm. C. Van Horne

5.—Man in Black, Samuel Ampzing.

R. B. Angus

6.—The Family.



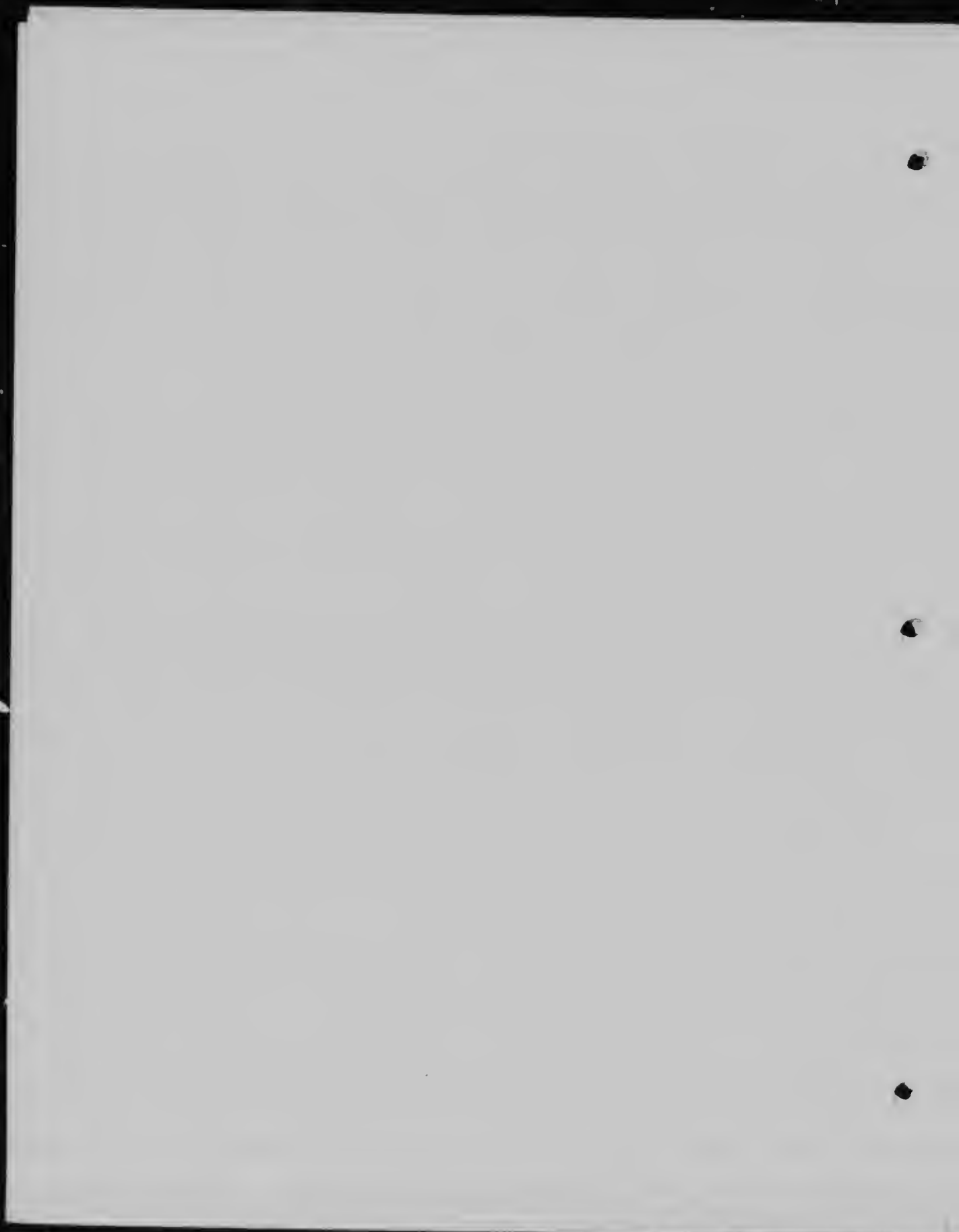
To him who values the art of painting as painting, a careful examination of Ter Borch's Works will be a source of ever renewed wonder in the gradual development of his art; we find none of those divergencies, none of those sudden transitions which are marked in the works of many masters. No better example can be found of a painter who arrived at his perfection by a more regular and uninterrupted progress. His technique is self-effacing; the equal and diffused light of his pictures in no way recalls the mysterious contrasts so dear to Rembrandt. Like his drawing, and his subjects, his color and his execution were individual, and his own. When he chose he could give unusual splendour to his coloring, but in general he preferred delicate and moderate harmony of tone graduated with exquisite art—yet invariably just in their values. The subtle and delicate are refined, yet sufficient—poised with extreme and straightforward simplicity. The interiors in which these figures move are well furnished and comfortable—yet without any splendour or richness of aspect. On the grey walls hang black or dull gold pictures; usually a tall cover of fine red tapestry forms the highest note of color in his pictures. By his excellent drawing, his velvety color and his unexcelled facility, Ter Borch gives us sensations of pleasure which are not ephemeral. Moreover, his motifs are so well selected, so elegant, and so well posed, that it seems impalpable to ask how of a man, indeed there is not hardly leads us to believe that we should find more charm in their conversation than we find in the sight of their beautiful hands, their flowing tresses, and the smiles of their garments. Ter Borch's genius lies in the fact that there is about his characters something unshakable and very suggestive of the complexities of real life, not to be coldly parroted according to the theories of formal criticism, so that we receive the impression that on his canvas the very character itself is painted.

R. B. Angus

7.—The Wife.

Jan. 25 Crannon

8.—The Letter.



Lent by

JAN VERMEER of Delft

1632-1675

*Vermeer of Delft is a master of Genre painting. He did, it is true, paint landscapes—or rather townscapes—which have never been surpassed, such as the "View of Delft," of the Hague, and "The Street" in the Sic collection, and in which there are exceptions. What he liked best were the "interior scenes" on two pictures—of which these. These he placed in a room in a narrow street, but streams through a window; as a rule the walls are of bare plaster illuminated by an almost dazzling light. These bright walls are the background for figures, which are invariably drawn correct and modelled with an amazing effect of relief. To all this is added the charm of a color scheme, beautiful, strong and harmonious. Vermeer's manner of painting is vigorous and full of knowledge. As a general thing he is fond of contrasting a certain shade of deep indigo blue with a light lemon yellow. The heads of his personages are very varied and especially lifelike. His readers are all conscientiously reading, absorbed in their occupation; they seem to be really thinking of what they are doing. In a word, Vermeer is in his way one of the greatest painters of all time.*

Sir Wm. C. Van Horne G.—The Reader.

RUISDAEL (Jacob Van)

1625-1682

*Few of the Dutch landscape painters ever represented their country more nobly than Ruisdael in his breadth, its grandeur and its tranquil charm; its grove and field, its river and its stormy water shores. He has left us of Holland an indelible, true and unimitable faithful portrait—which never grows old. He takes all the elements of nature in his craft. What he wants to represent clearly, accurately, and truthfully by Ruisdael is a whole scene in all an arrangement, a comprehensive view and a masterful tone. He paints as he thinks—boldly, strongly and ingenuely. In his painting of the sky, Ruisdael found more for all, a principle both as harmonious and tranquil as could be, for the eye as the rest, compact and dense a line of his clouds—like waves it unfolds it, swallows it, and determines its value by its relation to the accident of light on the earth; he shades its violet, blue and exalts them—as a work of the greatest interest, and indeed, as in it, which contains more of the subject, he arranges the mass of water; it makes the light descend from it, and only puts it there on coast of necessity. And seldom has an artist known so well how to concentrate in his sombre and menacing storm clouds, what in former times and seas, such penetrating, melancholy and majestic force, nor has any other artist so well depicted the savage wildness of the northern forests and cataracts.*

James Ross

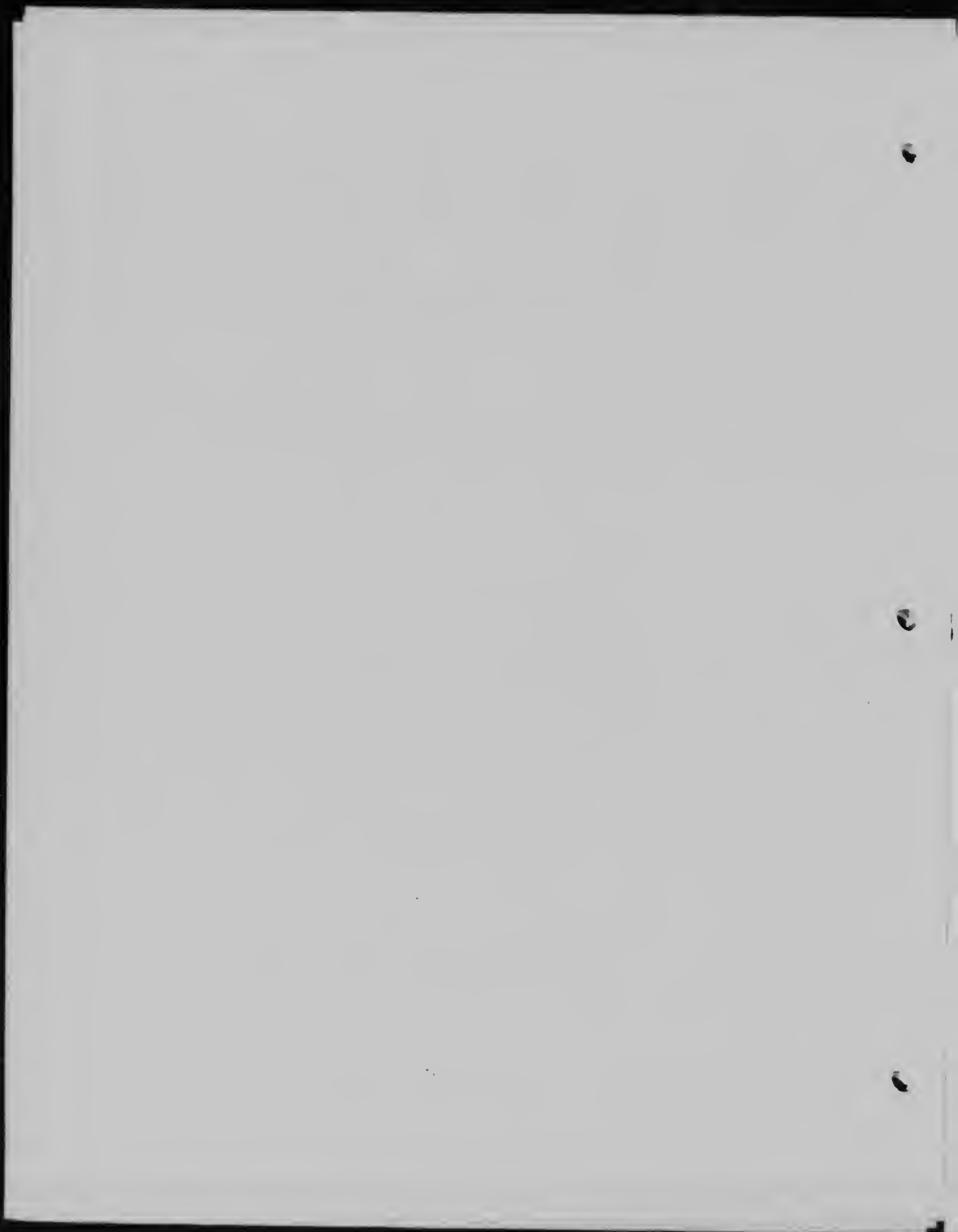
10.—The Storm

E. B. Greenshields

Landscape, with Church.

Sir Wm. C. Van Horne

Bleaching Grounds, Harlem.





List by

CUYP (Aelbert)

1605-1691

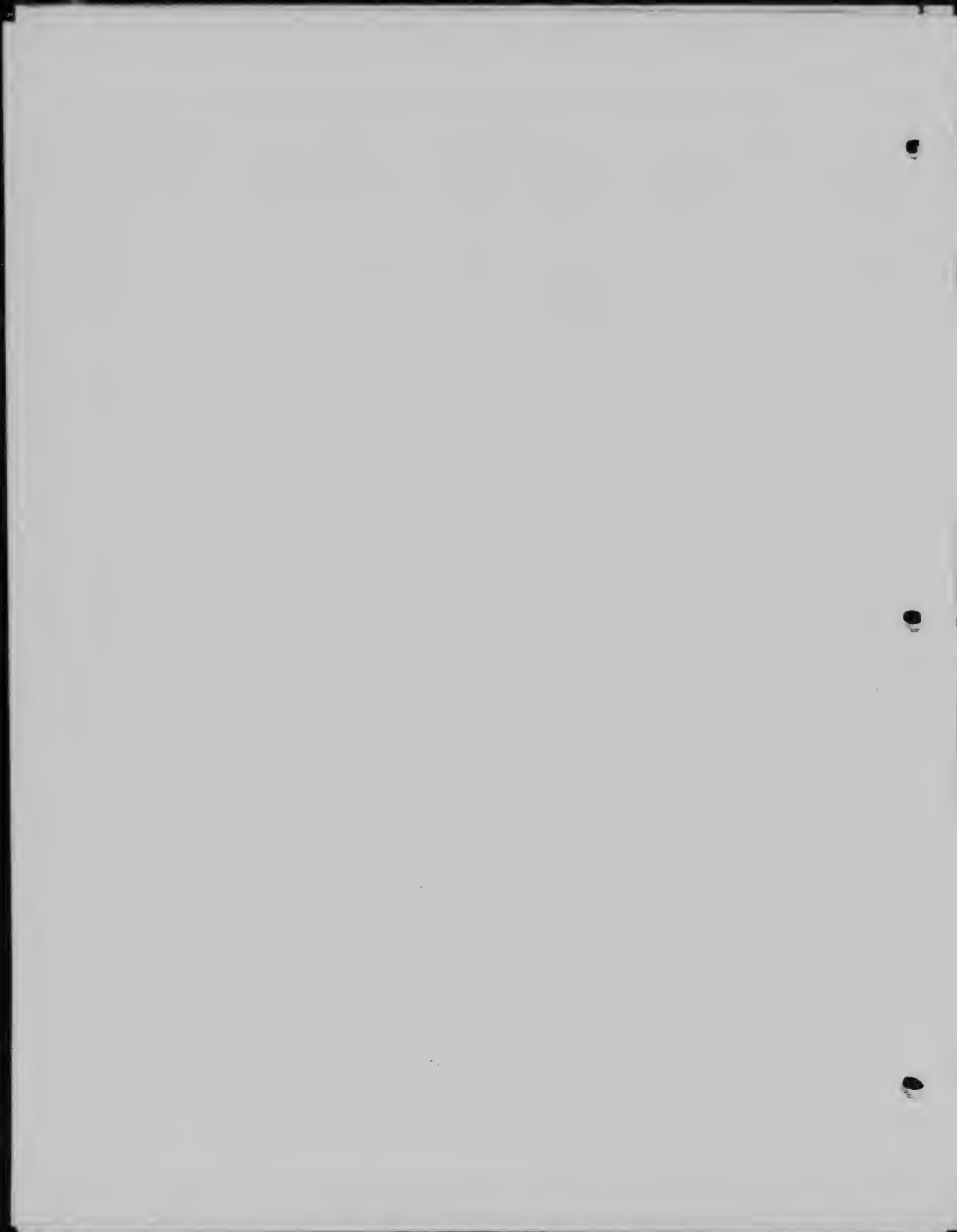
*Cuyp in the first place has the merit of universality. His work is so complete a repository of Dutch life that its extent and variety would suffice to give it considerable interest. A true fine Cuyp is a painting of a tender and robust, rural and rustic. That which belongs to the impalpable, as the background, the surroundings, the shadows, the effect of the air upon the distances, and broad daylight upon the colors, all correspond to the lighter parts of his mind, and to render it his palette becomes volatile, and his art grows subtle. As to the objects of more solid substance, he does not fail to enlarge planes, to fix out forms, to insist upon robust features, and to be a little heavy in order never to be weak in tone, to be in execution. In such a case he is no longer refined, and like all the good masters at the beginning of strong schools, it costs him nothing to be wanting in charm when the charm is not the essential character of the object he represents. He has had the very uncommon power of imitating first, an atmosphere, and then making of it not only the flying fluid element that can be breathed, but the law and as it were, the regulating principle of his pictures. He has been justly named "The Dutch Claude." No painter has ever expressed more truthfully the golden warmth of a misty summer's day, such as one had often experienced on the banks of the Meuse, or in the streets of his native Dordrecht.*

- Sir Wm. C. Van Horne 13.—Stable Interior.  
Sir Wm. C. Van Horne 14.—Marine.  
James Koss 15.—Landscape with Cattle.  
W. J. Learmont 16.—The White Horse.

NICOLAAS (Pieterse), commonly known as BERCHEM, 1620-1683

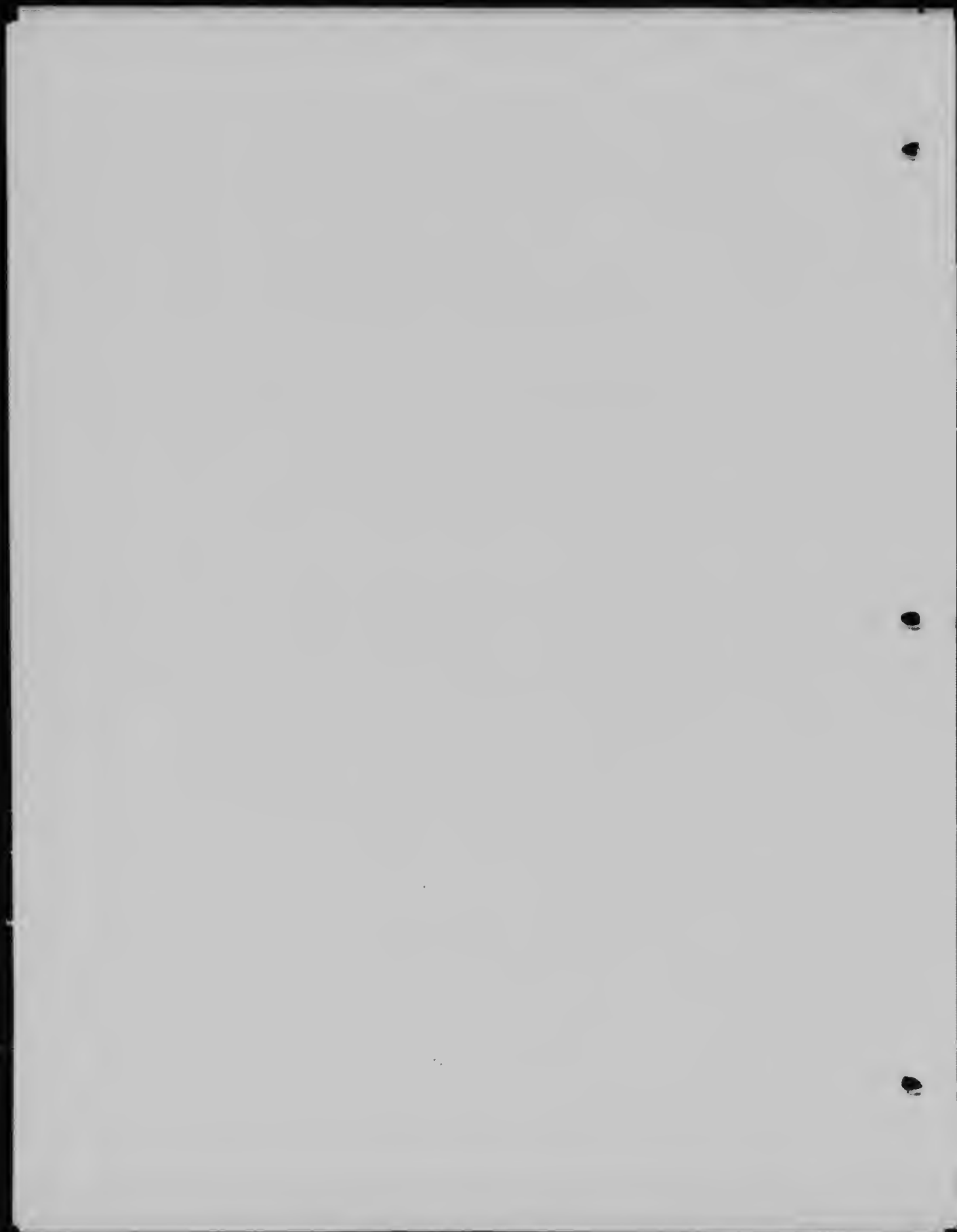
*The pictures he painted in early life have some resemblance to the works of Weenie, and, like them, represented sea ports and embarkations. He afterwards formed for himself a different and more interesting manner, representing landscapes and most delightful scenery enriched with architectural ruins and enlivened with charming groups of figures and cattle. He occasionally painted animals in the works of other masters, as in those of Ruysdael, Hobbema and Jan Wils. His pictures tell us that Berchem visited Italy, but there is no further record on the subject.*

- W. J. Learmont 17.—Herdsman and Goats.



No one ever painted sunlight better than Pieter de Hooch. Indeed, the sunlight which shines upon the walls and bathes his middle distance with an intense, tender brightness, seems almost a personal possession of his own. This use of sunlight is never so cleverly handled and often repeated as this. His simple groups of figures and interiors, painted with a delicate, harmonious touch, are more interesting and transforming in the whole. When he paints a landscape it is rare that de Hooch does not show through an open door or window, a glimpse of the open air,--a bit of a garden, court or street--so that almost every picture appears to be an ante-chamber to some other picture, and, though the foreground is but moderately detailed, we see that the sun is shining brightly on it, and the eye gladly seeks the cheerful vista into the outside world. His outdoor scenes are equally charming. In those the use of such a use of planes in light, combined with linear perspective and strong, clear contrasts. A good example of this may be seen in his use of red, purple, which he had a special preference. So marvellous is his technique that his pictures, painted with the sun shining upon it, produce the brilliant and dazzling effects of real sunlight.

Dou was a painter who was great in little things. He was a very accurate reporter, working in the spirit of a miniaturist, and producing panels that have all the minuteness of a miniature. He was plainly careful that nothing should escape him, and he suffers little of his lack of success as a portrait painter because a man would give him as many sittings as he required; all the three or four work on a head he will, and the five days is a man's hand; all he hates that he was a painstaking portrait painter. Gerard Dou was more than a mediocre painter. He possessed a keen appreciation of the perspective, and arranged his light and shade most skillfully. Especially he took account of the laws of his brush, in its shape or form, and in the transparency of his coloring, and added to these a certain correctness of view and an unqualified freedom of execution. Yet his proficiency of finish never destroyed individuality, and his pictures are so transparent and of such depth that they seem like Nature herself seen in a darkened mirror.



Lent by

GOYEN (Jan Vaa)

1590-1656

*Van Goyen was one of the first to emancipate Dutch Art from the traditions of minute detail usually established in the works of Brueghel and Saeney; and it may be said that he found landscape painting from the fittest of his Venetian masters, and he had been to school. He first discerned and expressed the essentially poetic of the flat Italian scenery by means of the flat of water, of his native land; and was the first to depict with feeling the low skies charged with watery clouds, and the canals and little waterways bathed in rays of luminous golden light. An able draughtsman, a luminarist above all, with his delicate touch he imbued his trees and rocks with an incomparable transparency, while his range of colors was sober and restrained, using but few pigments to express his most glowing and poetic effects.*

W. J. Leighton

21.—Landscapes.

Dr. Wm. Gordon

22.—A Dutch Scene.

The Art Association

23.—A Dutch Town.

HELST (Bartholomeus Van der)

1613-1670

*Among the great painters who devoted themselves chiefly to portraits Van der Helst may be said to have excelled in the extreme fidelity of his work and in the grouping of large numbers of figures in which each was a perfect likeness. His method was clear and precise, and facility in obtaining presentation of his sitters was marvellous. The correct balance which he maintained in his vast compositions, the lively way in which he painted his figures, each perfectly in accordance with the age, profession and familiar attitude of the person depicted, were never approached by his contemporaries in the special art of portraiture. In some of these larger compositions, however, this extreme exactness, though pleasing to his patrons, might be said to have resulted in the loss of feeling and atmosphere; and to make them appear somewhat cold. But in his more private and in most of his smaller portraits the charm is complete, the beauty of the work absolute. In the "Judith" of the "Prix de l'Art" in Amsterdam, among the finest of his works, one hardly knows which to admire the most, the elegance of the posing, the delicate and conscientious observation of nature, and perfect harmony or the absolute perfection of its details.*

Hon. L. J. Forster

24.—Portrait of a Gentleman.

Sir George Drummond

25.—Portrait of a Lady.



Lent by

BOL (Terdinand)

1611-1651

Unfortunately but little is known of the history of this greatly celebrated artist. Only a few years younger than Rembrandt he was his pupil, and quickly assimilated the technique and methods of the master, so much so, that some of his earlier works have been considered as those of Rembrandt. The portraits painted by him with the same spirit are superb in colour and handling, but, owing to the popular taste of the day, he gradually abandoned his serious, learned and luminous style, in an endeavour to find new sources of success in allegorical subjects and in the imitation of certain fashionable methods of painting. This later style though still fine, has not the striking merit of his early work.

W. J. Leermont

26.—Man in Armour.

FABRITIUS (Care)

1621-1653

Among the pupils of Rembrandt who, after Hol and Flinck, most nearly approached their master, in portraiture may be mentioned Fabritius, Victor and Nicolaus Maes. His life was short by a terrible accident, Fabritius perished at sea, but those works which have been attributed are of the very highest merit. His "Descention de St. Jean" in the Amsterdam Museum, is one of the finest of his larger works. He also painted smaller pictures of familiar objects and still life, in rich sombre colours, beautiful in tone.

Sir Wm. C. Van Heine 27.—Still Life.

MAES (Nicholas)

1622-1693

Of all Rembrandt's pupils, Maes was perhaps the one who managed light with the greatest brilliancy. His sunny interiors illumined by a ray of light which strikes the walls, have an aspect essentially Rembrandtesque. He was also an able portrait painter.

Sir Wm. C. Van Heine 28.—Portrait of a Lady.

Sir Wm. C. Van Heine 29.—Old Woman Reading.





Lent by

De KONINCK (Phillips)

1610-1680

*A pupil of Rembrandt, with his brother-in-law, Furrerus, he was perhaps the only disciple of the great master who devoted himself wholly to landscape. He painted magnificent sketches of hill and dale, with a beautiful play of light and shade, and a wash of great masses of rolling cloud, the whole enveloped in atmosphere. He generally chose his point of view from a height of land. The shores of the Rhine where they become broken and picturesque, attracted him greatly, and could not have been interpreted with more feeling and strength.*

Sir Wm. C. Van Horne 30.—Landscape near Arnheim.

VAN DE VELDE (the Younger, Willem)

1633-1707

*Van de Velde may be placed among the great marine painters of the world. His intimate knowledge of the equipment of vessels, the wonderful transparency which he gave to sea and sky, the play of light and shade over the immense distances, the sweet and delicate harmony of his compositions; all combined to give an exceptionally high quality to his pictures. It is curious to notice that this painter of the North Sea, so often troubled and torn by storms, hardly ever represented it except in the deepest calm. Even the effect of light breezes was seldom depicted by him.*

Sir Wm. C. Van Horne 31.—Marine.

Dr. Wm. Gardner 32.—Marine.

C. R. Homer 33.—A Sea View.



Text by

VAN DE VELDE (Adriaen)

1605-1672

*Adriaen Van de Velde is perhaps the only one among the Dutch painters who is comparable to the celebrated Paul Potter, in the painting of animals. Like the latter he was the son of a painter, he died young, and never left his native country. Of precise talent, and to some extent influenced by the lucid style among his father's artists, he early produced pictures more pleasing and vivid than those of his master, Wynants. In endeavoring always to give a distinguished character to his pictures, he particularly but the simple setting of Dutch peasant life, but in the real ring of landscape with cattle, he very nearly approached Potter, not so much in technique as in the choice and even balance of his compositions, which are of a pleasing and graceful character, and unpretending and beautiful in execution.*

Sir Win. C. Van Horne 34.—Landscape with Cattle.

VAN DE CAPELLA (Jan)

About 1600-1600

*Of this artist's life very little is known, but his pictures are much sought after. He may be placed with Verschuur, Lubke's and others who come after Van de Velde and Duclouxen. He painted bravely and conscientiously, and his work shows his love for the large pictures on which he depicted large vessels and boats under soft and glowing skies, somewhat recalling the golden light of Uryp.*

J. Reid Wilson

35.—Marine.



Text by

WOUWERMAN (Philip)

1611-1663

*The brilliant representation of martial groups, of battles, encampments and skirmishes, belongs almost exclusively to Wouwerman. And not only such subjects, but the style, the general handling of groups of figures and warlike scenes, are handled by him with exceptional delicacy and great power. One may observe three distinct periods in this artist's work. At first, indebted, not yet having adopted his scenes in military life, he illustrated many biblical incidents, marines and pastoral scenes. His second and over long period is marked by the stronger modelling of his figures and animals, and by a finer and more robust touch, and his compositions were enriched with a finer light. Lastly, his scheme of color became almost 1655 modelled, and passed from warm to clear and silvery grey tones, without, thanks to his marvellous handling, losing any of the charm of his earlier work.*

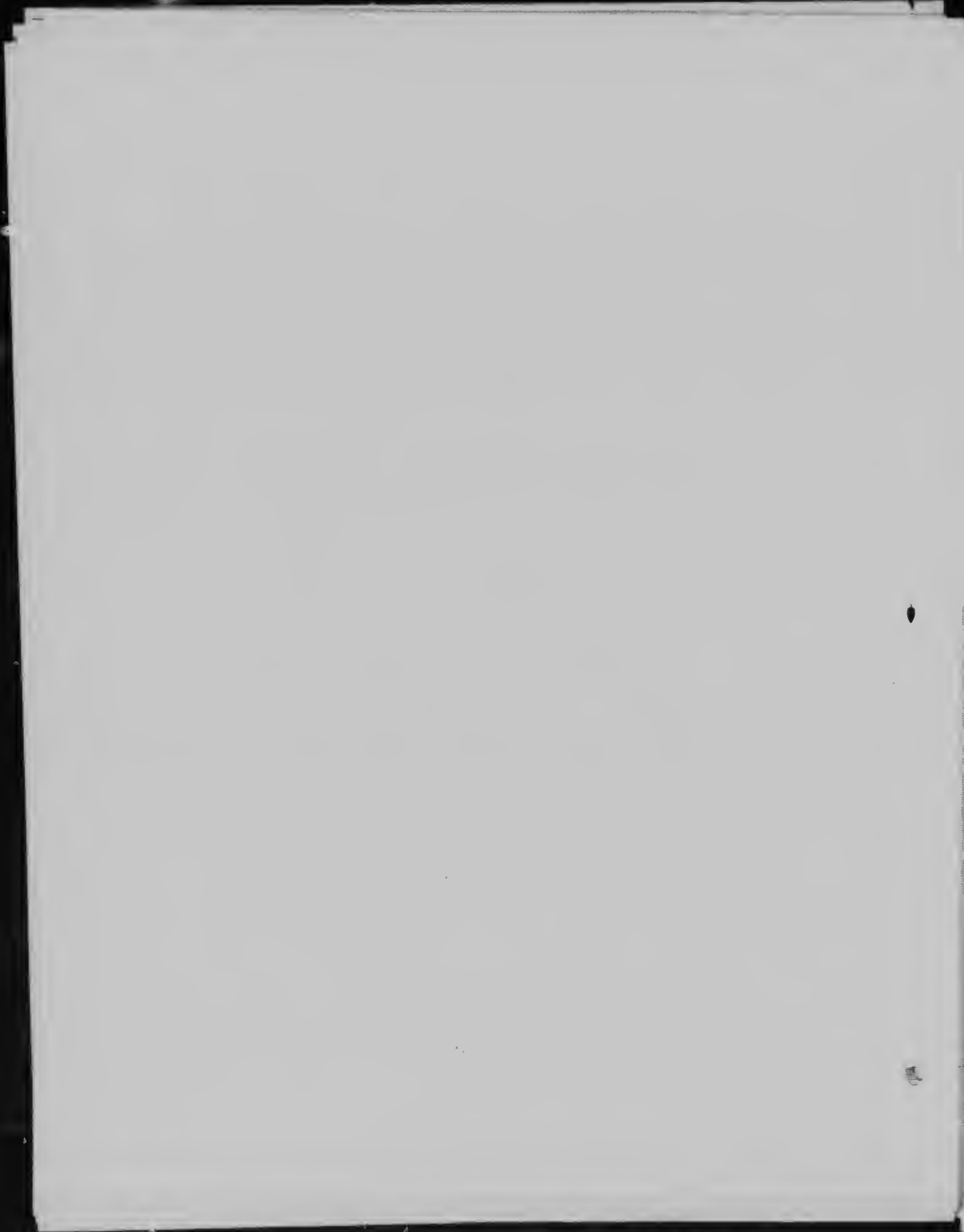
Sir Wm. C. Van Horne 36.—Landscape.

VAN DEN TEMPEL (Abraham)

1623-1672

*Van den Tempel embodies in his paintings elegance, refinement and good modelling, which recall Van der Meul; and to these fine qualities he adds a certain grace of manner which would seem to have been borrowed from Van Dyck; but it is by no means certain that he ever was very familiar with the work of either of these artists.*

Sir George Drummond 37.—A Lady's Portrait.



Lent by

NOLENAER (Jan Miense)

1612-1663

*One of three brothers, all artists, and the most able of them, he represented in a warm but restrained scheme of color, the rough interiors of peasants' huts and country taverns, with figures of rustic drabbing. His general style is characteristic and full of animation, and, though, retaining a certain personal note, he followed Jan Steen and Van Ostade.*

Sir Wm. C. Van Home 38.--Festive Scene.

DE HEEM (Cornelis)

1633-1692

*The De Heems were the founder of the school of still life painting. The first of them was David the elder, 1598-1622. The work of this group of painters is most valuable, not only because of their wonderful reproduction of flowers, fruits, and shells, but on account of the beautiful arrangement of the subject and their masterful technique. D. Heem excels in his choice of light—a warm and golden light, and this, with a subtle background of domestic prey, gives a wonderful modeling and relief to his subjects.*

W. J. Learmont

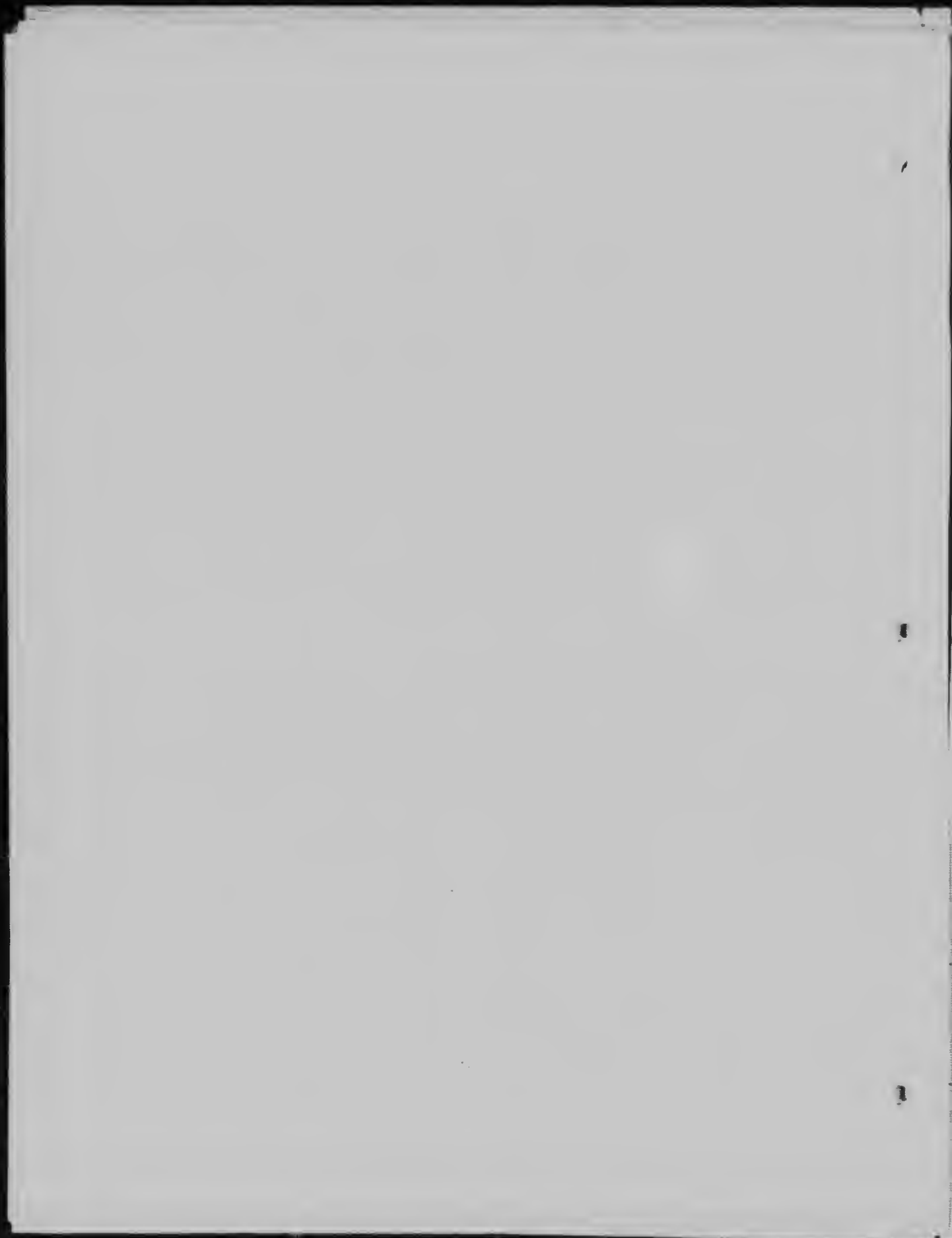
39.--Still Life.

ZYL (Rudolf Van)

About 1595-1650

*Particulars of this artist's life are vague, but his works are well known and much sought after. One of his greatest paintings is in the Museum at Utrecht. His subjects were generally of a religious character, treated with precision and composed in a masterly manner.*

Sir Wm. C. Van Home 40.—A Religious.





Lent by

FYT (Van)

1620-1661

*Jan Fyt was most successful in the painting of animals and still life; in fact, few have equalled him in these special branches of art, and his pictures lose no breadth from the wonderful minuteness of his style. He is well represented in Munich, Dresden and Vienna, and some of his choicest works are to be found in the Wallace Collection.*

Sir Wm. C. Van Horne 41.—Still Life.

BRAMER (Leonard)

About 1558-1603

*At one period Bramer painted historical subjects with curious uses of gold and silver imitated with a precision bordering on servility. Later, however, his style changed and he obtained great breadth, and his treatment of strong effects of concentrated light and dark shadows showed him to be a master of chiaroscuro. He excelled in painting caverns and interiors with the light treated in the manner of Rembrandt.*

Sir Wm. C. Van Horne 42.—A Dutch Interior.

