

Alfred Bader

Alfred Bader Fine Arts

[Dutch Art of the 1600's - Paine Art Center,  
OSAKOSHI]

1962

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DUTCH ART OF THE 1600's PAINE ART CENTER, OSHKOSH

*Cover:*

1. PORTRAIT OF A GIRL, c. 1655,  $21\frac{1}{8}$  x  $14\frac{1}{2}$ , oil on panel.  
Lent by Dr. and Mrs. Alfred Bader.  
Formerly in the collection of Sacha Guitry. School of Rembrandt.

DUTCH ART OF THE 1600's  
September 24 - October 30, 1968

THE PAINE ART CENTER & ARBORETUM  
Oshkosh, Wisconsin

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## FOREWORD

Seventeenth-century Holland produced a golden age in world art. Thousands of pictures were created during that period by Dutchmen who are now recognized among the great masters of all time: ter Borch, Cuyp, van Goyen, Hals, de Hooch, Metsu, Ruisdael, Vermeer and, of course, Rembrandt. In the shadow of such masters were numerous other Dutch artists whose work might take second place, but could not be called second rate. It is the purpose of this exhibition to spotlight those lesser-known but delightfully competent contemporaries of Rembrandt.

Dutch art was unique among European "schools" of the seventeenth century. Bernini and Caravaggio in Italy, Velazques in Spain, Georges de la Tour and Poussin in France, van Dyck in England and Rubens in Flanders — all were preoccupied with religious, mythological or historical themes. But artists in the small United Provinces, as they came to be called, preferred to depict the customs and manners of their fellow men.

There were very specific reasons for this. The sixteenth and early seventeenth centuries were periods of almost continuous warfare, partly political and economic in origin, partly the result of bitter religious struggle. When the Netherlands succeeded in freeing themselves from Spanish domination and emerged prosperous, the people were proudly conscious of their hard-won security. They wanted pictures which reflected their chief interests: portraits of themselves, the sea- and landscapes, views of possessions, and scenes of everyday life.

In an area about half the size of Wisconsin, an unparalleled cultural and intellectual development resulted within a remarkably short period of time. The pictures in this exhibition provide an intimate glimpse of the life and institutions in that admirable era — seventeenth century Holland.

The original impetus and guiding authority in organizing this event has been Dr. Alfred Bader of Milwaukee, who lent a major number of oils, consequently assuring to other generous lenders a high degree of quality and authenticity. His continued help and informative INTRODUCTION are greatly appreciated.

The Trustees of this organization acknowledge their debt to the many lenders for their valuable assistance, and wish especially to thank Mr. Willard C. Wichers of the Netherlands Information Service for his help.

Richard N. Gregg, Director

## LENDERS

A selection of 17th century Dutch pictures from the collection of Dr. and Mrs. Alfred Bader, Milwaukee, and the following generous lenders:

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Mr. and Mrs. Harry K. Spoo, Oshkosh, Wisconsin

Smith College Museum of Art, Northampton, Massachusetts

Mr. William Treul, Milwaukee, Wisconsin

University of Notre Dame Art Gallery

University of Southern California, Los Angeles

*Note:* Pictures are measured in inches, height preceding width. Except where indicated, all are oil on canvas. All artists whose names are mentioned in this catalogue and do not have pictures in the exhibition are illustrated and discussed in the Penguin book, "Dutch Art and Architecture" by Jakob Rosenberg, Seymour Slive and E. H. Ter Kuile, 1966.



## INTRODUCTION

The showing of Dutch paintings at the Paine Art Center is of interest, not only because it has brought together a fair and representative cross section of artists active in the 17th and early 18th centuries (surely a remarkable feat for a museum in a small midwestern town), but also because many of the paintings come either from American dealers or from collectors who have acquired these pictures within the last year. Thus it is clear that it is still possible to build a representative collection, particularly if one is willing to forego the great names.

Collecting is plagued today — as it probably always has been — by the fetish of names. A signed and certain, but third-rate work of a well-known master will often bring much more than a great painting of uncertain authorship. As an illustration, the handsome "Joseph in Prison" seen here was sold in the auction of the Morris I. Kaplan collection at Sotheby's, London, this June. Sotheby's did not illustrate the painting and indicated its perhaps justified doubt in the authorship by describing it only as C. Fabritius rather than Carel Fabritius. The painting is, however, a thing of great beauty, illustrating communication between men as well as could be done. In the same auction several fully authenticated works of lesser quality brought substantially higher prices.

The "Joseph in Prison" and five other paintings in the Oshkosh display depict an area of Dutch art to which relatively little attention has been paid, the School of Rembrandt, as distinguished from the works of the Master. Justifiedly, Rembrandt has been studied more than any other 17th century artist, but the works of his students have generally been commented on only in efforts to distinguish the Master's works from theirs — with the implication that this was a separation of wheat from chaff. In view of the fact that great paintings such as the portrait of "Elizabeth Bas" in the Rijksmuseum, or the "Old Woman Cutting Her Nails" in the Metropolitan Museum, are no longer considered works by Rembrandt, one realizes what gems such chaff can be. The basic problem remains: Rembrandt's power was so pervasive that it influenced even his ablest students so much that their works are often hard to tell apart. The works of Dou and Lievens done in Leyden are exceedingly close to Rembrandt's works of the 1620's, and the works of Bol, Flinck, Victors, Nicolaes Maes, Aert de Gelder, Barent Fabritius (and even his brother Carel), Willem Drost and many other Rembrandt students are often inseparable when unsigned.

Some of Rembrandt's students later developed their own styles, quite different from the master's, and these of course are easily distinguished. Dou became a niggling pedant, the father of generations of porcelain-painters; Maes, a fashionably dandified portraitist (so much so that one art-historian suggested that there must have existed two painters by the same name!); Carel Fabritius developed a much cooler palette — the link between Rembrandt and Vermeer; and Leonard Bramer became darker and more nervous — the connection between Rembrandt and Magnasco.

Perhaps closest to Rembrandt is the self-portrait of Ferdinand Bol which, like Rembrandt's self-portrait of 1640 in the National Gallery in London, is modeled after Raphael's portrait of Count Castiglione which Rembrandt had seen when it had been auctioned in Amsterdam the year before.

The portrait of the girl depicted on the cover of this catalog is a thing of great beauty, exceptionally broadly painted, lighted from the right (which is uncommon in Dutch paintings), a girl obviously plain and yet charming. Valentinier thought her to be Hendrijke Stoffels, Rembrandt's mistress, by Barent Fabritius. At the Institute at The Hague it is given to Jan de Bray; other art-historians have suggested Willem Drost. It matters a great deal to the commercial value of this painting, were it to be sold, but not one iota to its intrinsic beauty.

The great "Tobias Healing His Father" illustrates the problem of attribution in reverse. One ventures to say that there is not a single art-historian anywhere who could tell you who had painted this, were it not for the fact that it is fully signed. Paulus Lesire is well known for his sensitive portraits. This is his only known biblical painting. The story of Tobias was a favorite subject of baroque painters. It is charmingly depicted here, with a life-like angel Raphael and Tobias' mother, as well as his faithful dog companion (the only friendly dog in the Bible) watching the love and concentration of son for father.

The pair of portraits by Govaert Flinck, signed and dated 1648, show the artist in his maturity, somewhat removed from the spirited freshness of his paintings of the 1630's when he was closer to Rembrandt. Of course Rembrandt also turned out, in the thirties and forties, many formal portraits which do not compare either with many freer, earlier compositions or with his magnificent symphonies of mood and color of the fifties and sixties. Based only on his single portraits done between 1630 and 1650, Rembrandt would not rank much above Backer, Flinck and Van der Helst.

An excellent example of Rembrandt's symphonies of mood and color is the "Jesus" you see here, painted about 1660. Rembrandt probably used as a model one of the many young Jews he knew in his neighborhood. It is truly *the chef-d'oeuvre* of this show — introspection personified.

The signatures of other paintings in this show further illustrate the difficulties authentications present. The "Vanitas with Skull," a remarkable piece of somewhat brutal realism, with a bloody tooth and the fly alone alive, is the only known work of O. Guthfeldt. It is unlikely that an artist so skilled would have painted only one painting, yet where are all his other works? Some, of course, may have been lost through the ages, but undoubtedly many of Guthfeldt's works must be attributed to contemporary artists. Unscrupulous dealers often remove signatures of little-known artists to allow attributions to greater names. Without signature, this painting would probably be called Jacques de Claeuw. Similarly, the small Norwegian scene fully signed Verlinden is, I believe, the only known work by this master. Probably this is the Abraham Verlinden who was known as a landscape painter in Rotterdam from 1627 to 1659 (A. Bredius, *Künstler-Inventare*, Vol. 3, pp. 1608, 1629-1633), all of whose paintings had disappeared until now.

At least two other paintings deserve special mention.

My favorite and surely one of the most beautiful paintings is Ochterveldt's "The Street Musicians" from St. Louis. It is happiness immortalized in a subject loved alike by the Dutch small masters, Waldmüller and Eastman Johnson. It is the highpoint of the show's lighter vein, Rembrandt's "Christus" being its serious counterpart.

The other is Michiel Sweerts' self-portrait with skull. This turned up recently in a German gallery, nameless, the skull overpainted by a shipping scene which was easily removed. The features of the artist and also the soft hands are similar to those in Sweerts' famous self-portrait at Oberlin. However, the pose in this picture is much more striking than that rather bourgeois representation and is close to what one might expect of an artist of the temperament and tempestuous career of Sweerts. Dr. Walther Bernt who has examined the painting is convinced that this is Sweerts' self-portrait.

It is hard, of course, to generalize about any exhibition as diverse as this. However, almost all the paintings show the directness which has made Dutch art the favorite among many collectors. These paintings were not painted for palaces and cathedrals, but for everyday enjoyment of ordinary people, and this they have continued to provide.

Alfred Bader



2. GROCERY SELLER WITH BOY, 1623 28 x 23, initialed and dated on basket.

*HENDRIK BLOEMAERT* (1601-1672).

Lent by Dr. and Mrs. Alfred Bader.

Oldest son of Abraham Bloemaert, 1566-1651, colorful painter of genre, historical paintings and character studies.



3. ITALIAN LANDSCAPE, 1692 30½ x 39, signed lower center and dated.  
*WILLEM VAN BEMMEL* (1630-1708).

Lent by Dr. and Mrs. Alfred Bader.

Landscape painter and student of Cornelius Saftleven, 1607-1681, active in Venice, Rome, Naples, Augsburg and Nürnberg. Most of his Italianesque views are in German collections and museums.





5. SELF-PORTRAIT, c. 1640/45 36  $\frac{3}{4}$  x 32  $\frac{3}{4}$ .

*FERDINAND BOL* (1616-1680).

Lent by the Knoedler Gallery.

One of Rembrandt's important students, known mainly for his realistic portraits and his moving biblical paintings.

A. Bredius, "Did Rembrandt Paint the Portrait of Elizabeth Bas?"  
*Burlington Magazine* XX (1911-12).

4. VIEW OF ROME, c. 1710 38 x 52.

*JAN FRANS VAN BLOEMEN* (1662-1749).

Lent by Dr. and Mrs. Alfred Bader.

Flemish follower of Gaspard Poussin, 1615-1675, and Claude Lorraine, 1600-1682, he painted mainly large views of the Roman Campagna.



6. YOUNG LADY WITH STILL LIFE, 30 x 26.

*GERARD TER BORCH* (1617-1681).

Lent by the University Galleries, University of Southern California, Armand Hammer Collection.

It has been suggested (S. J. Gudlaugsson, "Gerard ter Borch", The Hague, 1959-60, p. 286, plate 23) that this really is a self-portrait by Gesina ter Borch (1631-1690). She was a watercolorist and painter, follower of her brother, Gerard.

7. PORTRAIT OF A BURGHER'S WIFE,  
c. 1645 11 x 9, oil on copper.  
*NICOLAES ELIAS*, called Pickenoy  
(1591-1655).

Lent by the Akron Art Institute.

Amsterdam portraitist known for his simple  
and attractive work.

J. Six. "Nicolaes Elias. Pickenoy", Oud  
Holland IV (1886).



8. STILL-LIFE WITH FRUIT, 26½ x 38.

*JAKOB VAN ES* (1606-1666).

Lent by The J. B. Speed Art Museum.

Flemish still-life painter of simple tables with fruit and fish.

E. Greindl, "Les Peintres de Nature Morte", Brussels, 1956.

J. G. van Gelder, "Dutch and Flemish Still-life Pictures", Ashmolean Museum,  
p. 77, Oxford 1950.





9. PORTRAIT OF A GENTLEMAN, 1648  
50 $\frac{1}{8}$  x 39 $\frac{3}{4}$ , signed and dated.

10. PORTRAIT OF A LADY, 1648  
50 $\frac{1}{8}$  x 39 $\frac{3}{4}$ .

*GOVERT FLINCK* (1615-1660).

Lent by the Milwaukee Art Center, gift of  
Dr. and Mrs. Alfred Bader.

Amsterdam portraitist and painter of his-  
torical, religious and allegorical works. First  
strongly influenced by Rembrandt, his later  
portraits came closer to the fashionable  
works of Bartholomeus van der Helst, 1613-  
1670.

J. W. von Moltke, "Govert Flinck",  
Amsterdam 1965.







11. JOSEPH EXPLAINING THE BAKER'S DREAM, c. 1640 42 x 45.

*Attributed to CAREL FABRITIUS (1622-1654).*

Lent by Dr. and Mrs. Alfred Bader. Ex-collection of Dukes of Bedford, England and Morris I. Kaplan, Chicago.

The ablest and most independent of Rembrandt's students. In contrast to his master, Fabritius' figures are placed before a light background. Because of his death at the age of 32, his works are very rare.

This picture has always been called "Joseph explaining the baker's dream" although it could be Joseph speaking to the butler (Genesis:40).

H. F. Wijnman, "De Schilder C. Fabritius", Oud Holland, 1931 pp. 100-141.

Hofstede de Groot, "Catalogue of Dutch Painters", Vol. 1.

W. R. Valentiner, "Carel and Barent Fabritius" The Art Bulletin, XIV (1932).



12. LANDSCAPE, 1633 6 x 10½, monogrammed and dated lower right "V.G." back dated February, 1633. Pencil drawing on paper.

*JAN VAN GOYEN* (1596-1656).

Lent by Dr. and Mrs. Alfred Bader.

With Hercules Seghers, 1590-1640, Jakob van Ruisdael, 1629-1682, and Aelbert Cuyp, 1620-1691, van Goyen is one of the four greatest Dutch landscape artists and the most typically Dutch of them. Seascapes, river scenes and flat country views throughout the year are characterized by a wonderful feeling of space.

Hofstede de Groot, "Catalogue of Dutch Painters", Vol. VIII.

H. van de Waal, "Jan van Goyen" (Palet Series), Amsterdam 1940.

13. THE TEMPTATION OF JESUS, 8¼ x 9¾, oil on panel.

*Attributed to JACQUES FOUQUIER* (1585-1659).

Lent by Dr. and Mrs. Alfred Bader.

A student of Jan Brueghel the Elder, 1525/30-1569, and Joost de Momper, 1564-1634, a painter of landscapes of religious and mythological subjects. W. Stechow, "Gazette des Beaux Arts" 1948, p. 419.



14. VANITAS WITH SKULL, 1655  
19 x 15½. Signed right, dated on scroll.  
*O. GUTHFELDT* (active 1655).  
Lent by Dr. and Mrs. Alfred Bader.  
This is Guthfeldt's only known painting.



15. WINTER SCENE WITH HUNTERS, c. 1720 18 x 28¾.  
*ROBERT GRIFFIER* (1688-1750).  
Lent by Dr. and Mrs. Alfred Bader.  
Son and student of the well-known landscape painter, Jan Griffier, 1645-1718,  
Robert Griffier also specialized in moody landscapes with many less figures  
than his father.





16. STILL-LIFE, 38 x 31½.

*JAN DAVIDSZ DE HEEM* (1606-1684).

Lent by the Schweitzer Gallery; ex-collection of Dr. George Laporte.

One of the ablest masters of the rich, full still-life, influenced first by the simpler Dutch masters, Balthasar Van der Ast, active 1619-1629, and Pieter Claesz, c. 1597-1661, later by the richer and more elaborate Flemish Daniel Seghers, 1590-1661. Many elaborate still-lives such as the anonymous Franco-Flemish work shown here (catalogue number 38) have been wrongly attributed to de Heem.

I. Bergström, "Dutch Still-life Painting", London 1956 pp. 191-216.

I. Bergström, "De Heem's Paintings of His First Dutch Period", Oud Holland, LXXI (1956).



17. THE BARNYARD, 44½ x 50.  
*MELCHIOR DE HONDECOETER* (1636-1695).  
Lent by the Detroit Institute of Arts,  
gift of Mr. and Mrs. Edgar B. Whitcomb.  
With Franz Snyder, Antwerp, 1579-1657, and Jan Fyt, 1609-1661, one of  
the three most important Dutch painters of animals.  
A. Bredius, "De Schilders Melchior de Hondecoeter en Johan le Ducq."  
Archief voor Nederland. Kunstgeschiedenis (1882-3).

18. **SOLDIER FAMILY**, c. 1647 13½ x 16½.  
*PIETER DE HOOCH* (1629-c.1684).

Lent by Mr. Paul Frederick.

Important genre painter of greatly varying quality, his best works done before 1670 come close to that of Vermeer.

Hofstede de Groot, "Catalogue of Dutch Painters" Vol. I.

W. R. Valentiner, "Pieter de Hooch" (Klassiker der Kunst) Stuttgart, 1929, (where this painting is illustrated as No. 2).

C. Briere-Misme, "P. de Hooch" Gazette des Beaux Arts, XV and XVI (1927).



19. **LANDSCAPE**, 1659 29½ x 37¼. Signed and dated lower center.  
*HANS DE JODE* (1630-1666/70).

Lent by Dr. and Mrs. Alfred Bader; ex-collection of Albert Ten Eyck Gardner, New York.

An expatriate of The Hague after 1647, he worked in Italy, Constantinople and Vienna. His few known works, all dated between 1658 and 1666, form a link between Salvator Rosa, 1615-1673, and the eighteenth century Italian landscape artists; have often been mistaken for the latter.

E. A. Safarik, "Der Maler Hans de Jode Neu Erkannt" Mitteilungen der Osterreichischen Galerie XI, No. 55, pp. 7-34.





20. TOBIAS HEALING HIS FATHER, c. 1640 71 x 81½.  
Signed lower right.  
*PAULUS LESIRE* (1611-1656).  
Lent by Dr. and Mrs. Alfred Bader.  
Sensitive portraitist under Rembrandt's influence, he was active in Dordrecht and The Hague.
21. TROMPE L'OEIL, ENGRAVED MARINE SCENE, c. 1700 25¼ x 20.  
*THE MASTER G. R.*  
Lent by the Milwaukee Art Center, Gift of Dr. and Mrs. Alfred Bader.  
Little known Dutch still-life painter of the early eighteenth century.
22. RESPITE, 11¾ x 9½. Oil on panel. Signed with the artist's monogram, lower right.  
*BARTHOLOMAEUS MATON* (1643-1684).  
Lent by the Newhouse Galleries.  
Genre painter, similar in his subjects to those of his teacher, Gerard Dou, 1613-1675, and Frans van Mieris, 1635-1681. Many of his works are in Sweden where he died.  
H. Schneider, "Oude Kunst" V, p. 224 (1920).



23. PORTRAIT OF A GENTLEMAN, 79½ x 57½.  
*PAULUS MOREELSE* (1571-1638).

Lent by the University of Notre Dame Art Gallery.

A painter of elegant portraits and student of Michael Mierevelt, 1567-1625, he was an architect and member of the City Council of his native Utrecht. C. H. de Jonge, "Paulus Moreelse" Assen 1938.





24. PORTRAIT OF A LADY 79½ x 57½.  
*PAULUS MOREELSE* (1571-1638).  
Lent by the University of Notre Dame Art Gallery.



25. PORTRAIT OF THE DUKE OF VALOIS, BURGUNDY, 1628 38 x 30. Monogrammed.

*PAULUS MOREELSE* (1571-1638).

Lent by Berry-Hill Galleries.

Details of the virginals in lower left corner are considered to be exceptional, as is the lace collar.



26. CHRIST DRIVING THE MONEY CHANGERS FROM THE TEMPLE, 43 x 50. Oil on panel.

Pieter Neefs the Elder (1578-1659) and Frans Francken III (1607-1667).  
Lent by the Schweitzer Gallery.

The collaboration of this painting represents Neefs' genius for painting the architecture of churches and cathedrals, and the ability of Francken who, like father, specialized in religious works and adding figures to the works of other artists.

H. Jantzen, "Das Niederländische Architekturbild" Leipzig 1910.



27. THE STREET MUSICIANS, 1665 27 x 22½.

*JACOB OCHTERVELT* (1635-1710).

Lent by the City Art Museum of St. Louis, gift of Mrs. Eugene A. Perry. Rotterdam genre painter who compares in his best works (such as this) with the works of Pieter de Hooch, 1629-c.1684, and Gabriel Metsu, 1629-1667.

W. R. Valentiner,, "J. Ochtervelt" *Art in America* XII, p. 269 (1924).

28. MARINE, c. 1640 18½ x 27.

*BONAVENTURA PEETERS* (1614-1652).

Lent by Mr. William Treul.

Flemish sea painter, often of Oriental ports, storms and shipwrecks, with rather theatrically arranged skies.

F. C. Willis, "Die Niederländische Marinemalerei" Leipzig.



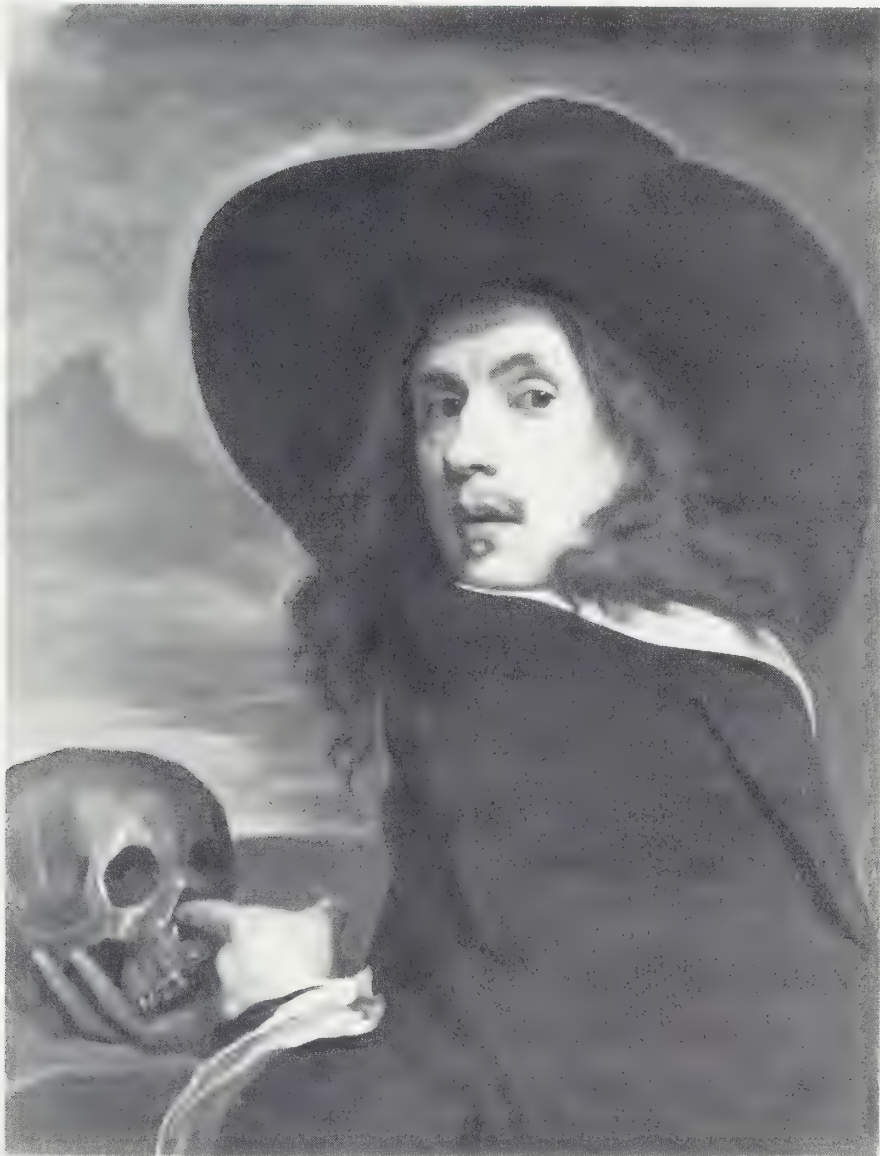
29. CHRISTUS, c. 1659 24½ x 19¼, oil on panel.  
*REMBRANDT HARMENSZ VAN RIJN* (1606-1669).  
Lent by Mr. and Mrs. Harry G. John.

One of the world's greatest painters; the master unsurpassed at depicting character and emotion; a teacher whose power engulfed all his students and has influenced Western art since his day.

Kurt Bauch, "Rembrandt", Berlin, 1966.

J. Rosenberg, "Rembrandt", London, 1964.

A. Bredius, "Rembrandt Gemaelde", (Phaidon) Vienna, 1935.



30. SELF PORTRAIT WITH SKULL, 31 x 24.

*MICHEL SWEERTS* (1624-1664).

Lent by Dr. and Mrs. Alfred Bader.

Important Dutch-Roman genre painter and portraitist whose works have become appreciated only in this century. A tempestuous personality, he joined a monastic order, travelled with it to the Middle-East, left the order and died in Goa, India.

W. Stechow, "Some Portraits by Michiel Sweerts", *Art Quarterly* XIV (1951)

"M. Sweerts en Tijdgenoten", Exhibition Catalogue, Rotterdam-Rome, 1958.



31. THE ANGEL LEADING SAINT PETER FROM PRISON, 19½ x 25.  
Oil on panel.  
*HENDRICK VAN STEENWIJCK, THE YOUNGER* (1580-1649) and  
*FRANS FRANCKEN II* (1581-1642). Signed lower left by both artists.  
Lent by Mr. William Treul.

Van Steenwijck was a Flemish architectural painter of churches, palaces and castles, often with biblical subjects. Francken II, is the best-known of a large artist family.  
H. Jantzen, "Das Niederländische Architekturbild" Leipzig, 1910.

32. LANDSCAPE WITH FIGURES, c. 1640/45 15 x 27¼.  
*REYER CLAES SUYCKER* (1590/94-1653/55).  
Lent by the Schweitzer Gallery.  
Little is known of this Haarlem landscape artist.





33. VILLAGE MUSICIANS,  $10\frac{1}{2} \times 12\frac{1}{4}$ , oil on panel. Monogrammed.  
*DAVID TENIERS II* (1610-1694).  
Lent by Mr. and Mrs. Paul A. Frederick; ex-collection Dr. Leo Fall, Vienna.  
An important, versatile Flemish painter whose large workshop turned out many tavern and alchemical interiors, landscapes, biblical paintings and particularly interesting interiors of art galleries.  
J. Smith, "Catalogue Raisonné", Vol. III.  
A. Rosenberg, "D. Teniers", Bielefeld 1895.
34. NORWEGIAN LUMBER LOADING STATION, c.1650  $12\frac{3}{4} \times 20\frac{1}{2}$ ,  
oil on panel. Signed lower center.  
*ABRAHAM VERLINDEN* (active 1627-1659).  
Lent by Dr. and Mrs. Alfred Bader.  
Rotterdam landscape painter; this appears to be his only known painting.  
A. Bredius, "Künstler-Inventare", Vol. 3, pp. 1608, 1625-33.





35. MARINE, 49½ x 43, signed lower right "LSV".  
*LIEVE VERSCHUIER* (c. 1630-1686).  
Lent by the Smith College Museum of Art.  
Able Rotterdam sea painter, follower of Aelbert Cuyp and Simon de Vlieger,  
whose student he was.





36. THE DOUBTING THOMAS, 1710 24¾ x 18¾. Oil on panel, signed and dated lower right.

*ADRIAEN VAN DER WERFF* (1659-1722).

Lent by Dr. and Mrs. Alfred Bader. Ex-collection of A. Brouwer, son-in-law of the artist, Bicker van Zwieten and the Hope Collection, Amsterdam, where it was particularly admired by Sir Joshua Reynolds, 1723-1792.

Active in Rotterdam, his ivory-like lifeless figures, usually theatrically lit, are closer to French classicism than to Dutch art.

Hofstede de Groot, "Catalogue of Dutch Painters", Vol. X.

E. Plietzsch, "Adriaen van der Werff", *The Art Quarterly*, XIV, 1951.

Sir Joshua Reynolds, "A Journey to Flanders and Holland." (In his description of the Gallery in Düsseldorf, Reynolds keenly compares van der Werff's works with Rembrandt's.)



37. **THE ALCHEMIST**, c.1650 21½ x 19½, oil on panel. Signed lower right.  
*THOMAS WYCK* (1616-1677).

Lent by Dr. and Mrs. Alfred Bader. Ex-collection L.L.D. Phillips.

Italianesque genre painter specializing in interiors with alchemists and philosophers and Roman street scenes.



38. STILL LIFE WITH CARPET, c.1660 28 x 38.  
*Anonymous 17th CENTURY FRANCO-FLEMISH*  
Lent by Dr. and Mrs. Alfred Bader.

## PRINTS

39. VIOLIN PLAYER IN A TAVERN, 1685, etching,  $10\frac{3}{8} \times 9\frac{1}{2}$ .  
*CORNELIS DUSART* (Haarlem, 1660-1704).  
Lent by the Elvehjem Art Center, University of Wisconsin,  
Oscar Rennebohm Foundation Collection.
40. PORTRAIT OF PETER BREUGHEL, etching,  $9\frac{1}{2} \times 6\frac{1}{8}$ .  
*ANTHONY VAN DYCK* (Antwerp, 1599-1641).
41. THE TWO DOGS, etching,  $6\frac{1}{8} \times 8\frac{1}{16}$ .  
*JAN FYT* (Antwerp, 1609-1661).
42. CERES SEARCHING FOR HER DAUGHTER, etching,  $11\frac{7}{16} \times 9\frac{1}{4}$ .  
*HENDRIK GOUDT* (Utrecht, 1585-1648).
43. HEAD OF AN OLD MAN, etching,  $5\frac{1}{16} \times 5\frac{1}{16}$ .  
*JAN LIEVENS* (Leyden, 1607-c.1672).
44. SAINT JEROME, etching,  $9\frac{3}{8} \times 8\frac{1}{4}$ .  
*JAN LIEVENS*.

45. HEYLIGENECKS POORT (AMSTERDAM), 1638, etching,  
 $6\frac{1}{8} \times 11\frac{7}{16}$ .  
*RENIER NOOMS*, called *ZEEMAN*, (Amsterdam c.1612-c.1673).
46. THE FISHERMAN, 1653, etching,  $4\frac{5}{16} \times 6\frac{5}{16}$ .  
*ADRIAN VAN OSTADE* (Haarlem, 1610-1684).
47. THE FIDDLER AND THE HURDY GURDY, 1647, etching,  
 $4\frac{3}{16} \times 3\frac{1}{2}$ .  
*ADRIAN VAN OSTADE*.
48. THE DANCE AT THE INN, 1652, etching,  $9\frac{9}{16} \times 12\frac{9}{16}$ .  
*ADRIAN VAN OSTADE*.
49. VIEW OF A PRAIRIE, etching,  $7\frac{1}{8} \times 7\frac{7}{8}$ .  
*PAULUS POTTER* (Amsterdam, 1625-1654).
50. SELF PORTRAIT, BAREHEADED AND OPENMOUTHED, 1630,  
 etching,  $2\frac{7}{8} \times 2\frac{3}{8}$ .  
*REMBRANDT VAN RIJN*.
51. STUDIES OF SASKIA, 1636, etching, 6 x 5.  
*REMBRANDT VAN RIJN*.
52. THE FLIGHT INTO EGYPT, 1651, etching,  $5 \times 4\frac{5}{16}$ .  
*REMBRANDT VAN RIJN*.
53. COTTAGE AND FARM BUILDINGS WITH A MAN SKETCHING,  
 1645, etching,  $5\frac{1}{8} \times 7\frac{7}{8}$ .  
*REMBRANDT VAN RIJN*.  
 Numbers 40 through 53 lent by the Minneapolis Institute of Arts.
54. HEAD OF MAN IN FUR HAT, CRYING OUT, 1630, etching,  
 $1\frac{1}{4} \times 1\frac{1}{16}$ .  
*REMBRANDT VAN RIJN*.  
 Lent by Mr. and Mrs. Harry K. Spoo.
55. DESCENT FROM THE CROSS, 1633, etching,  $20\frac{3}{4} \times 16$ .  
*REMBRANDT VAN RIJN*.  
 Lent by the Elvehjem Art Center, University of Wisconsin, Madison,  
 gift of John C. Hawley.
56. CHRIST PREACHING, c. 1652, etching with dry point,  $6\frac{1}{8} \times 8\frac{3}{16}$ .  
*REMBRANDT VAN RIJN*.  
 Lent by the Elvehjem Art Center, University of Wisconsin, Madison,  
 gift of John C. Hawley.
57. THE WINDMILL, 1641, etching,  $5\frac{3}{4} \times 8\frac{1}{4}$ .  
*REMBRANDT VAN RIJN*.  
 Lent by the Milwaukee Art Center.
58. THE LITTLE BRIDGE, etching,  $7\frac{3}{4} \times 11$ .  
*JACOB VAN RUISDAEL* (Haarlem, 1629-1682).  
 Lent by the Minneapolis Institute of Arts.
59. PORTRAIT OF GELLIUS DE BOUMA (MINISTER AT ZUTPHEN).  
 1656, engraving,  $16 \times 11\frac{1}{2}$ .  
*CORNELIS VISSHER* (Amsterdam, c. 1620-c. 1670).  
 Lent by the Elvehjem Art Center, University of Wisconsin, Madison,  
 gift of John C. Hawley.



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