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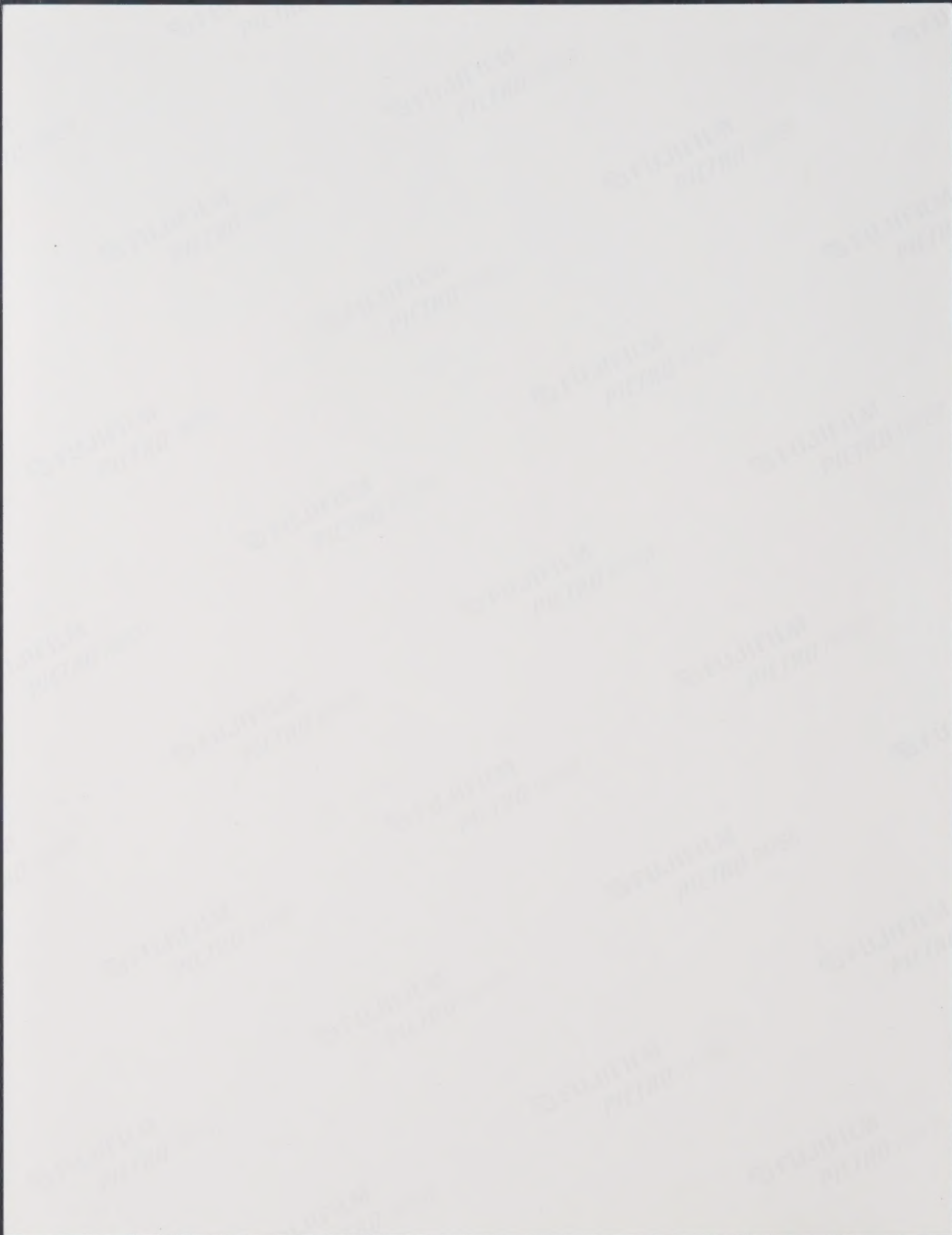




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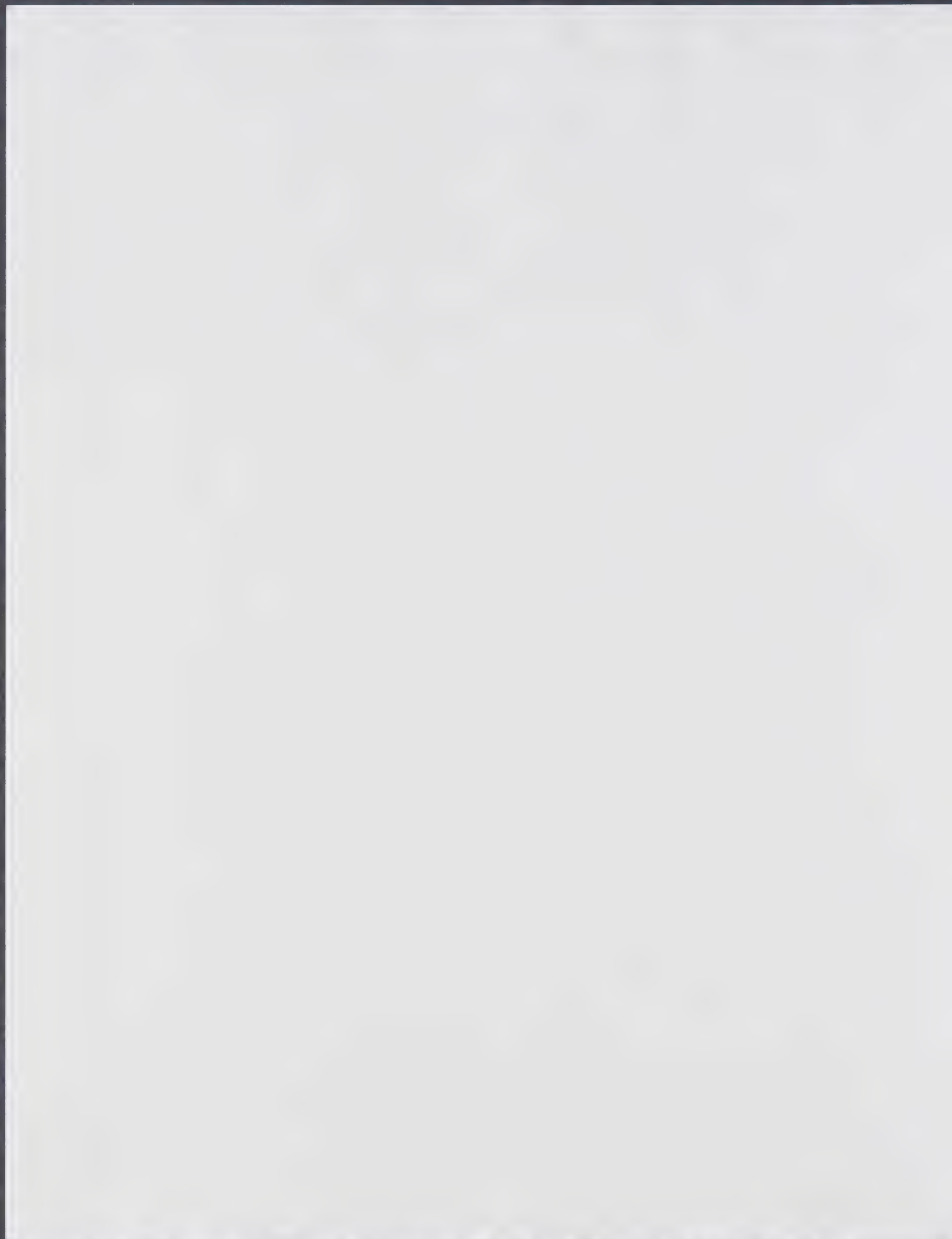
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David Bailly

Leiden 1584 - 1657 Leiden

A Vanitas Still-Life with a Violin, a Skull, a Celestial Globe, an Hourglass, a Shell, a Book, an Incense Ball and other Objects on a Table

oil on panel, 37,8 x 48,9 cm (14 7/8 x 19 1/4 inches)

Provenance

Ernst Schwartz, c. 1920

Sale, Berlin, Wertheim, 11 December 1930, lot 48, ill.

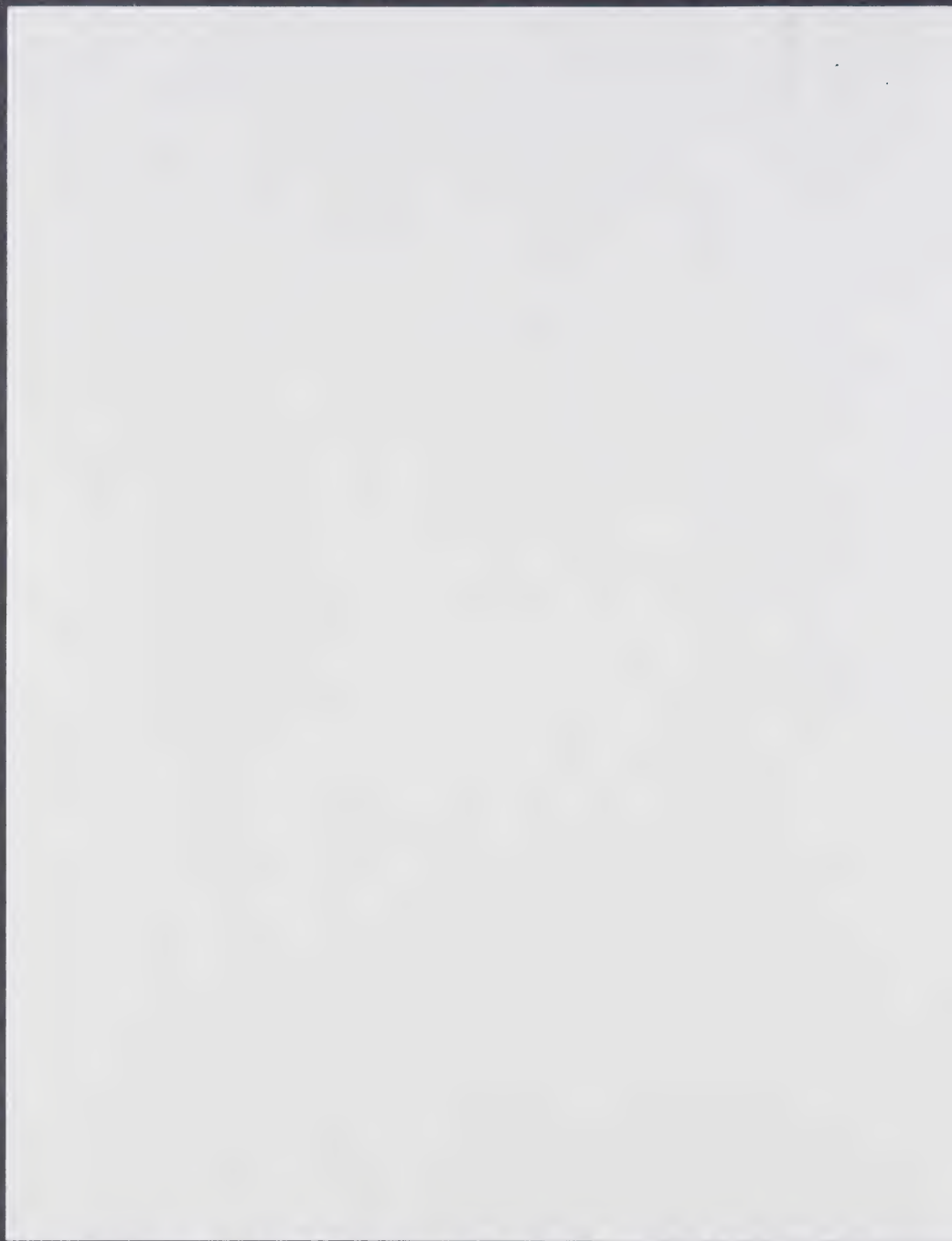
Private collection, United States

LiteratureK. Boström, in *Kunsthistorisk Tidskrift*, 1949, 4, ill. 2J. Bruyn, in *Oud Holland*, 1951, 66, pp. 219/20N. Popper-Voskuil, in *Pantheon*, 1973, XXXI, p. 59, ill. 2

David Bailly's father, Pieter Bailly, was a calligrapher and fencing-master who emigrated to Leiden from Flanders. Houbraken described the young David's visit to Jacques de Gheyn's studio: "Happening to be in Jacques de Gheyn's shop, he was taken with the desire to learn how to wield the graver; he practiced for a year and made good progress." It is in Bailly's fine drawings, mostly portraits, that de Gheyn's influence is the most evident. Bailly then decided to study painting with Adriaen Verburch, a physician by trade. Around 1601 Bailly moved to Amsterdam, where he completed his training with the portraitist Cornelis van der Voort. Travels to Venice and Rome by way of Germany and Austria lasted from 1608 to 1610. On his way home he worked for the duke of Braunschweig and the counts of Stirum Lippe, Schaumburg and Oldenburg. Around 1613 he was back in Leiden, where he helped set up the local branch of the Guild of St. Luke. He was the uncle and teacher of the still-life painters Herman and Pieter Steenwijck.

The attribution of the present painting is based on parallels with the artist's most celebrated work, *Self-Portrait with an Allegorical Still-life* (signed and dated 1651, oil on panel, 89,5 x 122 cm), in the Stedelijk Museum de Lakenhal, Leiden. This complex painting, which contains the figure of a painter as well as an abundance of objects, is known as a vanitas. Several of the type of objects seen on the table were depicted in seventeenth-century art as reminders of the transience of life, and thus found in so-called vanitas still-lives. These may include a skull, an extinguished

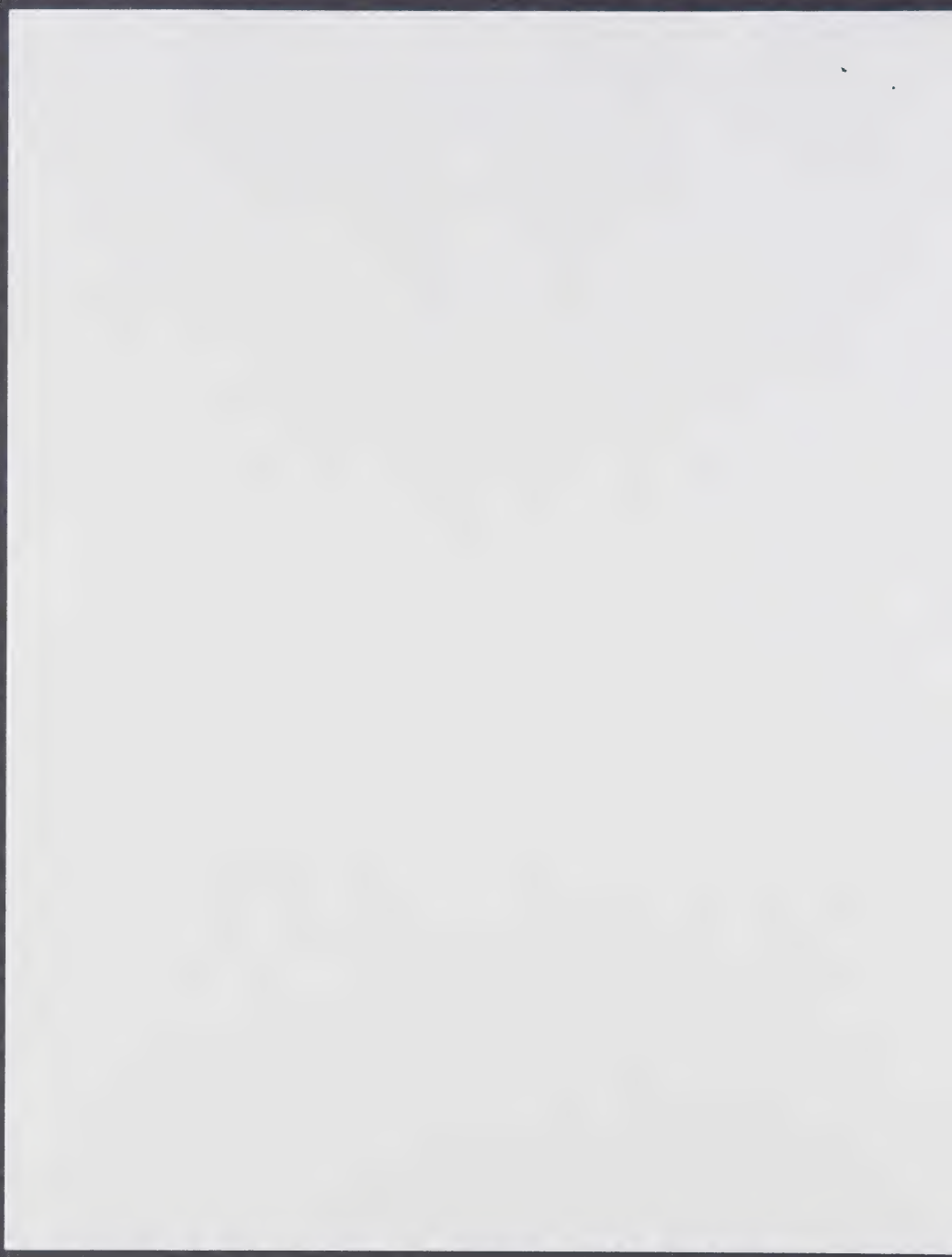
Alfred
 these three
 experts published
 the picture. The very
 tough Jans Bruyn even
 accepted it &
 Yours,
 P. B.



candle with a trail of smoke, an incense ball, an hourglass and books. While the precise meaning of our painting remains unclear, many of the same objects are present. Both paintings also contain an array of luxury items, which may be interpreted to represent the emptiness of worldly treasures. In our painting we see a sculpture of a child's head, musical instruments, an exotic shell, a coin and a rose, which appears in an almost identical position in the painting in the Stedelijk Museum de Lakenhal, Leiden.

Some scholars have claimed that Bailly invented the vanitas still-life, however, it is more likely that he was exposed to the vanitas motif through his teacher, Jacques de Gheyn. De Gheyn, who in turn had been a pupil of Hendrick Goltzius in Haarlem. Both painters employed vanitas symbolism in the form of allegory. In his *history of art*, first published in 1604, Karel van Mander mentions that de Gheyn had painted a "dodskopf" (skull).

A connection between our painting and a drawing by Bailly is also worthy of mention. The *Album Amicoris Cornelis de Montigny de Clarges* in the Koninklijke Bibliotheek (The Hague) contains drawings and watercolors by numerous Dutch artists including Bailly. His drawing for the album, a small vanitas still-life, is inscribed 'ter liefden en t' sijnen versoecken van mijnen groten vriendt Joncheer Cornelis D'clarges heb ick t' sijner ghedachtenische dit alhier ghestelt den 16. Guilij A° 1624. In Leiden. V.E.D. David Baiillij' (To please my good friend Jonkheer Cornelis de Clarges and at his request, I have produced this in memory of him). The composition shows a simple arrangement of four objects: a scroll of paper on which is written QUIS EV ADET, an hourglass, a skull and a smoldering pipe. This appears to be the first solid proof that Bailly produced a still-life with a vanitas motif as early as 1624, and it may be possible to see this small vanitas in pen and ink as the starting point of his later treatment of the subject in oil. These same four objects are also found in the painting in the Stedelijk Museum de Lakenhal, Leiden in which they are part of a larger composition. The pipe and hourglass are also present in our still-life.



KONSTHISTORISK TIDSKRIFT

Revy för konst och konsthistorisk forskning

Årgång XVIII

Februari 1950

Häfte 4

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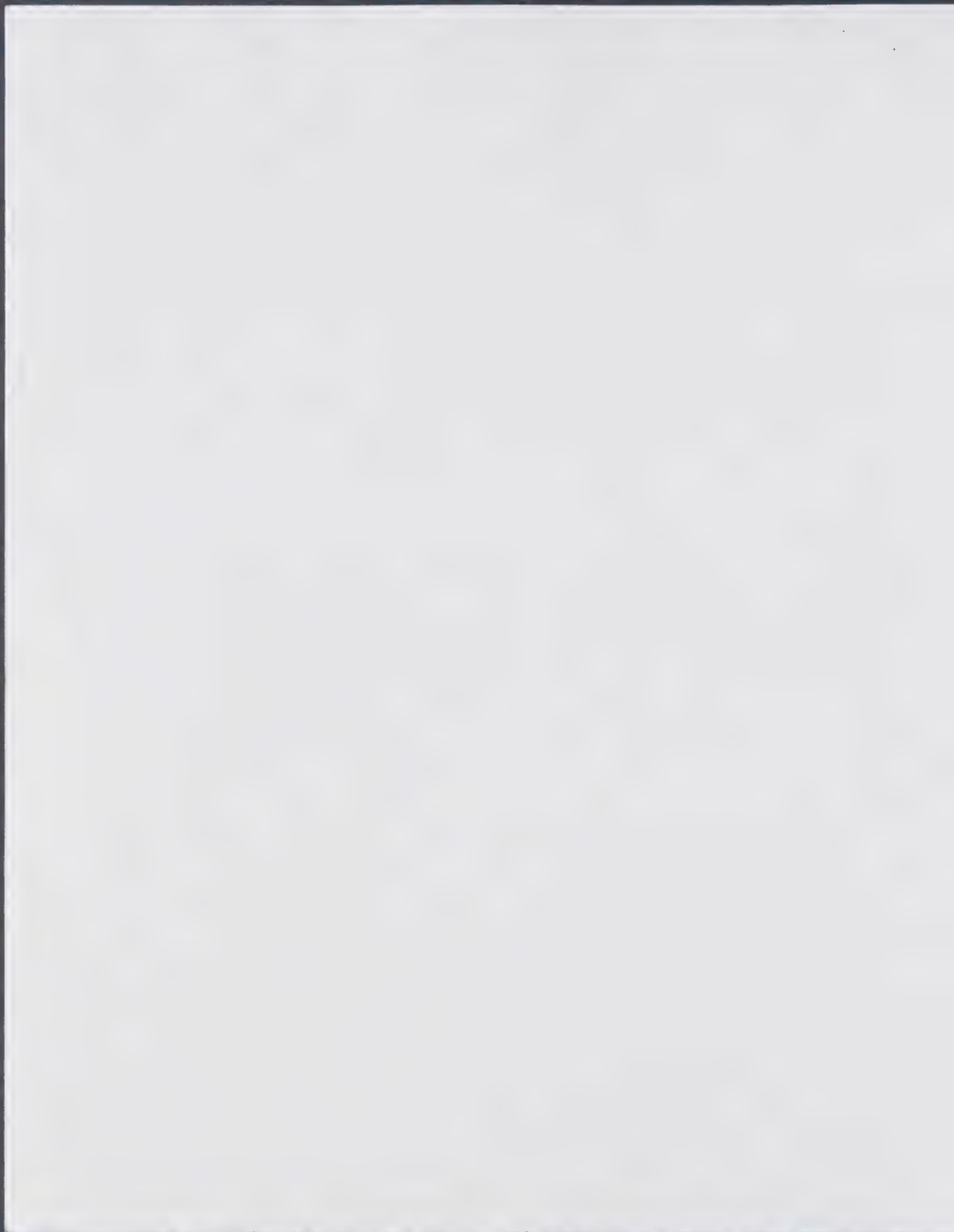
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David Baillys stilleben

Av Kjell Boström

Den symboliska stillebenkonsten i Leiden under 1600-talets förra hälft är en fängslande företeelse, inte bara som slutet fenomen utan också på längre sikt. I Leiden verkar ju den unge Rembrandt; hans forskande och grubblande lärde och helgon vid bokhögars vittna om starkt frändskap med symboltänkar och grupperingar inom stillebenkonsten. Det symboliska stillebenet i Leiden utformas främst genom David Bailly, efter vad man kan sluta av uppgifter i samtida dokument samt av konstnärens tidiga levnadsdata 1584—1657¹. Bailly var nämligen under några år omkring 1630 lärare till sina systersöner Harmen och Pieter van Steenwyck, kända som målare av vanitas-stilleben, d. v. s. stilleben, som uttrycka förgångelsätankar². Under Baillys porträtt i de Bies "Gulden cabinet" läser man också: "Il est un fort bon peintre en pourtraits, et en vie coye", d. v. s. en mycket god målare av porträtt och stilleben³.

Därför måste man först och främst sammanföra Baillys stillebenproduktion, innan man kan gå vidare till en undersökning av förutsättningarna för Leidens vanitas-konst. Men endast ett mycket litet antal av Baillys stilleben ha i modern tid varit tillgängliga för forskning. Sedan ha de försvunnit.

¹ Baillys data äro följande: född i Leiden 1584, i lära hos sin fader, hos Jacques de Gheyn och A. Verburgh, därefter till Amsterdam i lära hos Cornelis van der Voort, 1607 åter till Leiden, 1608—1613 en resa till Italien med långa uppehåll i Tyskland på dit- och återresan. Därefter i Leiden till sin död, förmodligen 1657. Se i övrigt Thieme-Becker in verbo Bailly. — ² A. Bredius, De schilders Pieter en Harmen van Steenwyck, Oud-Holland VIII, 1890, s. 143—145. — ³ "David Bailly pinxit. Coenr. Waumans sculp. Io Meyssens exc." Cornelis de Bie, Het gulden cabinet vande edele vry schilder-

Kring ett av dessa arbeten — ett stilleben med figur i samling A. Dumont i Cambrai (norra Frankrike) — uppstod emellertid under senare delen av 1800-talet en hel litteratur. Det publicerades först i Gazette des Beaux-Arts år 1860 av Paul Mantz⁴. Han beskriver noggrant föremålen i stillebenet, men analyserar inte utförandet annat än beträffande figuren. Han tillägger dock, att detaljerna äro överbetonade på helhetens bekostnad. Charles Blanc, antagligen inspirerad av Mantz, införlivar Bailly med ett appendix till holländska skolan i Histoire des Peintres 1863⁵. Texten avslöjar att han inte känner till tavlan genom självsyn, men han avbildar i stället för första gången målningen genom en gravyr. Denna bild återkom i Gazette des Beaux-Arts, då tavlan exponerades på utställningen av religiös konst i Lille 1874⁶. Alfred Darcel beskriver den i sin rapport såsom "très habilement traité, mais avec quelque sécheresse et sans grand souci d'un effet d'ensemble".

Under de sista decennierna ha stilleben på ett helt annat sätt än tidigare blivit föremål för intensiva forskningar. Men Baillys stilleben i Cambrai har inte kunnat återfinnas. Den dåliga gravyren har varit en osäker

const, Antwerpen 1661, sid. 271. — ⁴ Paul Mantz, Collections d'amateurs. I. Le cabinet de M. A. Dumont, à Cambrai, Gazette des Beaux-Arts VIII, 1860, 303 ff. — ⁵ Charles Blanc, Histoire des peintres de toutes les écoles. Ecole hollandaise. Tome deuxième, Paris 1863, Appendice, s. 3 f. — ⁶ Alfred Darcel, Exposition de Lille, Gazette des Beaux-Arts, 2me période, X, 1874, s. 481 ff. ("Une fête motivée par le couronnement d'une statue de Notre-Dame-de-la-Trelle, image en grande vénération dans la ville de Lille, a eu pour corollaire une exposition d'objets d'art religieux.")

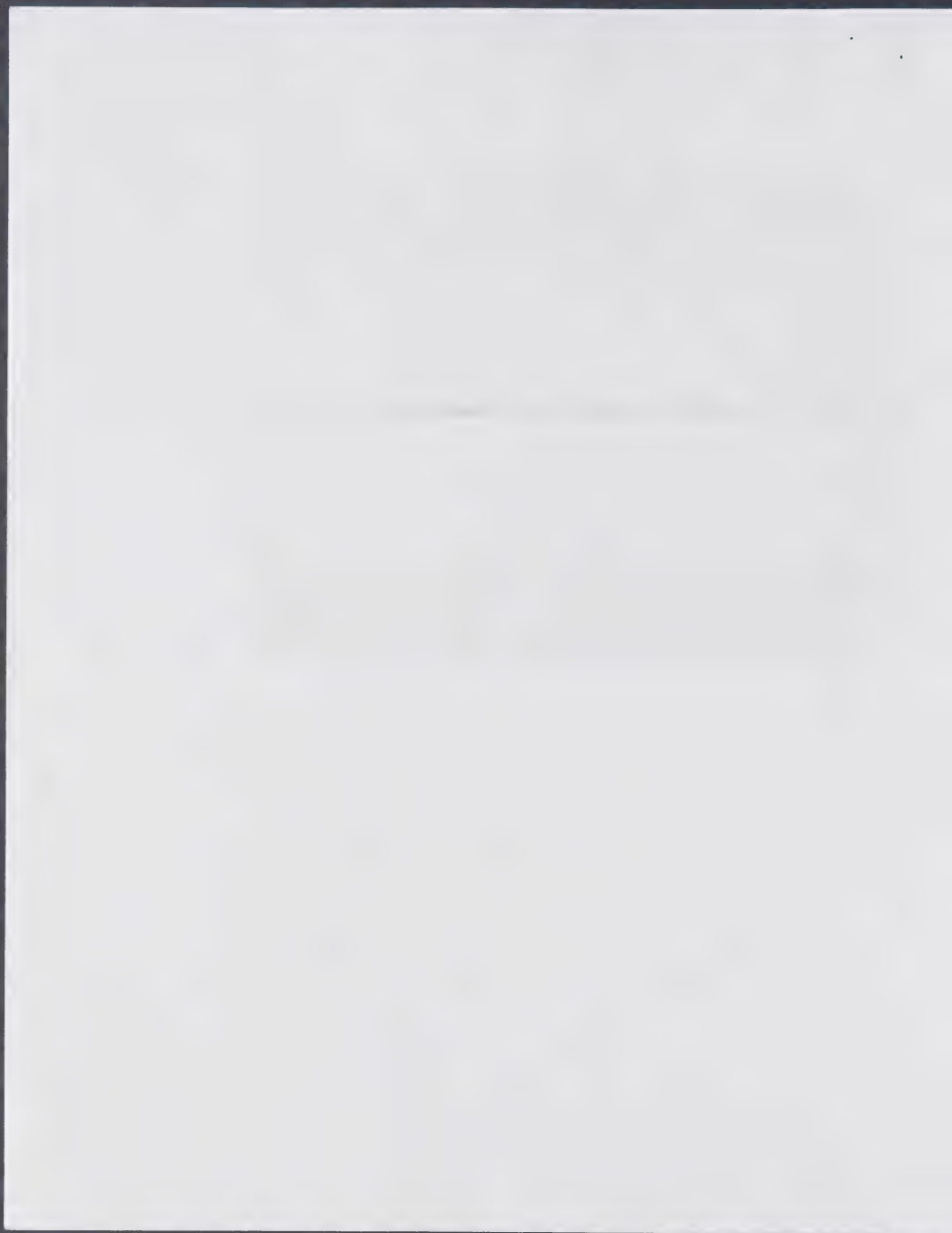




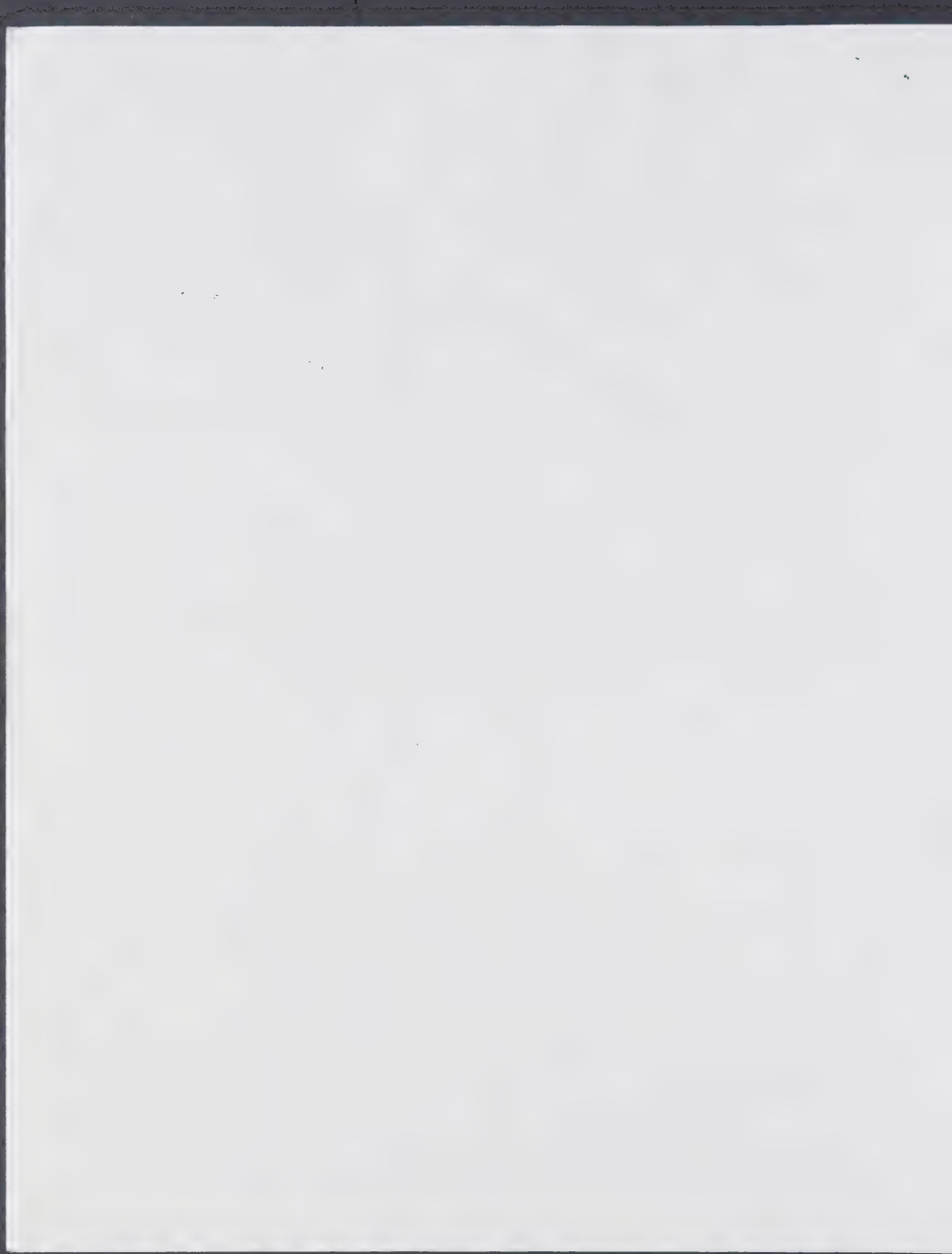
Fig. 2. David Bailly: Stilleben ("vanitas"). Trä, 38×50 cm.
Auktion Bechstein, Berlin 1930.

avgränsade från varandra, så att det röda lyser fram mellan färgkropparna. Röda toner lysa också på den gulbruna skallen och i skuggan av det blå glaslet. Blåsvart och blågrått äro de huvudtoner, mot vilka den rika ensemblen på bordet spelar. Mannen bär blåsvart dräkt, bordsduken är blå, draperiet blågrått, fonden grå. Föremålen skildras med huvudvikt vid deras materie- och färgkvalitet; det är silver- och guldmynt, ljusstake av mässing, silverdosa med spegel, silverstatyett med skulpterad putto. Skillnaden i materialets tyngd och täthet framgår tydligt av den elffenbensgule Sebastian mot barnhuvudet av blågrå sten. Kvinnohuvudet i fonden — knappast skönjbart på vårt foto — är utfört

på muren i grått i grått; framför detta en teckning av en äldre man, likaså i grisaille. De små porträtten på bordet äro spirituellt utförda med hjälp av genomskimrande röda toner i hår och skuggpartier. — Mansfiguren når i intensitet inte upp till stillebenet. Karnä-



Fig. 1 a & Fig. 2 a. Detaljer ur Fig. 1 & Fig. 2.





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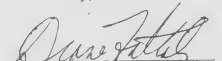
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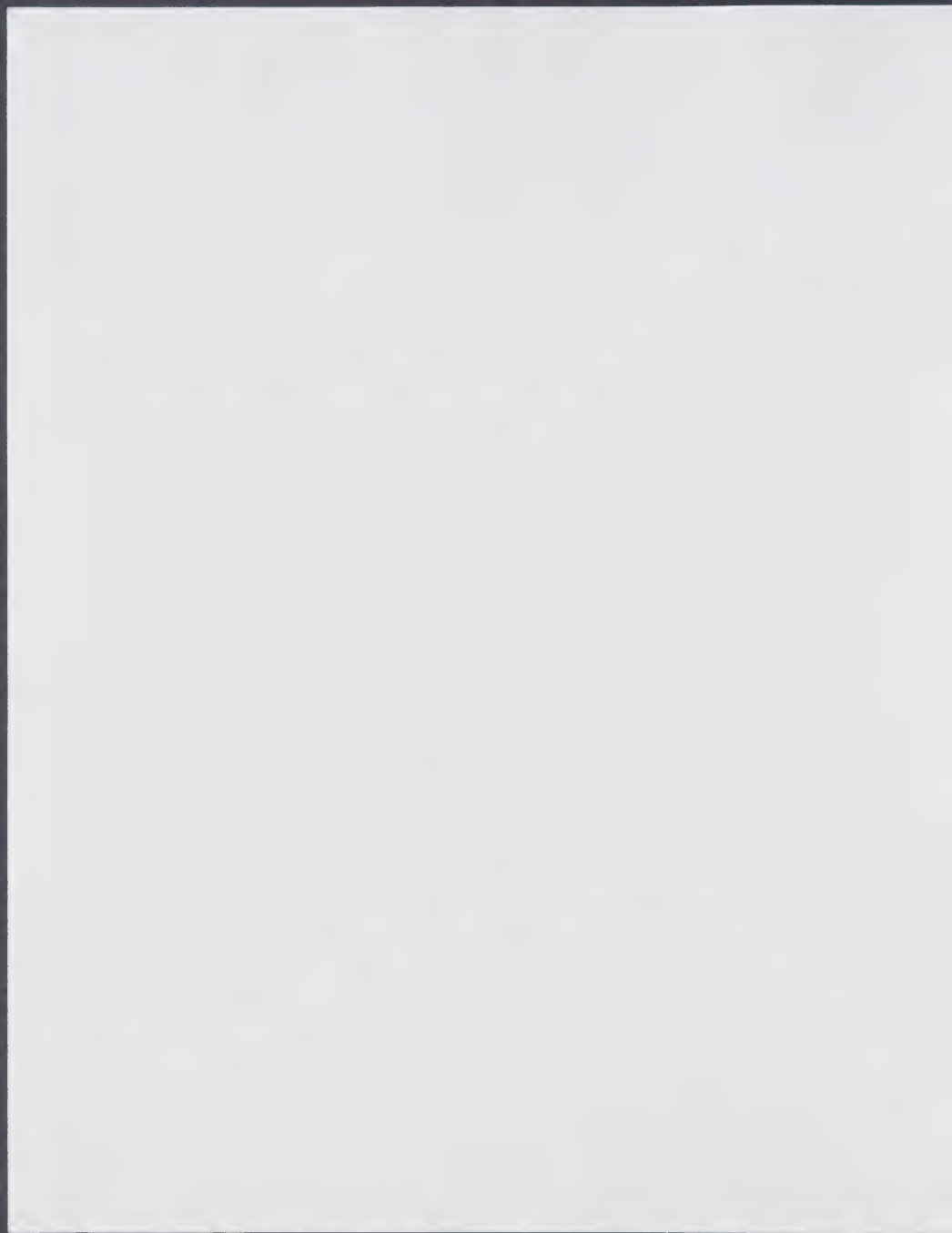
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For your purchase of the following painting:

DAVID BAILLY (Leiden 1584 – 1657 Leiden)

*A Vanitas Still Life with a Violin, a Skull, a Celestial Globe,
an Hourglass, a Shell, a Book, Incense Ball and other Objects
on a Table*

oil on panel
14 7/8 x 19 1/4 inches (37.8 x 48.9 cm.)

Provenance:

Carl Bechstein, Berlin, and sale, Wertheim, Berlin, 7/11 December 1930, nop. 48
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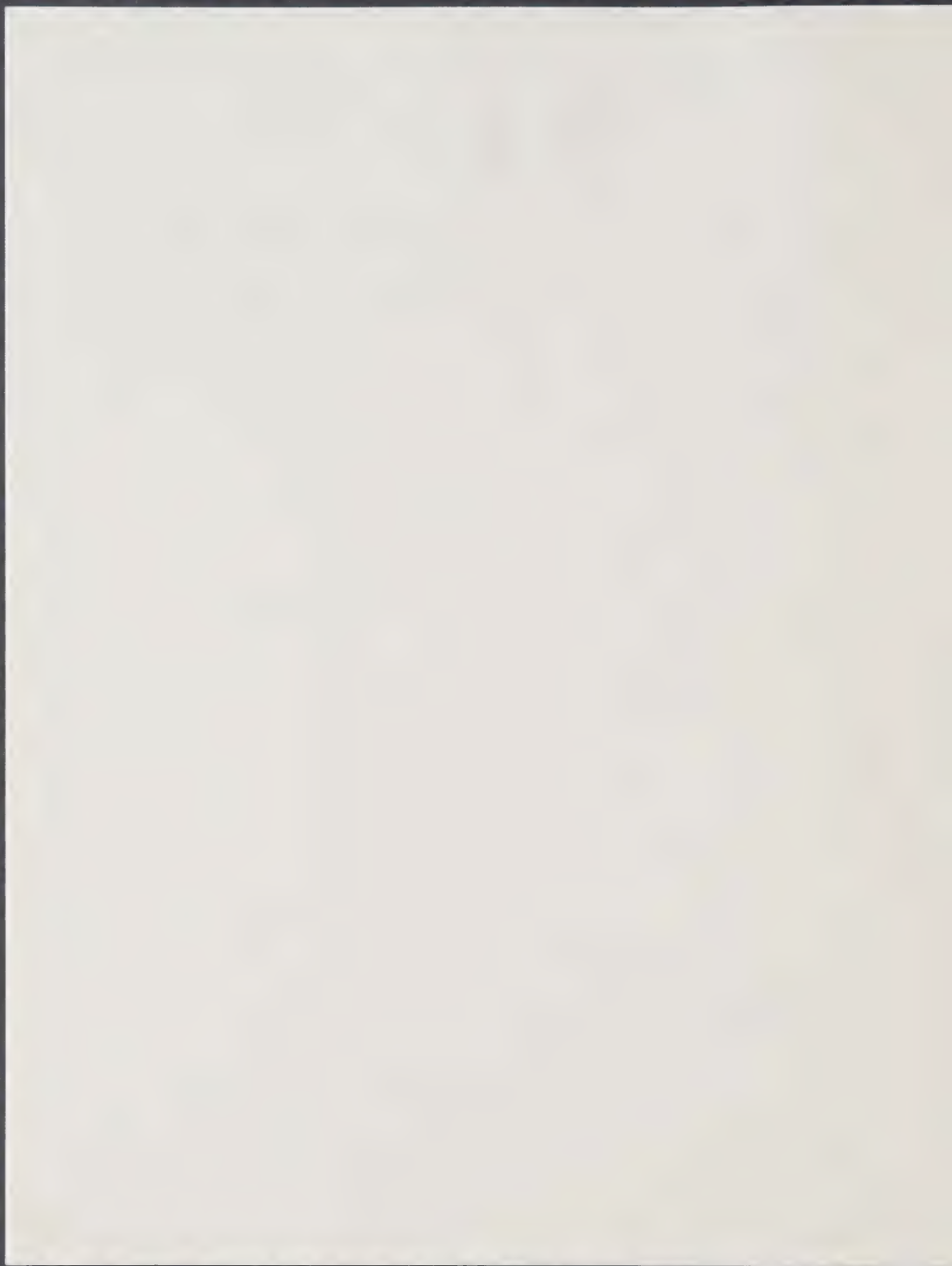
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Pieter Potter

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PIETER SIMONZ POTTER

STILLEBEN



dunkler Himmel mit braunen Wolken, vom Mondschein erhellt.

Gutachten Hofstede de Groot und Max J. Friedländer.

Holz. Höhe 85 cm, Breite 69 cm.

AERT VAN DER NEER, Nachfolger des

*43 *Schneelandschaft.*

In der Bildmitte ein Haus, davor Damm mit Brücke, belebt von Bauern, teilweise mit Schlittschuhen. Im Hintergrund Stadtansicht. Stahlgrauer, dunkler Himmel.

Holz. Höhe 25 cm, Breite 34 cm.

PIETER SYMONSZ POTTER

(Enkhuizen, Amsterdam 1597—1652)

*48 *Stilleben.*

Vor einer grauen Steinwand ein brauner Tisch, darauf ein Globus, eine Violine, ein Totenschädel, eine Kinderbüste, Bücher und verschiedene andere Gegenstände in grauen und braunen Tönen.

Gezichten Hofstede de Groot.

Holz. Höhe 38 cm, Breite 49 cm.

Abbildung Tafel XX.

Dieses Bild stammt aus der Sammlung Bechstein die bei Wertheim, Berlin, Bellevuestr. 7 am 11. Dezember 1930 versteigert wurde.

Pieter Potter ist der Vater des berühmten Paul Potter (1625 - 1654).

Sein Geburtsjahr ist nicht genau bekannt. In Nagler's Lexikon wird 1587 und in Thieme Becker's Lexikon das Jahr 1597 angegeben, wobei aber bemerkt ist, dass er vielleicht erst 1600 geboren ist. Er starb 1652 in Amsterdam. Er malte Genre-Szenen, Landschaften und Stilleben, auch einige biblische Stoffe.

Nach vielen seiner Bilder sind Kupferstiche angefertigt worden.

In dem beiliegenden Gutachten vom Juli 1920 ueber dieses Gemaelde sagt Hofstede de Groot folgendes:

"The undersigned has carefully examined a picture, painted on wood, high 15, wide 19 $\frac{1}{2}$ inches, (38x49 cm), representing a still life on a table, composed of a globus, a violine, a skull, a rose, a pipe, an hour glass, a shell, a bust, books, papers and other objects. The undersigned considers this picture to be an authentic and characteristic work by Pieter Potter.

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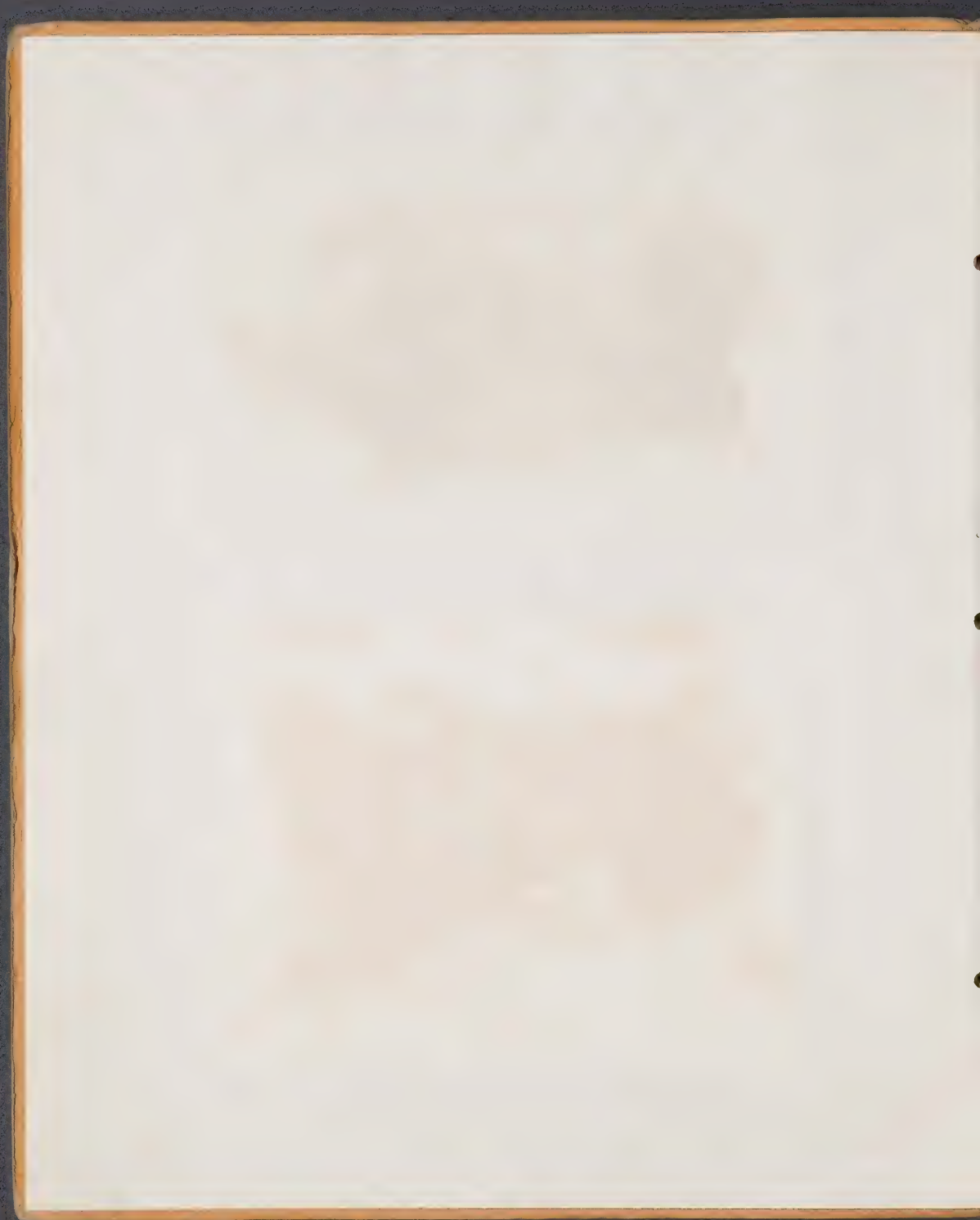
The undersigned has carefully examined
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wide $19\frac{1}{4}$ inches, (38 x 49 cm.), representing
a still life on a table, composed of a globe,
a violin, a skull, a rose, a pipe, an hour
glass, a shell, a bust, books, papers & other
objects. The undersigned considers this picture
to be an authentic & characteristic work by
Peter Dothter. Corn. Hofstede de Groot

Opdrachten
Hofstede de Groot
dated July 1920.

ERNST SCHWARZ
Dr. jur. et phil.

Hilffelen
Pieter Cappel.





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Berliner Meister des XIX. Jahrhunderts

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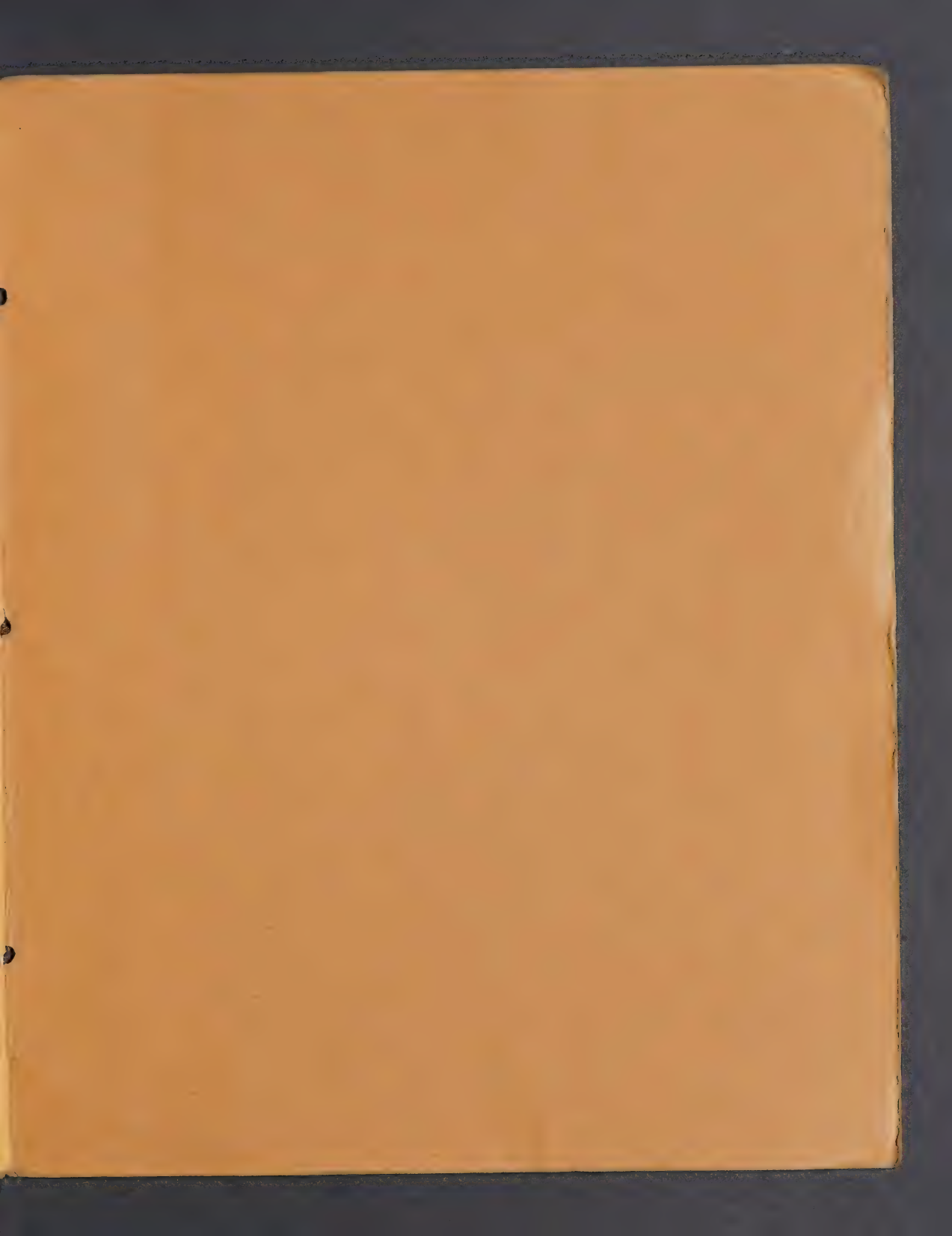
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Der zweite Teil des Kataloges umfaßt eine der bekanntesten Sammlungen Berliner Malerei des 19. Jahrhunderts, die vor einem Jahre auf der großen Ausstellung im Verein Berliner Künstler, auch von dem Besitzer der zur Versteigerung gelangenden Sammlung mit einer großen Zahl von Hauptwerken beschenkt, den ihr gebührenden Rang im künstlerischen Bewußtsein unserer Zeit zurückerobert hatte. Zu den Perlen dieser die Marksteine einer hundertjährigen Entwicklung veranschaulichenden Sammlung dürfen vor allem die Werke von Weitsch, Krüger, Hosemann, Steffek, Hoehn, Hoguet, Bleibtreu, Hallatz und Elsholtz gerechnet werden, denen aus anderem Besitz das ausgezeichnete Bildnis Friedrich Wilhelms IV. von Franz Krüger, ein persönliches Geschenk dieses Königs an das Berliner Polizeipräsidium, angeschlossen wurde.

Werner R. Deusch.



















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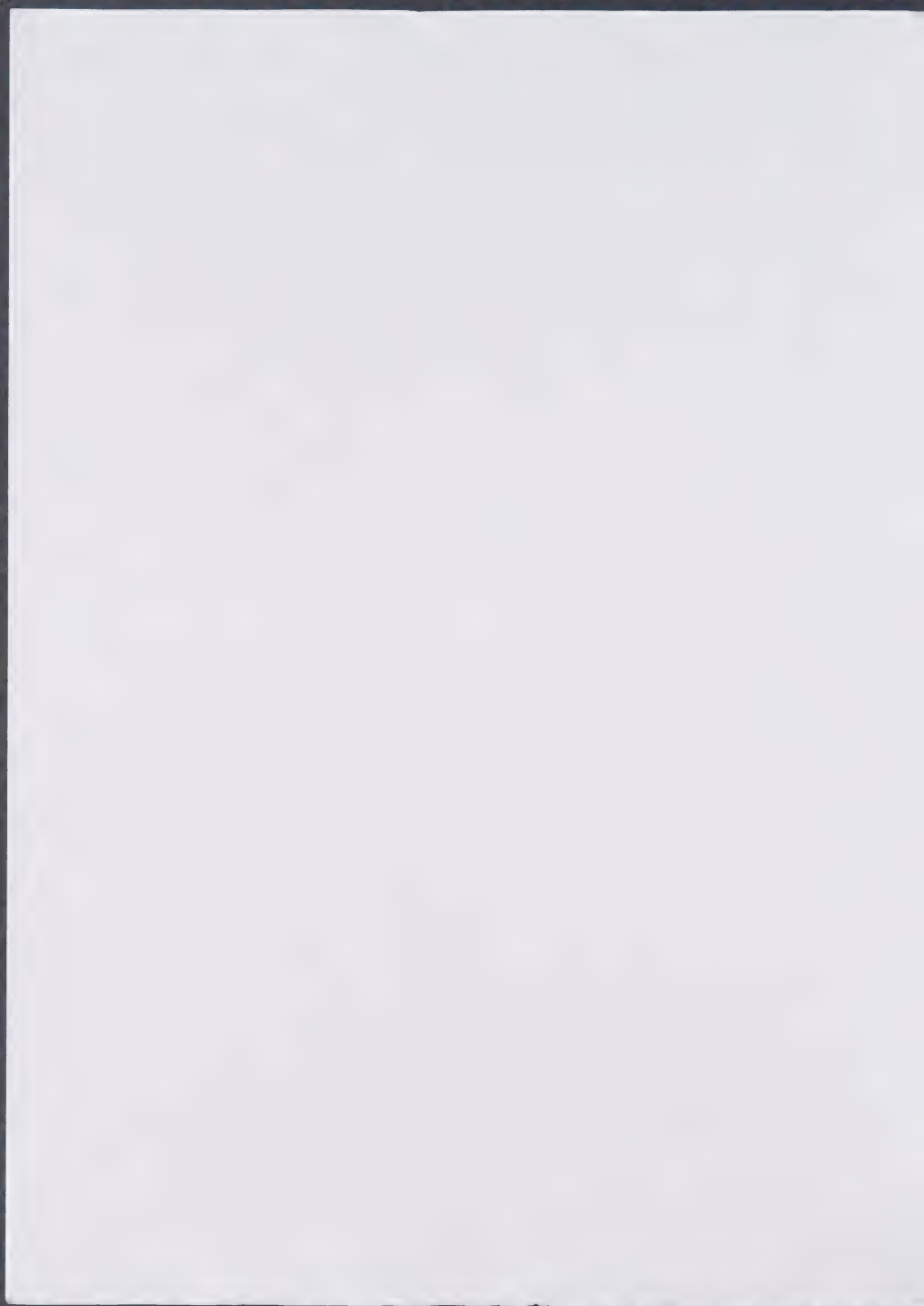
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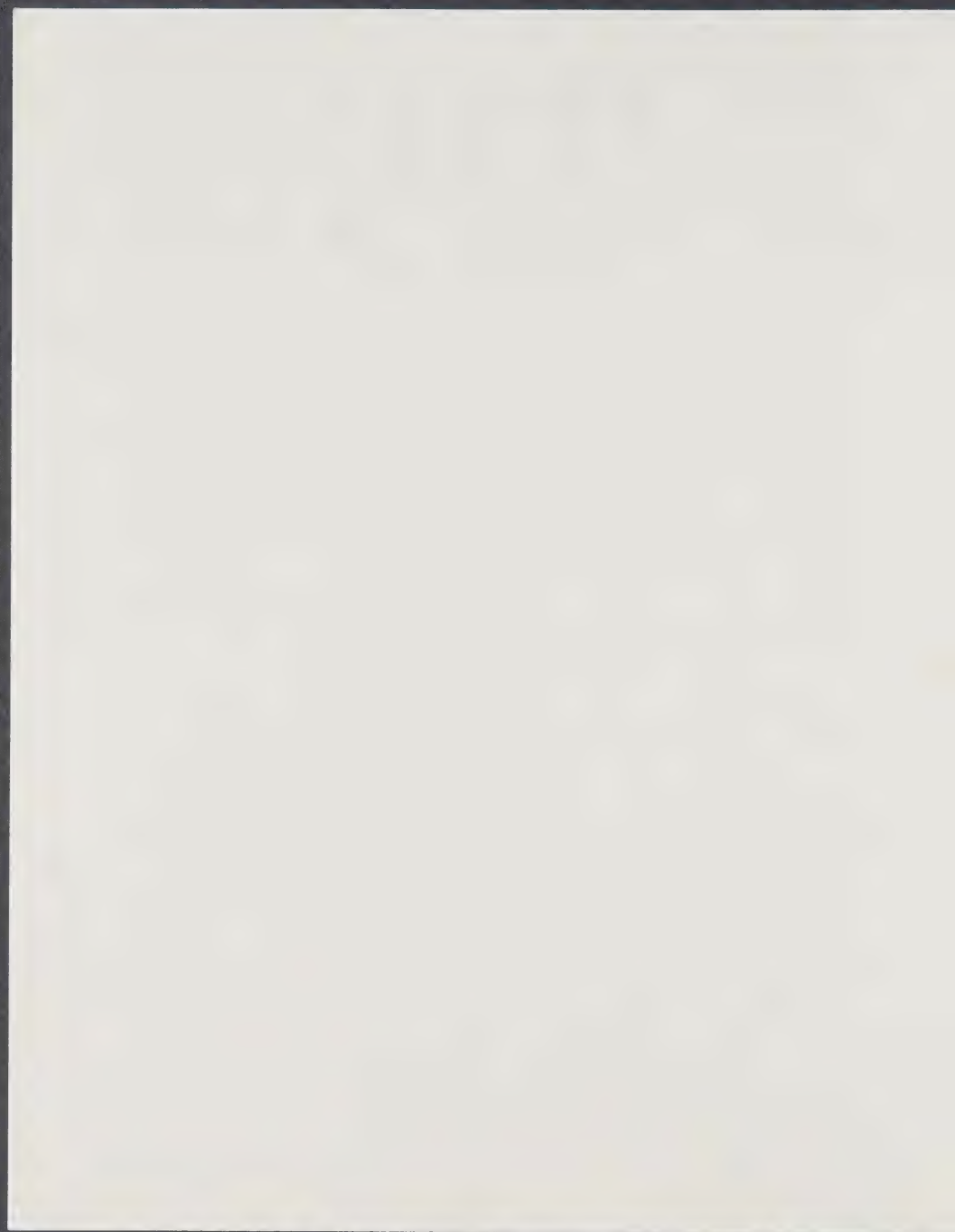
Dear Albred,

Here's the image of the beautiful little still-life by David Bailly, currently hanging in my livingroom. You can see from the enclosed material that many of the elements in my painting were repeated in the artist's masterpiece in Leiden (1651).

After looking through the comparative material, I must reconsider my tentative attribution of the vanitas in the Polish show to David Bailly. It's simply not good enough.

I found in my file that I had offered this picture two years ago for \$275,000^{*}, which is perhaps why I did not sell it. Still, Haboldt sold an inferior example by the artist for \$200,000 seven years ago (see

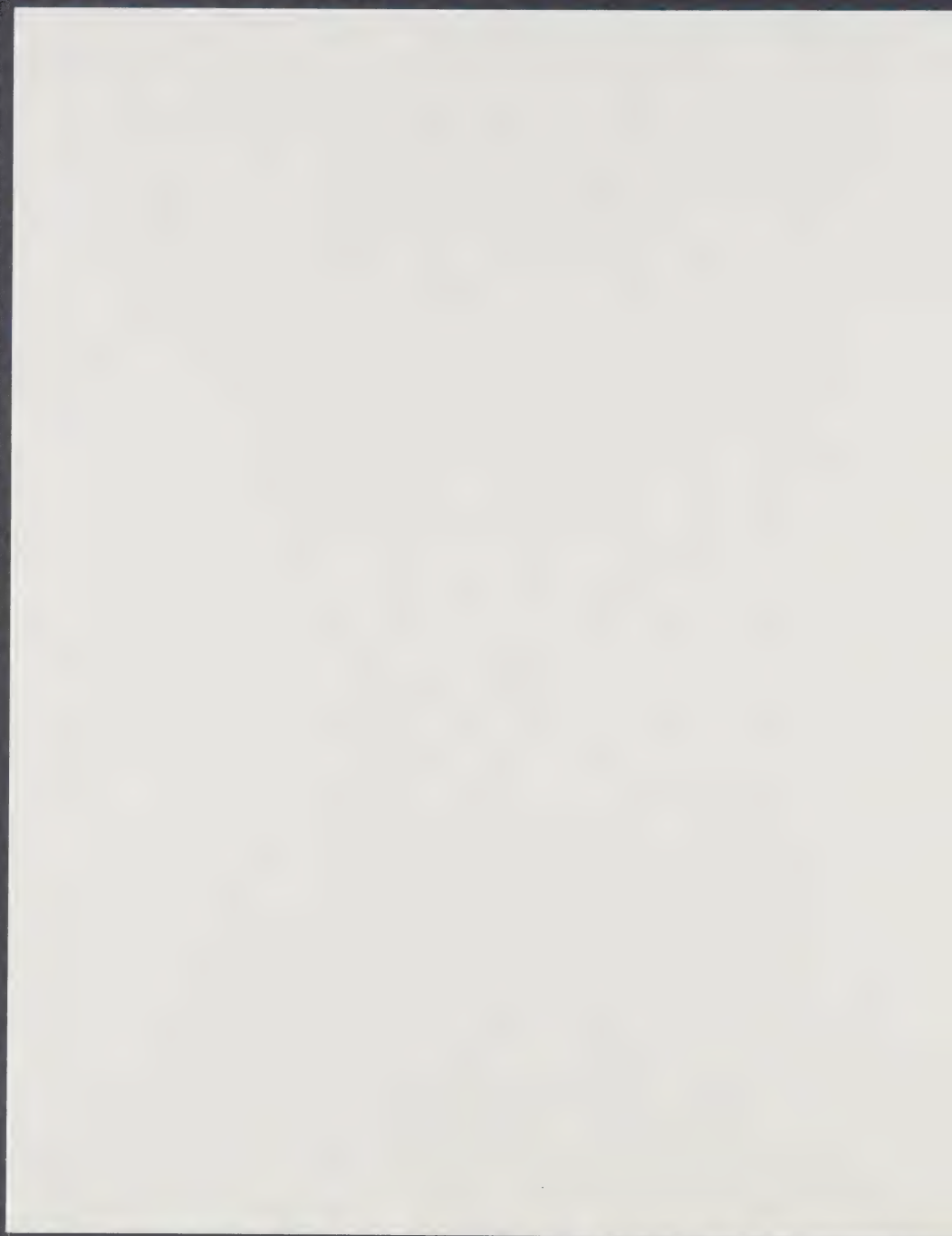
* [not \$175 as I told you]



Enclosed xerox). He bought this picture at auction for \$115,000 in 1993 (encl.).

About two years ago, before my troubles with Haboldt and before Rachel left the gallery, I bought them both out of this painting because I loved it. I still love it, but I could use the money. Also, I like the idea that you would buy it from me after I extracted some two partners, both of whom you are not fond of.

The other packet has a photo of the Roestrotten that you admired in the gallery two years ago. After refusing Haboldt's offer of \$200,000 and Danny Katz's for \$220,000, I decided to take it home. However, Peter Sutton asked to borrow it for his show of local collectors in Breenwich. I've decided that, being I could use the money now, the picture will not return to my home but will be back on the market when the show closes in early

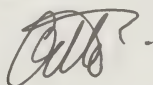


January.

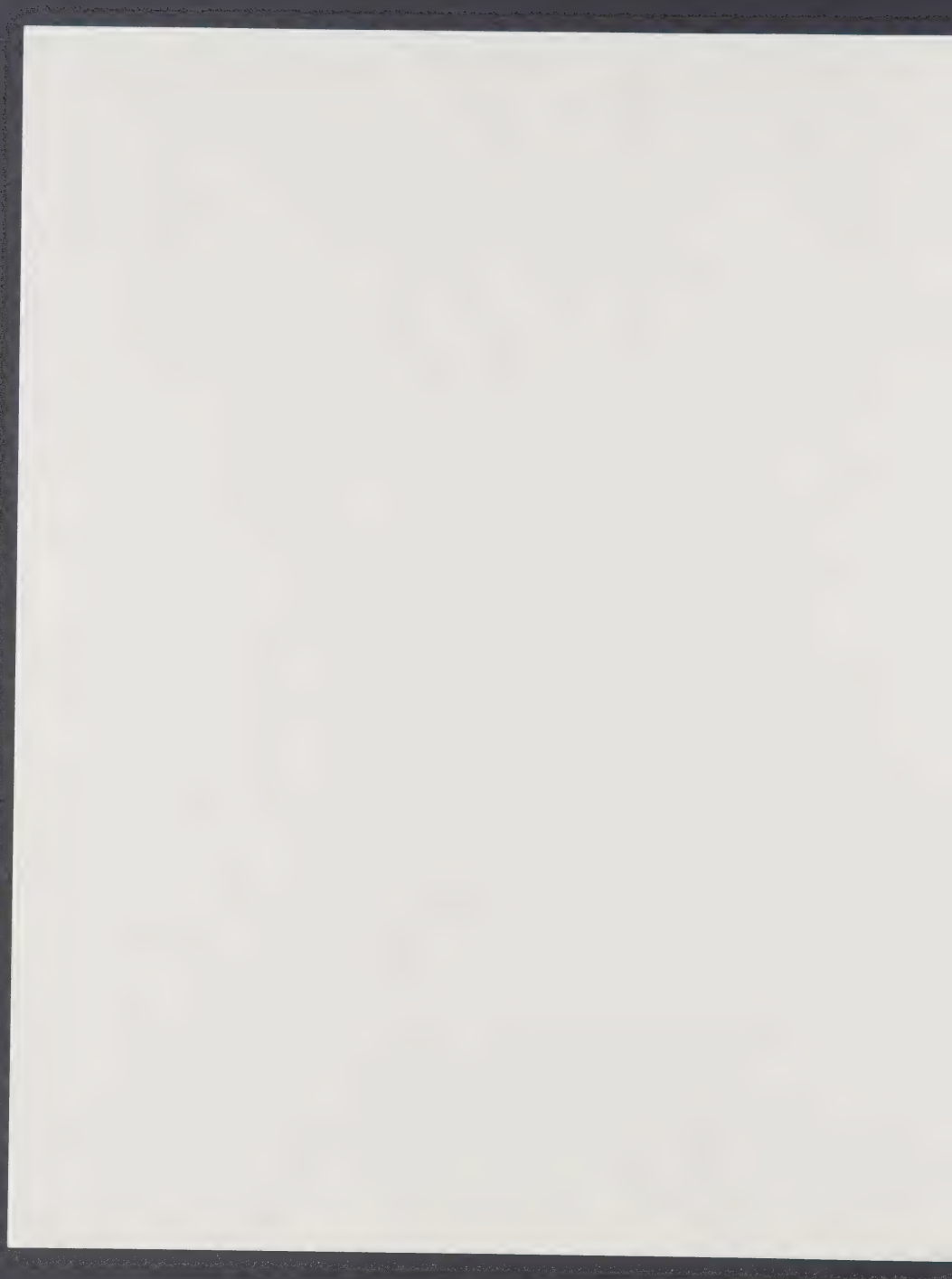
I think both pictures are reasonably priced at the retail level of \$ 275,000 each, or \$ 550,000 for both, but I'd like to cut that down, way down, for you. I want to be fair, but I don't want to get much less than I could reasonably expect from two individual sales in the next year or so. I would immediately go down to \$ 400,000 for both pictures, but I would not wish to accept anything less, because I'm confident I can net this or more eventually. Also, you would not have to pay until I can deliver in January 2003.

Think about it and let me know.

Yours,



My best to Isabel - please thank her (as I thank you) for a wonderful, although brief, stay. I'll send the Master 2's on Monday, so it won't travel on a weekend.



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DAVID BAILLY (Leiden 1584 – 1657 Leiden)

A Violin, a Skull, a Celestial Globe, an Hourglass, a Shell, a Book and other Object on a Table

oil on panel
14 7/8 x 19 1/4 inches (37.8 x 48.9 cm)

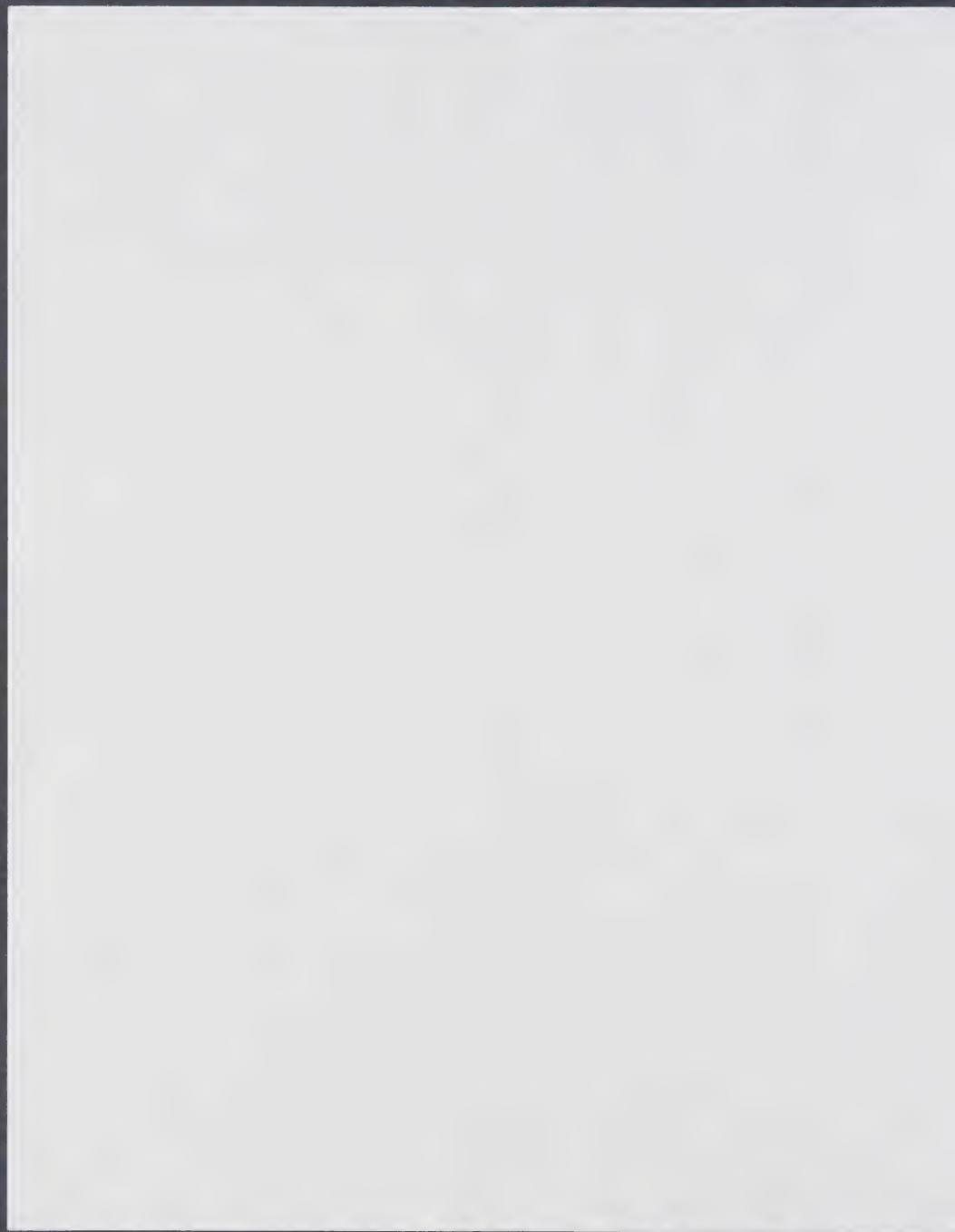
Provenance:

Ernst Schwarz, c. 1920
Private Collection, United States

David Bailly's father, Pieter Bailly, was a calligrapher and fencing-master who emigrated from Flanders. Houbraken described the young David's visit to Jacques de Gheyn's studio: "Happening to be in Jacques de Gheyn's shop, he was taken with the desire to learn how to wield the graver; he practiced for a year and made good progress." It is in Bailly's fine drawings, mostly portraits, that de Gheyn's influence is evident. Bailly then decided to take up paintings and studied with Adriaen Verburch, a physician who was also a painter. Around 1601 Bailly moved to Amsterdam, where he completed his training with the portraitist Cornelis van der Voort. A journey to Venice and Rome by way of Germany and Austria lasted from 1608 to 1610. On his way back he worked for the duke of Braunschweig and the counts of Stirum Lippe, Schaumburg and Oldenburg. Around 1613 he was back in Leiden, where he helped set up the local branch of the Guild of St. Luke. Bailly made numerous portraits. He was the uncle and teacher of the still-life painters Herman and Pieter Steenwijck. If his clientele is any indication, he must have enjoyed an excellent reputation.

The attribution of the present painting, a rare example of Bailly's talents as a still life painter, is based on parallels between it and the artist's most celebrated work, *Self-Portrait with an Allegorical Still Life* (signed and dated 1651, oil on panel, 89.5 x 122 cm) in the Stedelijk Museum de Lakenhal, Leiden. This complex painting, which contains the figure of a painter as well as an abundance of objects, is often called a vanitas. Moreover, several objects seen on the table were employed in seventeenth-century emblems as reminders of the emptiness of worldly life, and are also found in so-called vanitas still lifes. These include a skull, the extinguished candle trailing a wisp of smoke, the incense ball, the hourglass and the books. While the precise meaning of our painting remains unclear, many of the same objects appear in both paintings: the hourglass, the skull, and the incense ball. Also present in both paintings is an array of luxury items, which can be seen to represent the emptiness of worldly treasures. In our painting such indulgences are exemplified by a sculpture of a child's head, musical instruments, an exotic shell, a coin and a rose. Similar objects can be found in *Self-Portrait with an Allegorical Still Life*. Curiously, the pink rose in both paintings is placed in an almost identical position.

In other ways Bailly displays his talents as a naturalistic painter of objects. A wide variety of materials - wood, stone, paper, silver, glass, clay, even shell and bone, in the form of a human skull - are shown in their characteristic form. The composition recalls traditional still life-compositions. The table is arranged parallel to the picture plane, and the clay pipe echoes the angle of the violin.



PIETER SYMONSZ POTTER

(Enkhuizen, Amsterdam 1597—1652)

*48 *Stilleben.*

Vor einer grauen Steinwand ein brauner Tisch, darauf ein Globus, eine Violine, ein Totenschädel, eine Kinderbüste, Bücher und verschiedene andere Gegenstände in grauen und braunen Tönen.

Gutachten Hofstede de Groot.

Holz. Höhe 38 cm, Breite 49 cm.

Abbildung Tafel XX.

Dieses Bild stammt aus der Sammlung Bechstein die bei Wertheim, Berlin, Bellevuestr. 7 am 11. Dezember 1930 versteigert wurde.

Pieter Potter ist der Vater des berühmten Paul Potter (1625 - 1654).

Sein Geburtsjahr ist nicht genau bekannt. In Nagler's Lexikon wird 1587 und in Thieme Becker's Lexikon das Jahr 1597 angegeben, wobei aber bemerkt ist, dass er vielleicht erst 1600 geboren ist. Er starb 1652 in Amsterdam. Er malte Genre-Szenen, Landschaften und Stilleben, auch einige biblische Stoffe.

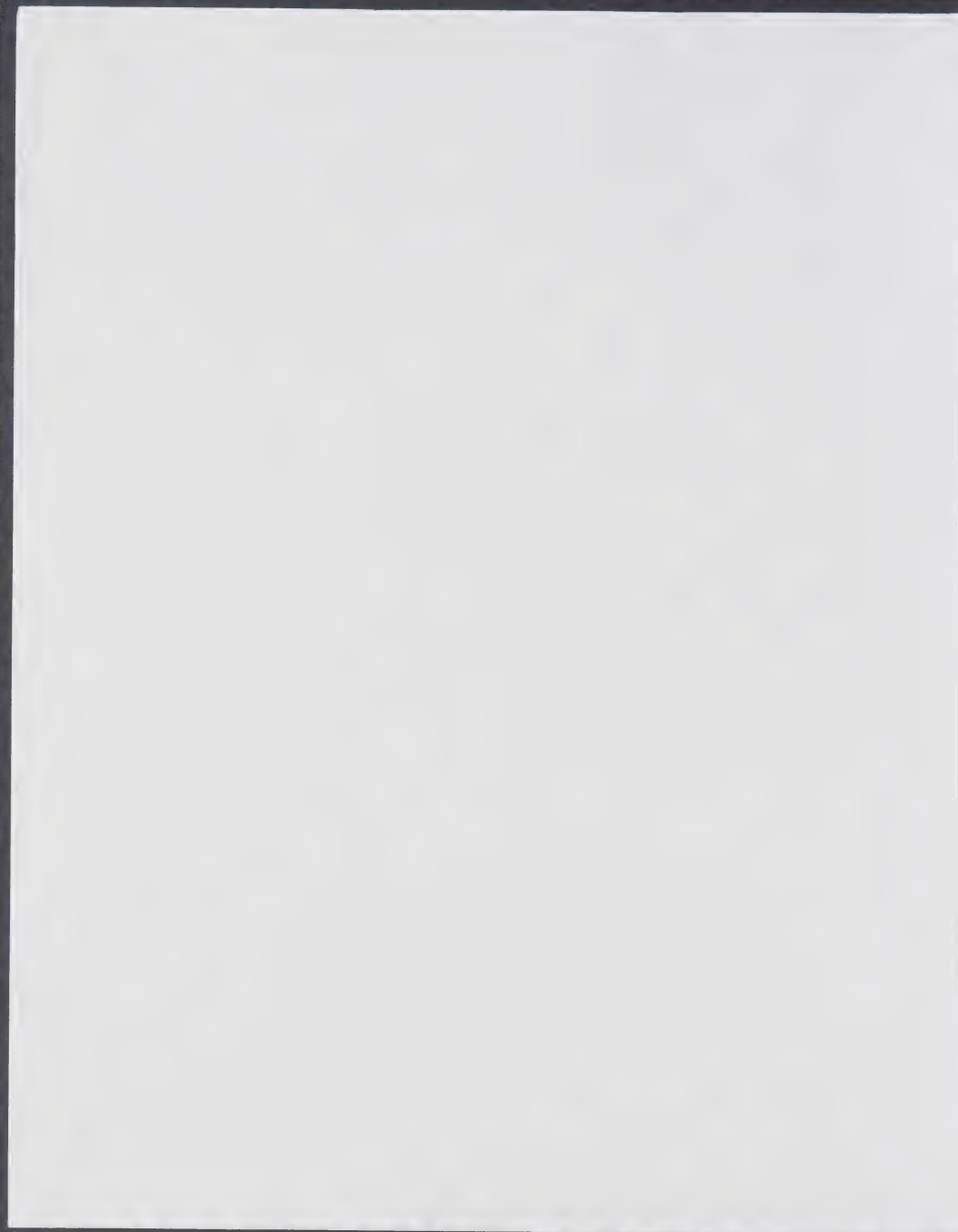
Nach vielen seiner Bilder sind Kupferstiche angefertigt worden.

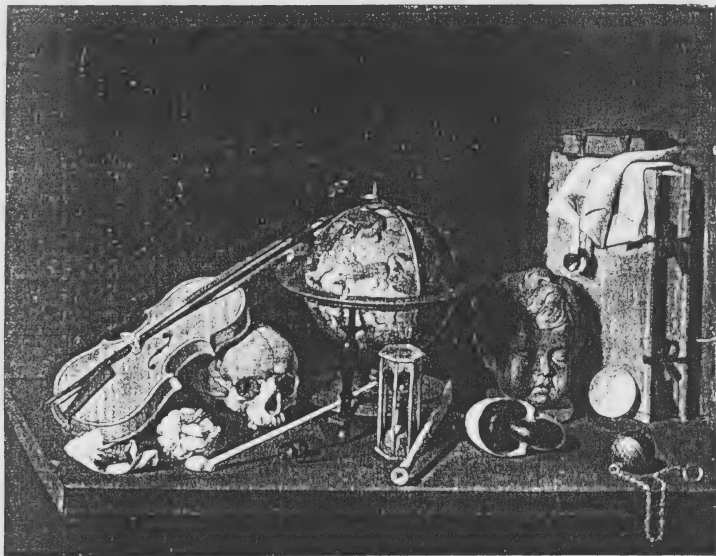
In dem beiliegenden Gutachten vom Juli 1920 ueber dieses Gemaelde sagt Hofstede de Groot folgendes:

"The undersigned has carefully examined a picture, painted on wood, high 15, wide 19 $\frac{1}{4}$ inches, (38x49 cm), representing a still life on a table, composed of a globus, a violine, a skull, a rose, a pipe, an hour glass, a shell, a bust, books, papers and other objects. The undersigned considers this picture to be an authentic and characteristic work by Pieter Potter.

Com. Hofstede de Groot

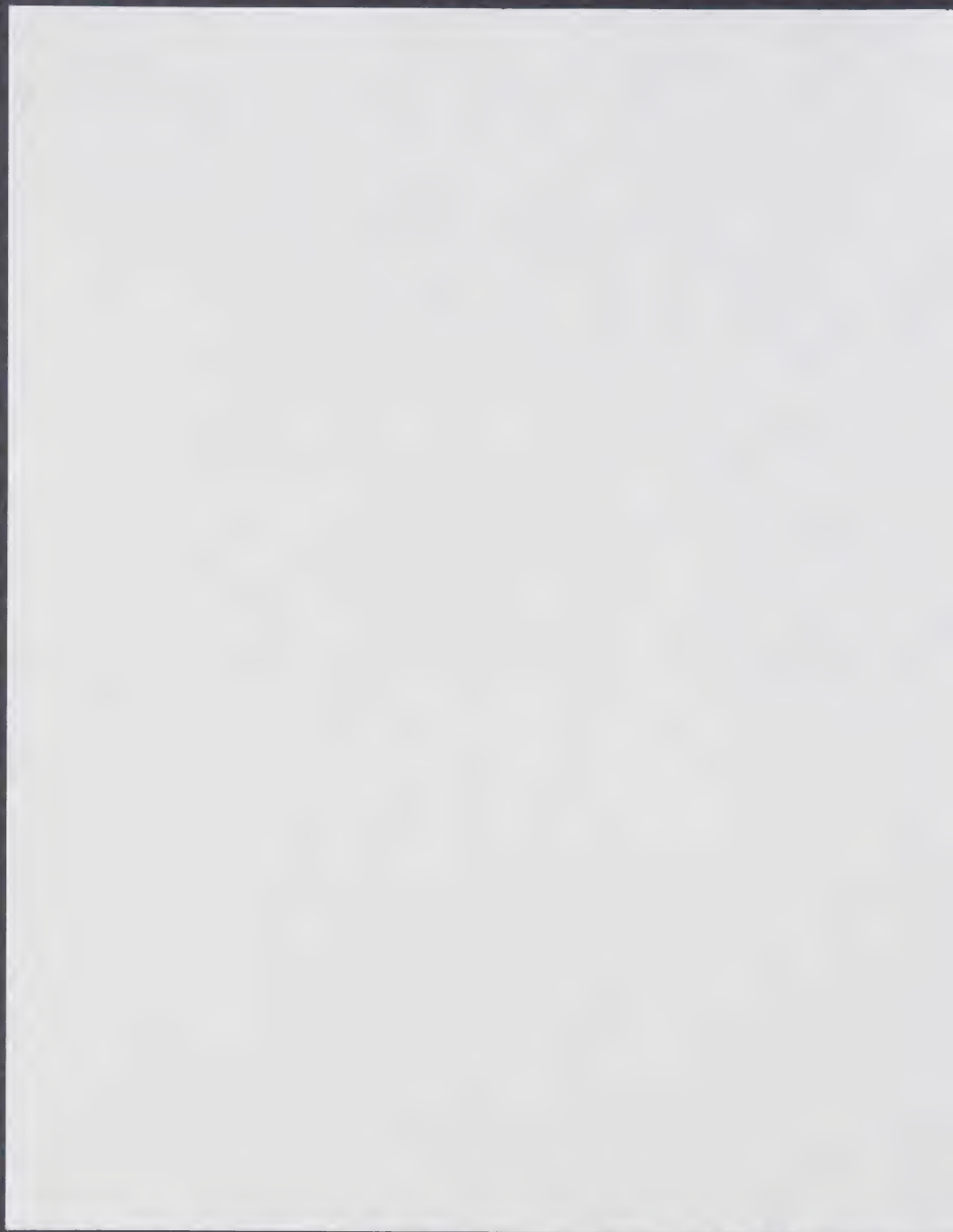
1920"





HANS HOLBEIN DER JÜNGERE

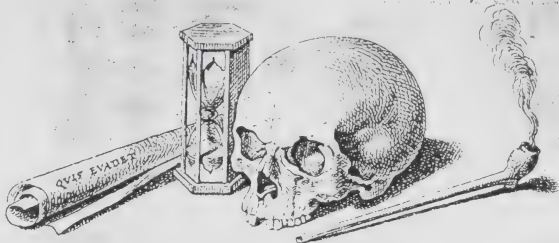
STILLEBEN



BAILLY
=

104
Jongheer Cornelius de Claryes. Joulck. 1624. 1629. 1629. 1629.
Dit alfi. or. 1624. 1629. 1629. 1629.

V. E. D.
David Bailly



same exact
hourglass
←

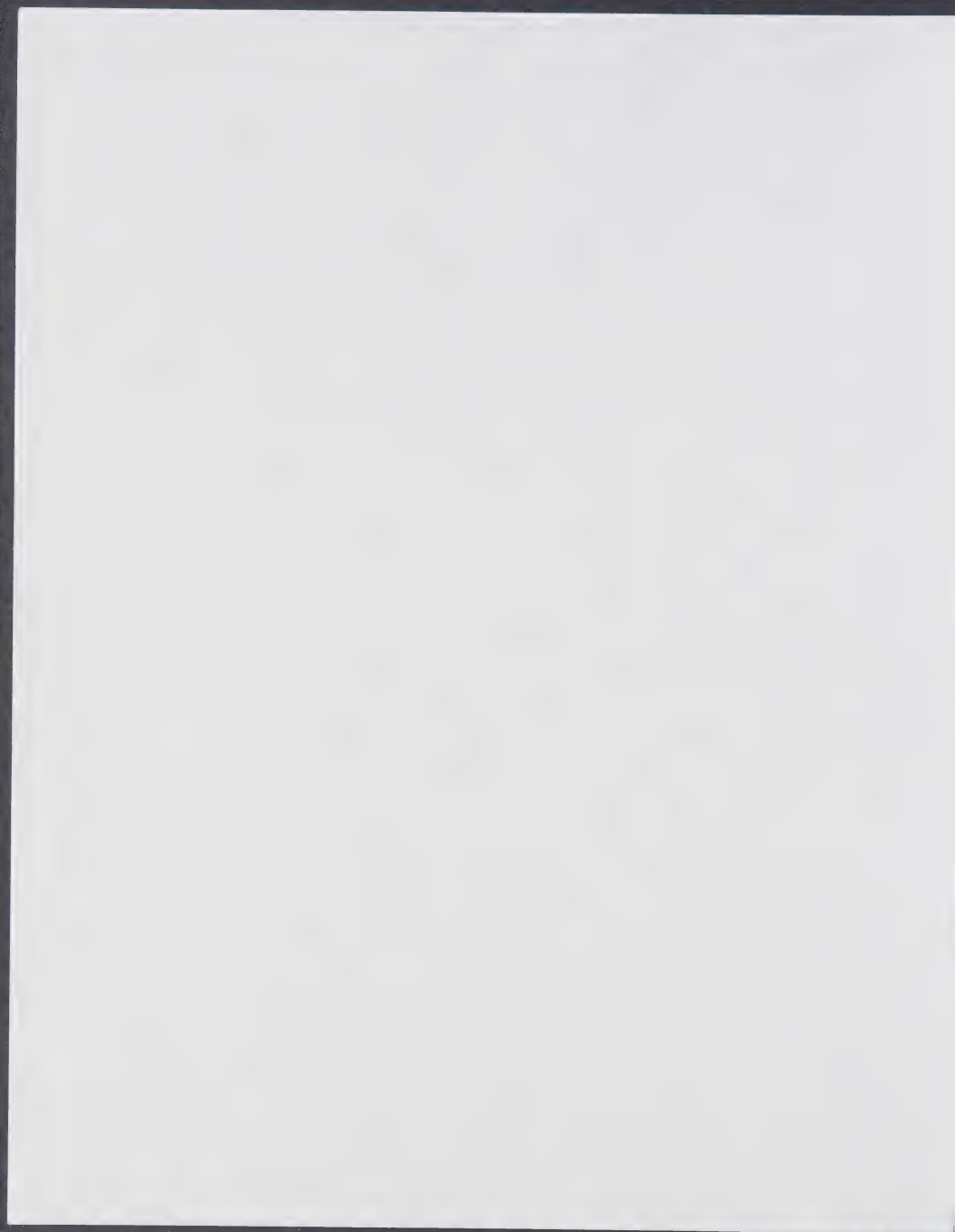
136. DAVID BAILLY. Pen drawing on paper from *Album Amicorum Cornelis de Montigny de Claryes*. Signed and dated 16 July 1624. Koninklijke Bibliotheek, The Hague.

that a scroll of paper, a skull, an hour-glass, and a pipe are also found in his *Vanitas* mentioned above (Fig. 135), where they are placed near each other, though forming part of a much more intricate composition.³⁴

According to Orlers,³⁵ Bailly studied at Leyden under Jacques de Gheyn, whose flower-pieces were discussed in Chapter I. It was probably here that Bailly came into closer contact with the *Vanitas*-motifs in the latter's paintings. As already stated, De Gheyn had in his turn been a pupil of Hendrick Goltzius at Haarlem. Both these painters cultivated *Vanitas*-symbolism in the form of allegory.³⁶ In his history of art, first published in 1604,³⁷ Carel van Mander mentions that De Gheyn had painted a 'dodskopf' (skull).

We shall now study a group—this term must not be taken too narrowly—of eight *Vanitas*-painters who were active during the third and fourth decades of the seventeenth century. Six of them are known to have visited, or to have lived in, Leyden during an early stage of their career, whereas the connexions of the other two with Leyden are hypothetical. Then the question of the extent to which Bailly can be assumed to have influenced them will be discussed.

With the exception of six months spent with Lastman in Amsterdam, REMBRANDT lived at Leyden from 1606 until 1631, when he moved to the capital. Although Rembrandt was only twenty-five at this time, he had already had several pupils.



✖

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page 1 of 1

BOB HABOLDY SOLD THIS FOR \$200,000



David Bailly
 Title A vanitas still-life with the bust of seneca
 Sale Of Sotheby's Amsterdam : November 16, 1993 [Lot 39]
 Size 16.5 x 26.8 in. / 42.0 x 68.0 cm
 Medium Oil on Panel
 Sold 218,500 GLDR (US\$ 115,096)
 For
 Estimate 90,000 - 120,000 GLDR (US\$ 47,408 - 63,211)

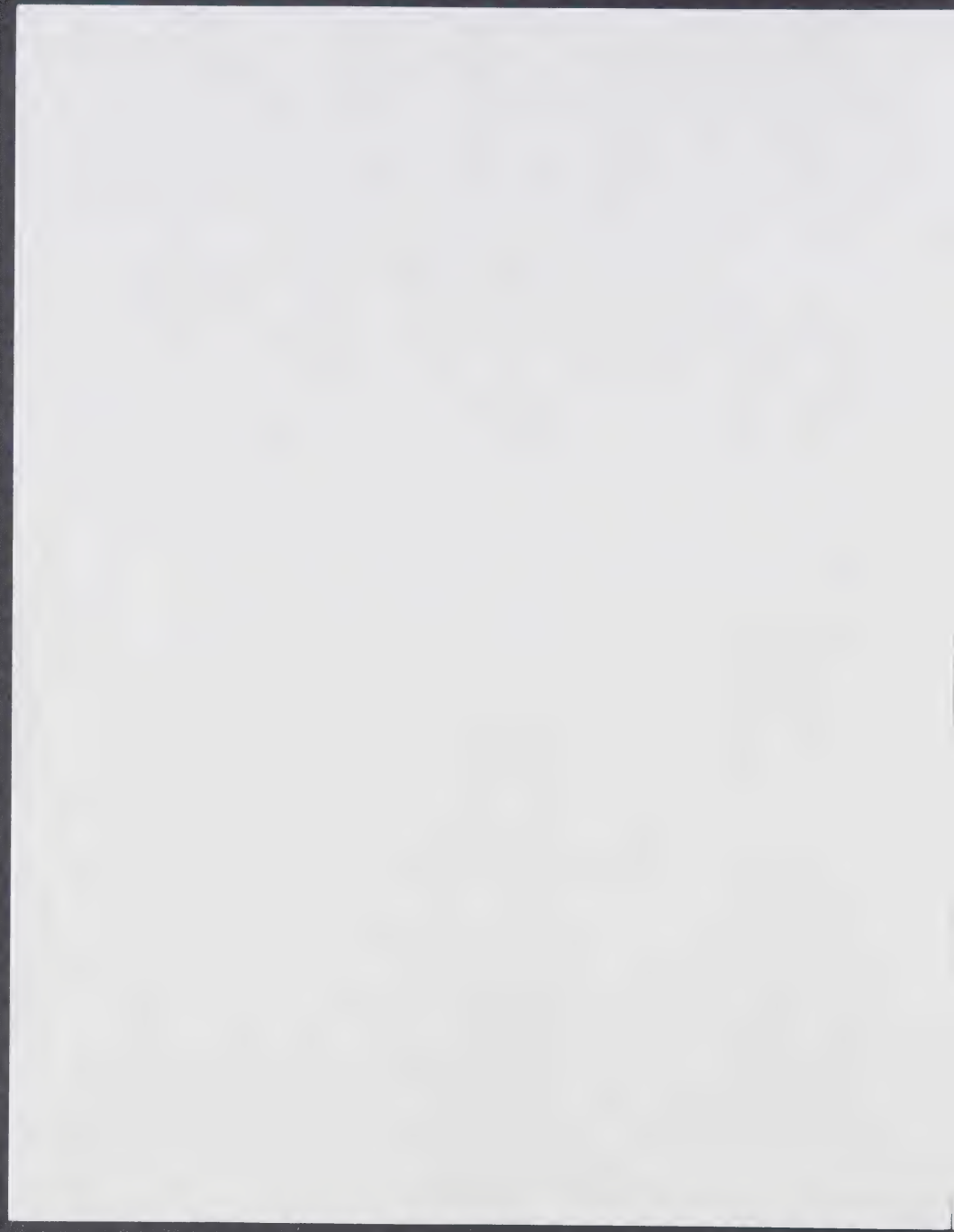
in 1995!



Circle of David Bailly
 Title A vanitas still life with a globe, a manuscript and other objects on a draped table by a curtain
 Sale Of Christie's Amsterdam : May 06, 1998 [Lot 124]
 Old Master Pictures (Sale Schneebeert-2370)
 Size 29.1 x 41.5 in. / 74.0 x 105.5 cm
 Medium Oil on Panel
 Sold 59,966 GLDR (US\$ 30,088) Premium
 For
 Estimate 20,000 - 30,000 GLDR (US\$ 9,652 - 14,479)
 Misc. Framed



David Bailly
 Title Portrait of a lady wearing a burgundy velvet dress and cap and pearl jewelry
 Sale Of Phillips London : July 01, 1997 [Lot 39]
 Year 1646
 Size 9.0 x 7.0 in. / 22.8 x 17.8 cm



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PIETER GERRITZ. VAN ROESTRATEN (Haarlem 1629/30 – 1700 London)

Trompe l'oeil Still Life with Precious Objects

signed: *Roestraten*, oil on canvas
37 ½ x 43 ¼ inches (95.2 x 110 cm.)

Provenance:

Mr. and Mrs. W. Riesch; sale, Christie's, New York, June 15, 1977, lot 87; with Waterman, Amsterdam; Sale, Sotheby's, New York, June 4, 1987, lot 77; with Heidi Hubner, Würzburg, 1988; Private Collection, Germany

Exhibited:

Los Angeles, University of Southern California, no. 62

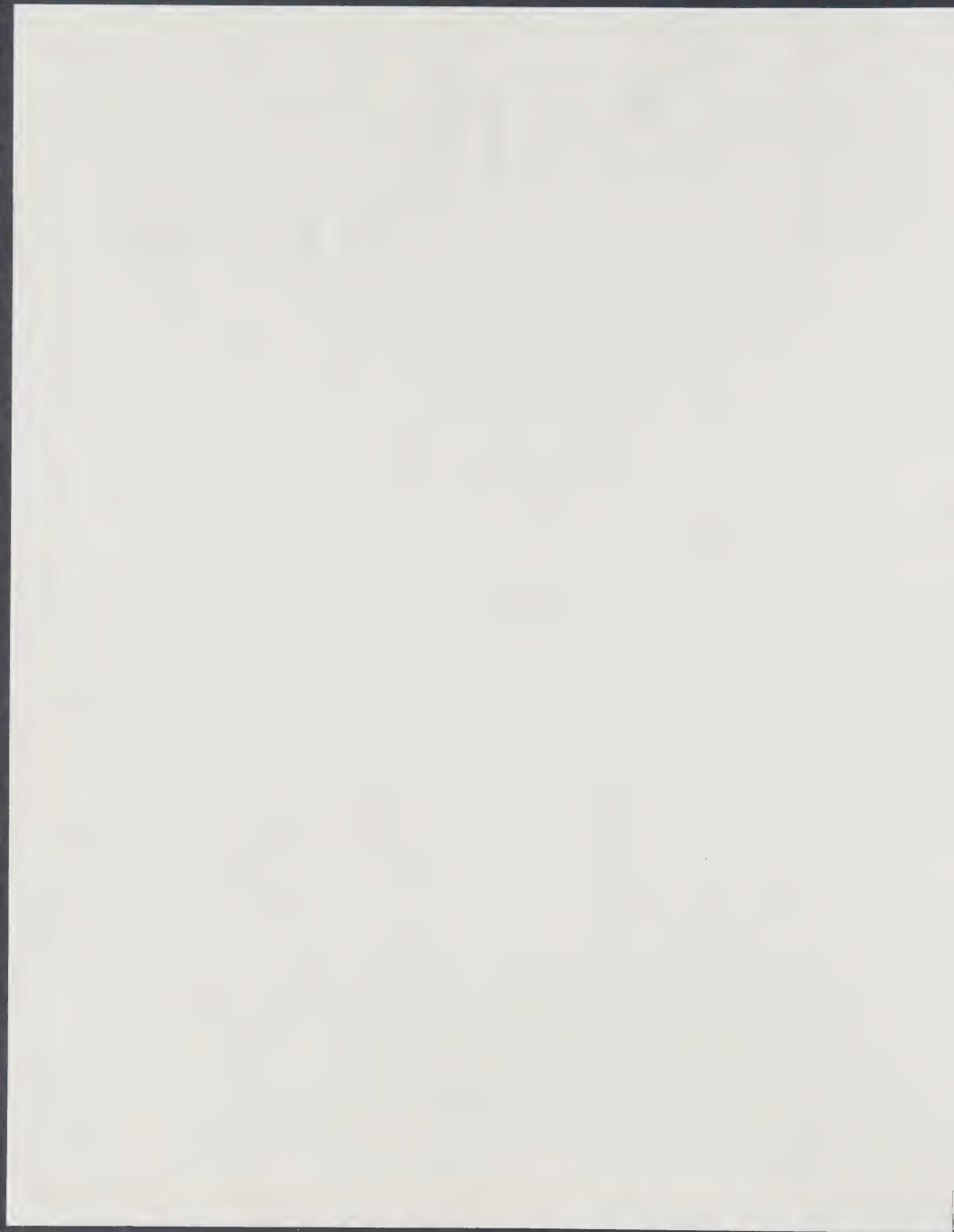
Literature:

R. Baljühr et al., *Das Kabinett des Sammlers. Gemälde vom XV bis XVIII. Jahrhundert*, 1993, pp. 214-16, no. 86, illustrated (entry by Susanne Rütten); A. Chong and W. Klock, exhibition catalogue, *Still Life Paintings from the Netherlands, 1550-1720*, 1999, pp. 270-71, fig. 72a

It was during the seventeenth century that a number of enterprising painters, including Cornelius Gijsbrechts, Samuel van Hoogstraten, and Wallerant Vaillant, vigorously exploited the aesthetic possibilities of illusionistic artistry to produce a novel form of trompe l'oeil easel painting. In the present work a trompe l'oeil frame surrounds a painting depicting a table laden with precious as well as beautiful objects, and two mirror balls show the artist at work in his studio.

Roestraten registered as a portraitist with the Haarlem St. Luke's Guild in 1646, the same year he entered the workshop of Frans Hals, where he remained until 1651. In 1654 Roestraten married Adrijntje Hals, one of Hals's daughters. Between 1663 and 1665, the couple moved to England, where the painter Peter Lely seems to have introduced Roestraten to the court of Charles II. Houbraken states that Lely wanted to avoid competition from another portraitist. Although Houbraken did not know Roestraten's first name, he specifically praised his ability to depict silver: "Roestraten was a good painter of portraits and still lifes, in particular silver work, dishes, vases bowls, etc. which he so naturally knew how to depicted with the brush that the silver appeared to be real" (Arnold Houbraken, *De groote schouburgh der nederlantsche konstschilders en schilderessen*, 1718, vol. 2, p. 191). Roestraten's wide-ranging oeuvre consists of genre scenes, an occasional landscape, vanitas pieces, and still lifes with musical instruments and elaborately laid tables.

The present still life was probably painted after Roestraten had taken up residence in London, where Charles II is said to have been impressed by his talents. In 1706, B. Buckeridge ("An essay towards a English school of painters" in Roger de Piles, *The Art of Painting and the Lives of the Painters*, London, 1706, pp. 459-60) reported that the artist "after falling into Still-Life, and having perform'd an extraordinary Piece, that Sir Peter Lely shew'd to King Charles, and which his Majesty approv'd, he was encourage'd to pursue that way, which he continu'd to his dying day." Although there is no record of the painter having received a medal from the king, the medal shown here is clearly inscribed with the name of Charles II ("CAROLVS SECVNDVS D · G · M · C BRI · FRAN · ET · HIB · RX"), and it appears in several other still lifes, including a monumental canvas, signed and dated 1678, in the Museo de Arte de Ponce (257.5 x 205cm; inv. 67.0621). Roestraten is documented as having painted six genre scenes for Lord Clifford of Chudleigh, and three paintings presently in the British royal collection may be the result of royal patronage.





Pleasures of Collecting:
Part I, Renaissance to Impressionist Masterpieces

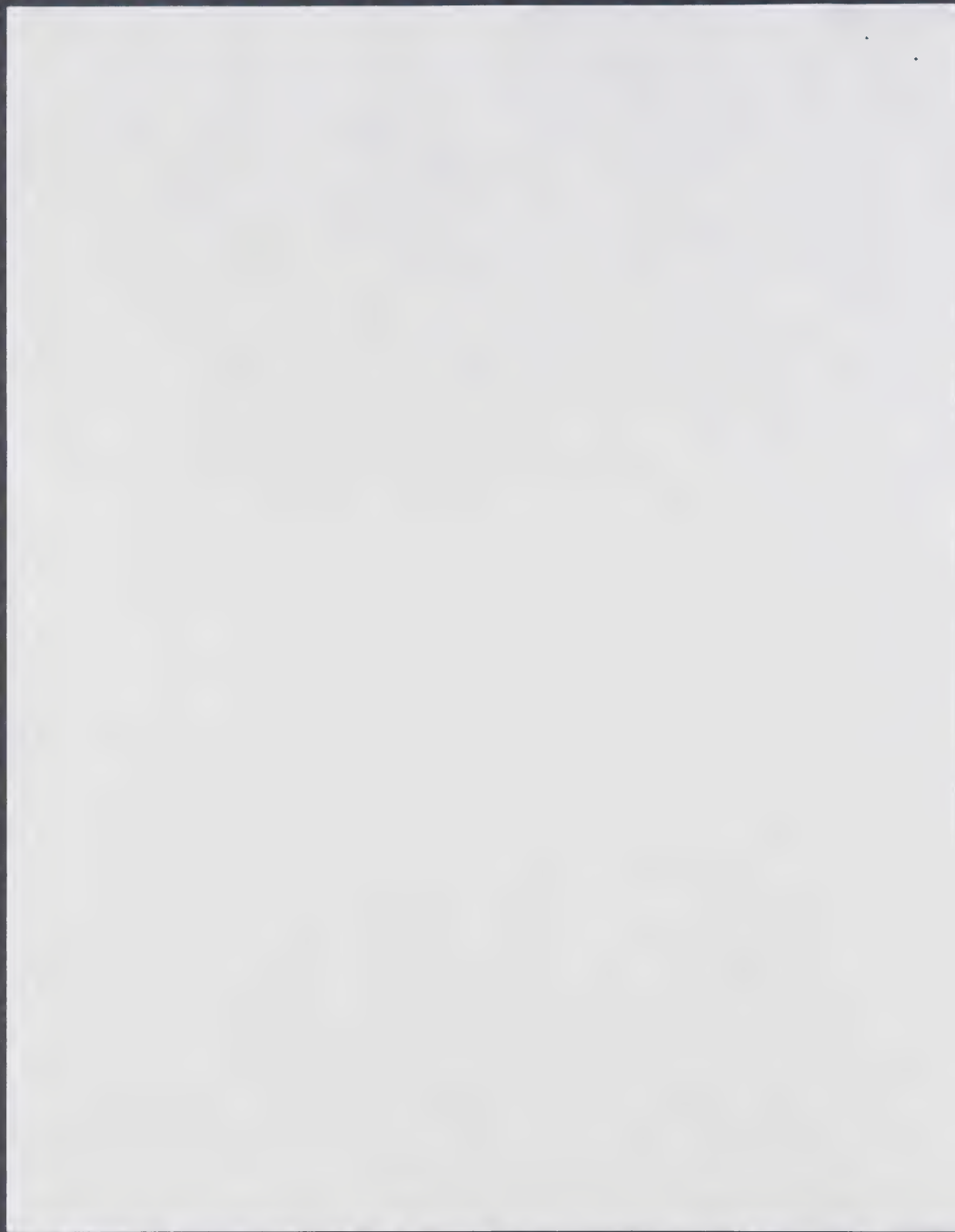
*Very extensive
write-up by
Peter Sutton*

Peter C. Sutton
Executive Director
Bruce Museum of Arts and Science

Jennifer Ambrose
Hollister Sturges III Resident Intern
Bruce Museum of Arts and Science

September 21, 2002 through January 5, 2003

Bruce Museum of Arts and Science
Greenwich, Connecticut





Pieter Gerritsz van Roestraten (Haarlem 1629/30–1700 London)
Trompe l'oeil Still Life with Precious Objects
Signed l.r. P. Roestraten

Oil on canvas, 37 1/2 x 43 1/4 in. (95.2 x 110 cm)
Private Collection

Provenance: Mr. and Mrs. W. Reich; Sale New York (Christie's), June 15, 1977, no. 87; with dealer Waterman, Amsterdam; Sale New York (Sotheby's), June 4, 1987, no. 77; with dealer Heidi Hubner, Würzburg; Private Collection, Germany.

Literature: R. Baljöhrl et al., *Das Kabinett des Sammlers. Gemälde vom XV. bis XVII. Jahrhundert* (1993), pp. 214–16, no. 86, ill. (entry by Susanne Rütten); A. Chong and Wouter Kloek, in *Still Life Paintings from the Netherlands 1550–1720*, Amsterdam, Rijksmuseum, 1999, pp. 270–71, fig. 72a.

Roestraten registered in the Haarlem St Luke's Guild as a portraitist in 1646, the same year he entered the workshop of the famous portraitist Frans Hals, whose daughter he married in 1654. Between 1663 and 1665, the couple moved to England, where according to B. Buckeridge (see R. de Piles, *The Art of Painting*, London, 1706, p. 459) another expatriate Haarlem painter, Peter Lely, showed Charles II one of his still lifes, which won Roestraten the King's favor. Arnold Houbraken (*De Grootte Schouburgh*, vol. 2, 1718, p. 191) claims that Lely did so to avoid competition from another portraitist. Be this as it may, there are three paintings in the British Royal collections by Roestraten that may be the result of royal patronage. Moreover, the present work and several others by the master (e.g. one in the Museo de Arte de Ponce, Puerto Rico, dated 1678) include a medal bearing Charles II's likeness; here it is inscribed: "CAROLUS SECUNDVS D.G.M.C.BRI.FRAN.ET.HIB.RX." There is no record of Roestraten ever having received a medal from the English king, but other seventeenth-century illusionistic still life painters who received tokens of appreciation from royal and imperial patrons (such as Samuel van Hoogstraten, who was awarded a medal by the Holy Roman Emperor) included them prominently in their displays as an expression of pride and a form of self-promotion.

In the seventeenth century a premium was placed by both painters and their public upon naturalistic likenesses, one of the clearest expressions of which was the illusionistic or *trompe l'oeil* still life. The present tabletop still life assembles various carefully observed precious objects – a carved ivory tankard, a silver cup, a golden statue of St. George, red coral, a ceramic jar with lid, an ivory sculpture of a female figure, golden dish, jewelry box, string of pearls and a ring – on the edge of a table with a reflecting mirror behind and a mirrored sphere overhead. In a time-honored still life tradition, the artist's self-portrait is reflected in the globe, both as a form of signature and to call attention to an unseen world outside the picture frame. Underscoring the artifice of his piece, the artist also includes a painted gold picture frame around the image. Like the mirrored orb, this was a traditional illusionistic device in still life painting, which in this case seeks to obscure the margins or thresholds, as it were, of pictorial and real space and thus heighten the illusion.

In their efforts to optimize their illusionism, artists like Hoogstraten, Cornelis Norbertus and Franciscus Gijsbrechts, who worked for the Danish royal court, painted all manner of *trompe l'oeils*, including windows, painted canvas that seemed to be torn or covered with a curtain, the backs of canvases, wall cabinets, even a cut-out panel in the shape of a painting easel with a still life painting perched on it (Statens Museum for Kunst, Copenhagen). Like the perspective boxes that were popular at this time, all of these efforts catered to an audience that was delighted to be fooled by art; in Hoogstraten's words, "A perfect painting is like a mirror of nature which causes things that are not there to appear, and deceives in an acceptable, amusing and praiseworthy fashion."

Roestraten also painted genre scenes, *vanitas* pieces, still lifes with musical instruments and the occasional landscape. Houbraken praised, above all, his ability to paint silver. He also mentioned that the artist was left partially crippled by the Great Fire of London in 1666.



Jacob van Ruysdael (Haarlem c.1628/29–1682 Haarlem)
Dunes by the Sea, 1648
Signed l.r. J. Ruysdael

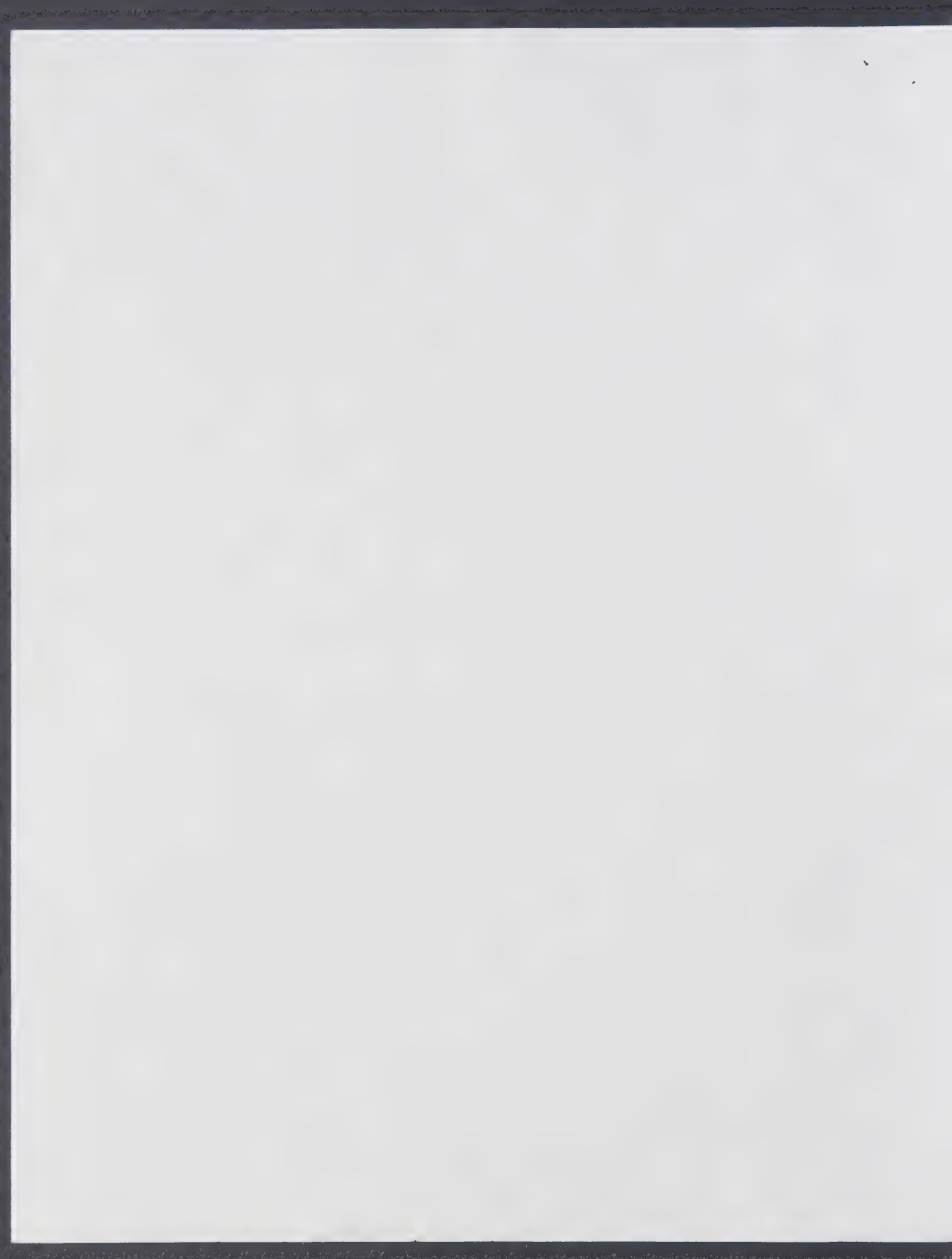
Oil on panel, 18 x 24 in. (46 x 61 cm)
Collection Suzanne and Norman Hascoe

Provenance: Richter Oelrich, Bremen, c.1820; Bernard Hausmann, Hannover, by 1831; Provinzialmuseum, Hannover; Sale Duke of Cumberland, Berlin (Lepke), March 31, 1925, no. 63, ill.; art market, Düsseldorf, 1948; private collection, Cologne; with dealer Waterman, Amsterdam, 1982.

Literature: C. Hofstede de Groot, *A Catalogue Raisonné*, vol. 4 (1908), no. 925; Jakob Rosenberg, *Jacob van Ruysdael*, (Berlin, 1928), no. 567; Seymour Slive, *Jacob van Ruysdael. A Complete Catalogue of His Paintings, Drawings and Etchings* (New Haven & London, 2001), no. 635, ill.

Jacob van Ruysdael was the greatest and most versatile of all of Holland's famous school of naturalistic landscapists. A productive and infinitely creative artist, he addressed virtually every landscape theme – dunescapes, forests, river views, mountains, waterfalls, beaches, panoramas, winter scenes, marines – and the tenor of his landscapes range from the intimately poetic to the majestically symphonic. He was also a precocious artist. Probably first instructed by his father and possibly also influenced by his uncle, the well known landscapist Salomon van Ruysdael, his earliest dated paintings are fully mature works from 1646, when he was only seventeen or eighteen years old. The present painting is dated two years later, in the same year that he joined the St. Luke's Guild in Haarlem. It is one of a series of early works in which he painted a spit of land with windblown trees clinging to a sandy coast, possibly inspired by the shores of the Zuider Zee southeast of Amsterdam.

Like an earlier work dated 1646, formerly in the Hardie Collection (Slive 2001, no. 627), it depicts a wedge of land crowned with a silhouette of trees and sturdy shrubs retreating diagonally from right to left into the distance beside choppy waters and beneath a windswept sky. However, as



Pieter van Roestraten (1629/1630–1700)

72 Teacups and a Silver Vessel on a Lacquer Table

1670s

Canvas, 35 × 47.5 cm, signed lower center: P. Roestraten
Gemaldegalerie, Staatliche Museen zu Berlin, Berlin

This painting depicts tea being served: three porcelain teacups have been filled with the beverage, while nearby are an elaborate silver vessel probably used for storing tea leaves, a teaspoon, a stoneware teapot, and a few lumps of sugar. The objects cast slightly blurry reflections on the highly polished lacquer surface of the table which is subtly decorated with a pattern of birds and leaves. A thin bead of light on the edge of the table seems to underscore the objects.

Silver and porcelain make for ideal comparison for while they share a similar brilliant whiteness, one material is highly reflective, the other translucent. The surface of the silver tea caddy has been intricately worked with curving forms, and the artist has perfectly captured the matte surface of the tooled silver as it contrasts with the sheen of the burnished areas. The arrangement

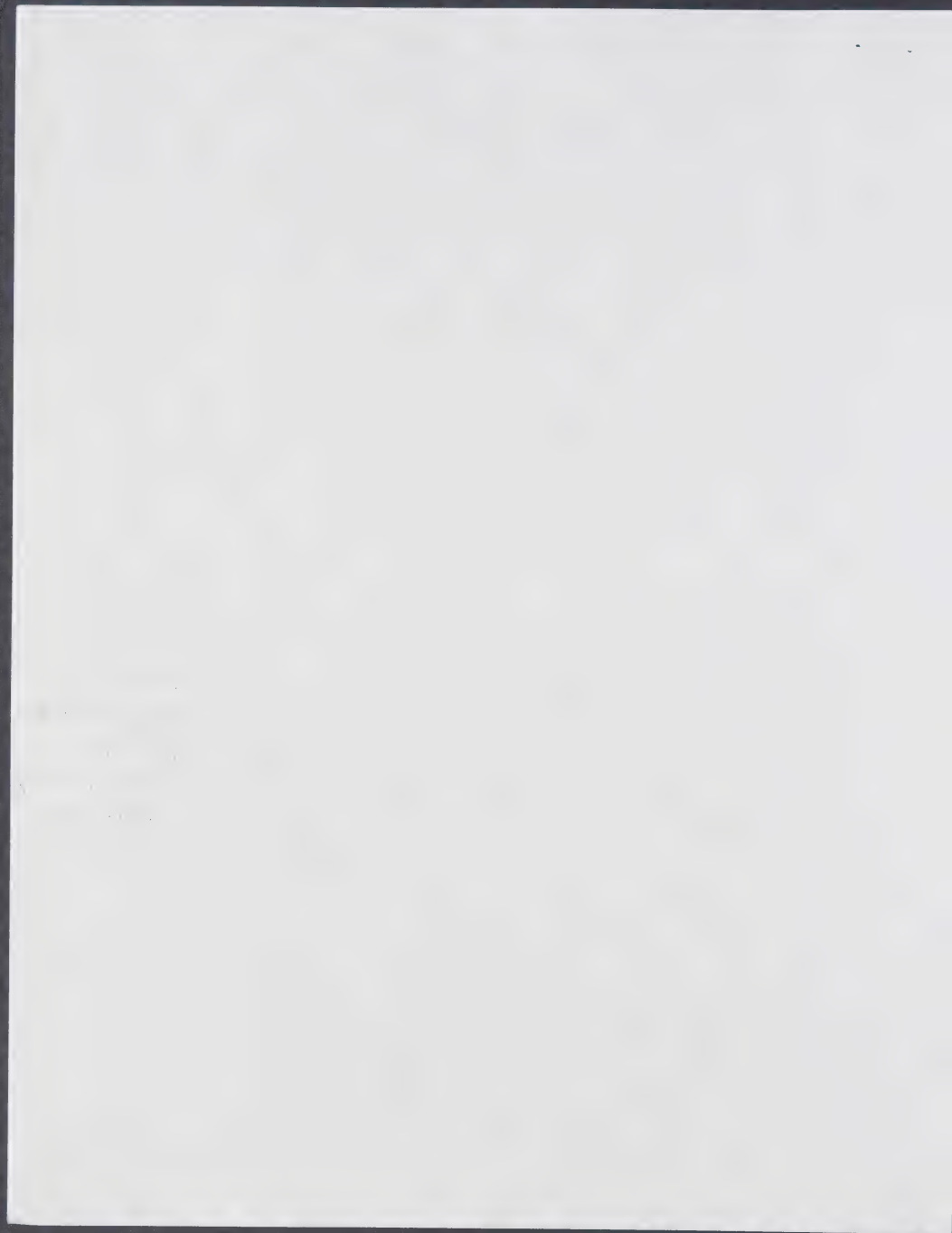
of the teacups suggests that a single cup has been depicted from five different angles with different lighting effects. The floral motif on the cups echoes the patterns found on the silver vessel, teapot, and table. Van Roestraten has broken with the long tradition of showing objects hanging over the edge of a table; here the spoon is only allowed to touch the sharp line of the table's edge. The rough, natural forms of the lumps of sugar provides the only relief from the highly finished artificial shapes found in the rest of the still life.

Tea had been brought to Holland in the early 1600s but had long remained a mere curiosity. The beverage began to gain popularity throughout Europe during the last few decades of the seventeenth century. Like other new and exotic addictions such as tobacco, coffee, or chocolate, tea was first taken up by the upper classes, who adopted the new rituals and the expensive paraphernalia associated with its consumption. In 1625, tea and tobacco could be mocked in Holland as newfangled foreign extravagances; a print by Cornelis Bloemaert after Gerrit van Honthorst is captioned, 'Tobacco and tea are food, according to our friend Pietie Kaij, but I say that ham and beer are a better grease for the throat.'¹



*used as
comparative
illus. in
recent still-life
exhib. cat.*

fig. 72a. Pieter van Roestraten
Trampe (ent. 50.3) x 47.5 cm. Oil on canvas
canvas 95.2 x 110 cm. Art Market, 1985



Still-Life Paintings
from the Netherlands

1550-1720



Alan Chong & Wouter Kloek

WITH

Celeste Brusati

Julie Berger Hochstrasser

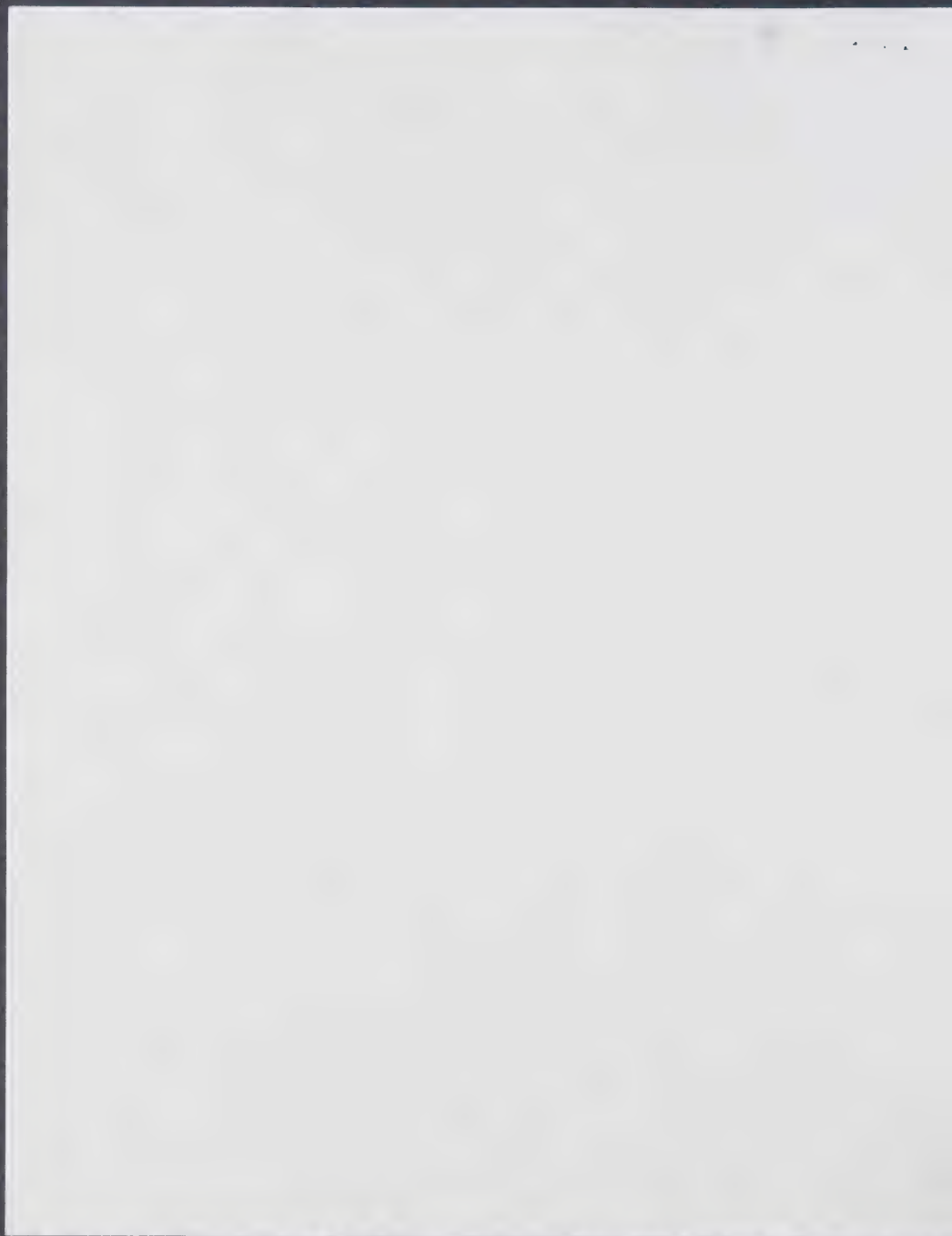
Guido Jansen

John Loughman

Betsy Wieseman

[1999]

RIJKSMUSEUM, AMSTERDAM
THE CLEVELAND MUSEUM OF ART
WAANDERS PUBLISHERS, ZWOLLE



David Bailly

Leyden 1584-1657 Leyden

A Vanitas Still-life with the so-called Bust of Seneca

oil on panel, 42 x 68 cms (16 1/2 x 26 3/4 inches)

ProvenanceKunsthandel P. de Boer, Amsterdam
collection F.C. Butôt, St. Gilgen**Literature**

- Y. Friedrichs, 'Niederländische Kunst- und Antiquitätenausstellung, Schloss Lüntenbeck, hat sich etabliert', in *Weltkunst*, 1976, no. 46, p. 609, ill.
- J.G. van Gelder, 'Caspar Netscher's Portret van Abraham van Lennep uit 1672', in *Jaerboek Amstelodanum* (Libel Amicorum J.H. van Egghen), 1977-78, p. 230 ff., pl. 2
- B.A. Heezen-Stoll, 'Een vanitasstillevan van Jacques de Gheyn II uit 1621: afspiegeling van neostoische denkbeelden', in *Oud Holland*, 1979, no. 93, pp. 241-43, ill. p. 240, no. 13
- L. Bol and G.S. Keyes, *Netherlandish Paintings and Drawings from the Collection of F.C. Butôt by little known and rare masters of the seventeenth century*, 1981, p. 44, no. 5, ill.
- M. Wurfbain, 'David Bailly's *Vanitas* of 1651', in *The Age of Rembrandt, Studies in Seventeenth-Century Dutch Painting* (ed. R.E. Fleischer, S.S. Munshower), 1988, p. 51, p. 60, ill., fig. 3-2 (who suggests an attribution to H. Pot)
- S. Slive, *Frans Hals* (exh. cat.), 1989, p. 151, ill. 8d

Exhibited

- Leyden, Stedelijk Museum 'De Lakenhal', *Geschildert tot Leyden anno 1626*, 1976-77, cat. S36
- Münster, Baden-Baden, *Stilleben in Europa*, 1979-80, p. 456 (text by J. Becker), ill. 235
- Auckland, Auckland City Art Gallery, *Still-life in the Age of Rembrandt*, 1982, no. 38 (text by E. de Jongh), p. 186, ill.
- Munich, Sotheby's, *A Selection of Paintings and Drawings from the Collection of F.C. Butôt*, June 1989
- Frankfurt, Schirn Kunsthalle, *Leselust*, 24 September-2 January 1994, pp. 128-31 (text by B. Werche), ill.

David Bailly was the son of Pieter Bailly, a writing master-calligrapher and a native of Antwerp. Like many other Protestants in this city, Pieter decided to move his family to the Northern Netherlands as religious persecution grew more intense. He chose the town of Leyden, where he was associated in various capacities with the University.

At the age of thirteen, David was apprenticed to the noted draftsman and engraver Jacques de Gheyn II. De Gheyn's fluent draftsmanship profoundly influenced him, but Bailly's real aspiration was to become a painter. Given the distinguished teachers and wealthy students that the University attracted, he decided to specialize in portraiture, and was apprenticed to the dilettante painter Adriaen Verburgh.

In 1602, Pieter Bailly and the eighteen-year old David moved to Amsterdam, where the aspiring painter entered the studio of the artist and art dealer Cornelis van der Voort. Having completed his training, Bailly set out on his Grand Tour in 1608. His travels took him through Germany to the Tyrol, Venice, and finally Rome. Following a second, five-month stay in Venice, he returned to Leyden in 1613, where he devoted himself to drawing and painting portraits, for the most part individuals connected with the University. If his clientele is any indication, he must have enjoyed an excellent reputation.

Haboldt's
picture - sold
for \$250,000
plus



inspired by the rendering of the same subject by Rembrandt of 1633, which Backhuysen could have studied in Amsterdam, where it belonged to that city's burgomaster Jacob Jacobsz. Hinloopen (the property of the Isabella Stewart Gardner Museum, Boston, the work illustrated here was recently stolen).

Backhuysen is known to have painted at least three other versions of the subject (C. Hofstede de Groot, *op. cit.*, nos. 7, 8 and 9), but their whereabouts are presently unknown: one of them (122 x 177.8 cms), dated 1704, was previously in the collection of the Duc de Morny, Paris.

Acquired by the Indianapolis Museum of Art, Indianapolis, Indiana



Federico Barocci

Urbino 1535–1612 Urbino

A Study for the Head of Moses

inscribed on the reverse: *Barocci and 108*
oil on prepared paper, mounted on canvas, 28.3 x 23.2 cms (1 1/8 x 9 1/8 inches)

Provenance

private collection, United States

Federico Barocci grew up in the cultural environment of his native city of Urbino, where he received his initial artistic training from his father and the Venetian Battista Franco. At the age of twenty Barocci went to Rome where he worked together with Taddeo Zucari and was patronized by Cardinal Giulio della Rovere. A second stay in Rome was probably motivated by the desire to participate in the decoration of the Vatican. Ultimately, he was awarded the decoration of the ceilings in the Casino di Pius IV. These works, executed between 1561 and 1563, attracted much critical attention for their distinctly modern character. After his Roman years Barocci settled permanently in Urbino where he was active as a leading figure in painting altarpieces. Most of these remain in churches and cathedrals in the Marche, the best known being *The Descent from the Cross* in the Cathedral of Perugia which displays the typical luminosity of his palette. Barocci's style was influenced by Correggio's sensuality and his artistic importance is found in the emotive dimension he has added to late mannerist painting of the mid-sixteenth century. He was also a prolific draftsman, his abundant drawn output being intimately associated with his painted oeuvre.

Our oil sketch is a study for the head of Moses in the fresco *Moses and the Serpent*, executed in 1563 in the vault of a room in the Belvedere (today the Etruscan Museum at the Vatican, illustrated here). For this composition two preparatory drawings are known: one for the nude figure of Moses (Galleria Nazionale delle Marche, Urbino, inv. no. 16785), and the other for the whole composition, but reversed with respect to the fresco (Louvre, Paris, inv. no. 281). Barocci usually prepared his paintings through an elaborate method of drawing, mostly in black chalk, to develop his compositions and study nude and draped figures, and subsequently in oil paint or pastel to elaborate the expressions and attitudes of his figures.



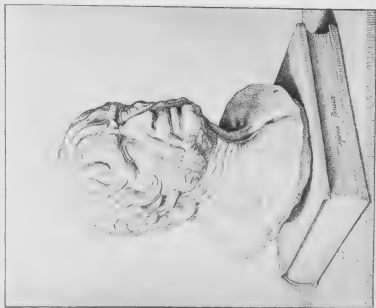
Museo Etrusco, Palazzo Vaticano

Around 1627 Bailly and another successful portrait painter from Amsterdam, Thomas de Keyser, collaborated on a composition which included a portrait of Bailly himself. The still-life portion of the picture was presumably handled by our artist. Reproductions of this lost painting show that it contained some of the objects in Bailly's few surviving still-lives. That his pupils might have included two still-life painters from Delft, Jan Dauidsz. de Heem and Harmen Steenwijck, would provide evidence that he did indeed distinguish himself in this field. The early paintings by de Heem strongly resemble our *Vanitas Still-life with the so-called Bust of Seneca*, both in technique and subject matter.

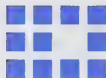
To judge from the various objects shown in the present panel, which is painted in mostly monochrome brown tints, the theme appears to represent an allegory of Stoicism. The virtue of resignation is embodied by the bust in the middle of the composition, traditionally considered to be that of the Stoic philosopher Seneca. Its hidden meaning is further clarified by the statuette on the left, a reduced version of the sculpture of the beautiful and suffering St. Sebastian by Alessandro Vittoria in San Francesco della Vigna, Venice. This figure, while preparing for death, appears to turn towards the light, which enters the composition through a window on the left. The sketch of a hurdy-gurdy player on the right, a figure usually associated with coarseness and idleness, forms a striking contrast to the rest of the iconography. Bailly copied this allusion to folly from the well-known painting of the subject by Frans Hals (S. Slive, *op. cit.*), now in the Kunsthall Art Museum, Fort Worth.

Some scholars have claimed that Bailly imitated the vanitas still-life. While this has been challenged, the attribution of the present panel is based on parallels between it and Bailly's most celebrated (but much later) work, a vanitas still-life incorporating a self-portrait, painted in 1651, which is now in the Municipal Museum 'De Lakenhal', Leyden. While the *Hurdy-Gurdy Player* by Frans Hals is datable to ca. 1618–22, and a now lost drawing of the subject by Bailly was dated 1624, similar vanitas still-lives by de Heem appear to date mostly from 1628 and thereafter. It seems therefore likely that our panel was painted *circa* 1624–28.

Bailly made a drawing of the bust of Seneca, or what may have been a cast of it, which is now in the Rijksprentenkabinet, Amsterdam (inv. no. A235; see illustration). Another cast of the same bust was owned by Rubens and figures in numerous drawings and paintings by other northern artists.



Rijksprentenkabinet, Amsterdam



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Email: info@ALRny.com

December 13, 2002

Invoice: 22137

Otto Naumann
Otto Naumann, Ltd.
22 East 80th St.
New York, NY 10021

Dear Mr. Naumann:

Thank you for your search request received December 11, 2002. The Art Loss Register has completed the database search on the following item:

Object: Painting
Artist: David Bailly (1584-1657)
Title: *A Vanitas Still Life with a Violin, a Skull, a CelestialGlobe, an Hourglass, a Shell, a Book, Incense Ball and Other Objects on a Table*
Date: Not given
Medium: Oil on panel
Dimensions: 14 7/8 x 19 1/2 in.

Provenance: Carl Bechstein, Berlin; sale, Wertheim, Berlin 7/11 December 1930, no. 48, plate XX; Private collection, United States.

Color digital image provided. No exhibition history provided. Literature references provided. Formerly attributed to Peter Simmons Potter and searched under that name as well.

As of December 13, 2002, this item has not been registered as stolen or missing on the Art Loss Register database. Nor is it listed in the published sources of WWII losses known to the Art Loss Register.

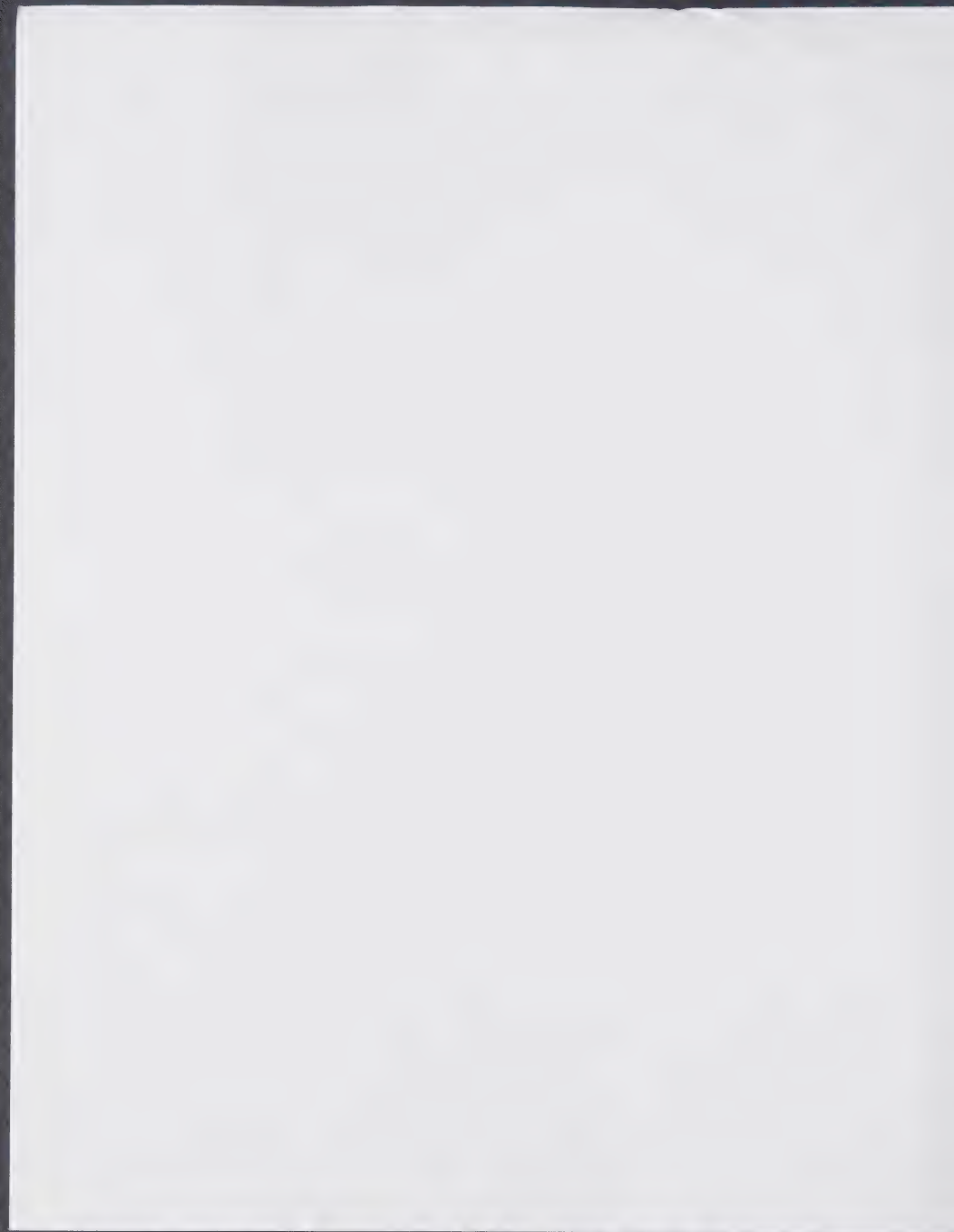
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Anna J. Kisluk
Director of Art Services



Vanitas-pictures by Jan Davidsz. de Heem and Pieter Potter, painted during their residence at Leyden, might indicate that they, too, had been influenced by Bailly. The background for his theory will be discussed in detail below.

DAVID BAILLY was born at Leyden in 1584. In 1602 he became a pupil of Cornelis van der Voort, a portrait-painter born at Antwerp who was working at Amsterdam after 1592. After his stay with Van der Voort, Bailly went back to Leyden but travelled from 1608 to 1613, particularly in Germany and Italy. In 1613 he settled down for good in Leyden, where he died, probably in 1657.²⁹ He is best known today as a good portrait-painter.

Various still-life paintings by Bailly are mentioned in records,³⁰ also very early ones. At present only very few are known. In a private French collection is a large *Vanitas*, signed and dated 1651 (Fig. 135).³¹ Kjell Böstrom³² has convincingly identified a second still-life painting by the master, which however is probably only slightly earlier than the picture just mentioned. As is evident from their late dates, these paintings can scarcely yield any information about Bailly's supposed pioneering activity in this field more than twenty years earlier.

In the Swedish edition of this book, attention was drawn for the first time to a small work by Bailly, which is a very interesting piece of evidence in our connexion. The Koninklijke Bibliotheek possesses the *Album Amicorum Cornelis de Montigny de Clarges*, containing drawings and watercolours by some of his artist friends. Among them there is a pen-and-ink drawing by Bailly (Fig. 136), in the form of a small *Vanitas*-still-life with the following dedication:

*'ter liefden en t'sijnen versoecken van mijnen groten vriendt Joncheer Cornelis D clarges
beb ick t'sijner gbedachtenische dit alhier ghestelt den 16. guilij A^o. 1624. In Leiden*

V. E. D.

Davidt Baillij.'

(To please my good friend Jonkheer Cornelis de Clarges and at his request, I have produced this in memory of him.)

This is the first incontrovertible proof that Bailly produced a still-life with a *Vanitas*-motif as early as 1624 and he was therefore actively occupied with this *genre* quite in its early Leiden period. The composition is a simple arrangement of only four objects, a scroll of paper on which is written *QUIS EVADET*, an hour-glass, a skull, and a smouldering pipe,³³ arranged in a row. The drawing is strong and assured, the hard shadows giving an effect of tangibility to the objects depicted.

This little still-life will be taken as the starting point for our subsequent attempts to reach some idea of the probable appearance of Bailly's oil-paintings and of his influence on other artists. It should be noticed that the drawing was made on a single page in an *album amicorum*; this presumably required the contents to be fewer than in the easel-paintings which he may be supposed to have executed. A further point of interest is



Comper BAILLY



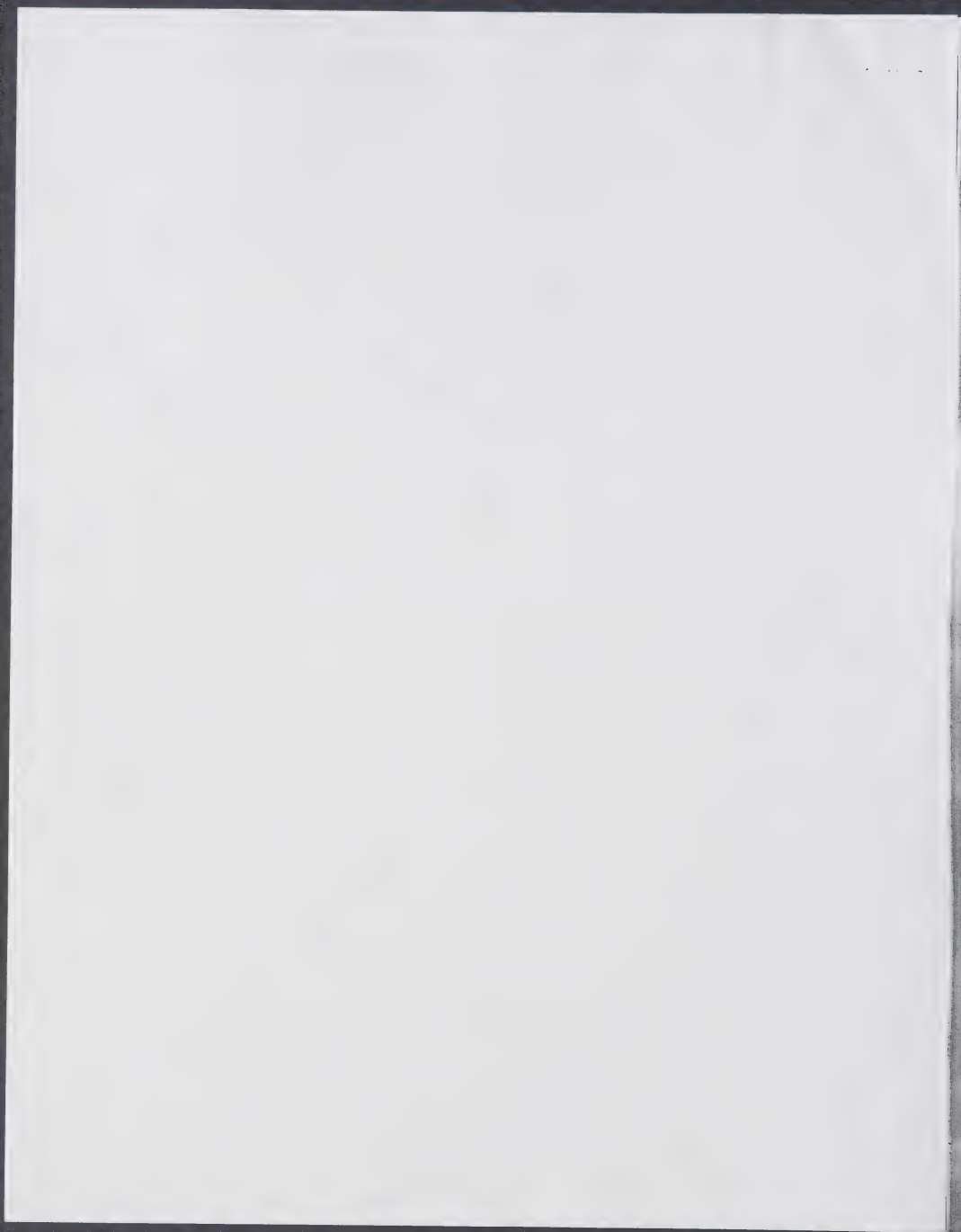
136. DAVID BAILLY. Pen drawing on paper from *Album Amicorum Cornelis de Montigny de Clarges*. Signed and dated 16 July 1624. Koninklijke Bibliotheek, The Hague.

that a scroll of paper, a skull, an hour-glass, and a pipe are also found in his *Vanitas* mentioned above (Fig. 135), where they are placed near each other, though forming part of a much more intricate composition.³⁴

According to Orlers,³⁵ Bailly studied at Leyden under Jacques de Gheyn, whose flower-pieces were discussed in Chapter I. It was probably here that Bailly came into closer contact with the *Vanitas*-motifs in the latter's paintings. As already stated, De Gheyn had in his turn been a pupil of Hendrick Goltzius at Haarlem. Both these painters cultivated *Vanitas*-symbolism in the form of allegory.³⁶ In his history of art, first published in 1604,³⁷ Carel van Mander mentions that De Gheyn had painted a 'dodskopf' (skull).

We shall now study a group—this term must not be taken too narrowly—of eight *Vanitas*-painters who were active during the third and fourth decades of the seventeenth century. Six of them are known to have visited, or to have lived in, Leyden during an early stage of their career, whereas the connexions of the other two with Leyden are hypothetical. Then the question of the extent to which Bailly can be assumed to have influenced them will be discussed.

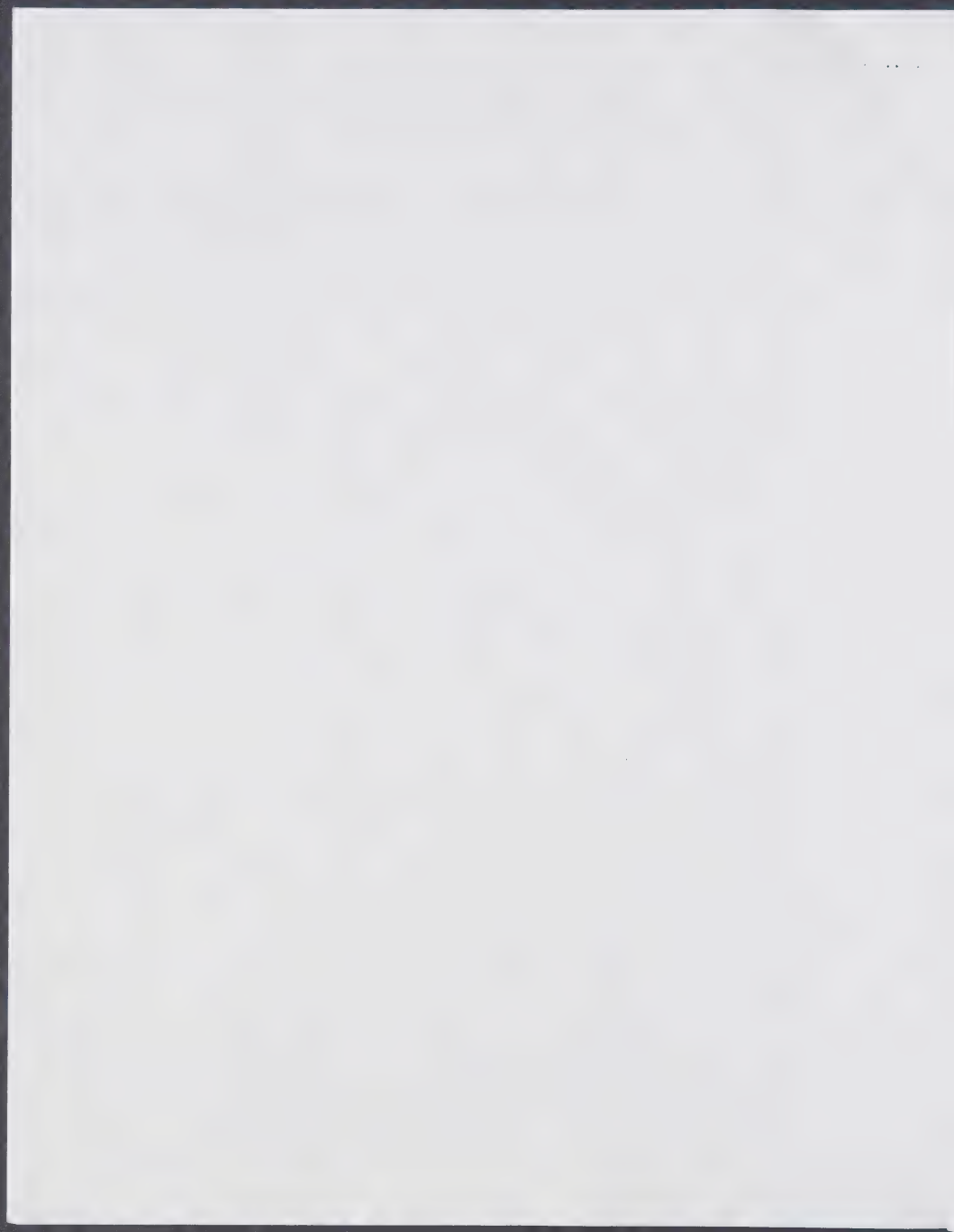
With the exception of six months spent with Lastman in Amsterdam, REMBRANDT lived at Leyden from 1606 until 1631, when he moved to the capital. Although Rembrandt was only twenty-five at this time, he had already had several pupils.



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an Hourglass, a Shell, a Book, Incense Ball and other Objects
on a Table*

oil on panel
14 7/8 x 19 1/4 inches (37.8 x 48.9 cm.)

Provenance:

Carl Bechstein, Berlin, and sale, Wertheim, Berlin, 7/11 December 1930, nop. 48
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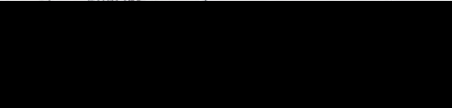
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