

In the Balance: *Finding Time for Collection and Exhibition Catalogues*



Arthur K. Wheelock, Jr.
Curator of Northern Baroque Paintings
National Gallery of Art



NATIONAL GALLERY CATALOGUES

THE
DUTCH SCHOOL

BY
NEIL MACLAREN

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THE NATIONAL GALLERY
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Groot, *Urkunden* etc., p. 136, No. 109. (5) According to Hofstede de Groot, *Urkunden* etc., p. 137. (6) Oak, $48 \times 36\frac{1}{2}$ (1.22×0.92); grisaille. Acquired with the Lucchesi collection in 1803 for the Mannheim Gallery and transferred with the rest of the Mannheim pictures to Karlsruhe in 1937. (The present writer is very grateful to Dr. Jan Lauts for bringing this copy to his attention and for the foregoing information.) In the 1914 Mannheim catalogue (No. 104) this copy is ascribed to Aert de Gelder; it seems unlikely that he had anything to do with it. (7) Panel, 23×17 (0.585×0.43). A photograph is in the National Gallery archives. (8) Wrongly as by G. van den Eeckhout. Canvas, $76 \times 49\frac{1}{2}$ (1.93×1.26). A photograph is in the Gallery archives. (9) *Loc. cit.* (10) O. Benesch, *The Drawings of Rembrandt*, vol. II, 1954, No. 273 and fig. 299. (11) Benesch, *op. cit.*, No. 339 and fig. 378. (12) *Loc. cit.* Although Benesch says these drawings are 'several years' later than the etching in style, he nevertheless dates them c. 1635 and c. 1636 respectively. (13) Smith, *loc. cit.* (14) See Hofstede de Groot, *Urkunden* etc., p. 197, item 121: 'Een exchomo in 't grau, van Rembrant.' (15) 'Een Ecce homo, grau, van Rembrant van Rijn' (*Oud-Holland*, vol. X, 1892, p. 32; also *Urkunden* etc., p. 411, No. 350). (16) Smith No. 88. (17) 'Drie Graauwtjes' (G. Hoet, *Catalogus . . . van Schilderyen*, 1752, vol. I, p. 419, wrongly as lot 174). Smith does not give the lot number in the Six sale. He states that the present picture was sold with the grisaille of *Joseph telling his dreams* (Smith No. 18; Rijksmuseum, Amsterdam, No. 2024 A7) for 14 florins; according to the marked sale catalogue in the Six collection this was the price paid for lot 174 (i.e. lot 173 in Hoet, *loc. cit.*) which was a 'Christus Beeld', presumably a head or bust of Christ (bought by Daelens, 14 florins, 10). Smith adds to the confusion by stating elsewhere (Smith No. 18) that *Joseph telling his dreams* was sold in the Willem Six sale with an unspecified 'companion' for 84 florins; this does not correspond with the price paid for any of the Rembrandt lots in the marked sale catalogue. (18) Smith No. 88. (19) Smith No. 88. (20) Hofstede de Groot (No. 128) says that, according to a MS. note in Smith's own copy of his *Catalogue raisonné*, Smith sold the picture to 'G. Blainie'; this is obviously a misreading of G. Blamire, in whose collection it certainly was. (21) The markings for this sale are on the back of the picture.

✓ 1674 PORTRAIT OF JACOB TRIP

Signed on the right, a little above the level of the sitter's left hand: *Rembr* (interrupted by the present edge of the canvas). The signature was discovered when the picture was cleaned in 1956; it is fully visible only in ultra-violet light but is apparently genuine.

Oil on canvas, $51\frac{3}{8} \times 38\frac{1}{2}$ (1.305×0.97). The bottom edge is irregular and the right edge, to judge by the truncated signature, has been cut down by about 2 inches (0.05).

In very good condition except for the area beneath the seat of the chair, which has suffered much damage. Cleaned in 1956.

Jacob Jacobsz. Trip, merchant of Dordrecht, was born in 1575 at Zaltbommel (Gelderland). He settled when young at Dordrecht; in 1603 he married Margaretha de Geer (see No. 1675 below). His brother, Elias, was associated in business with their brother-in-law, Louis de Geer, one of the greatest iron-masters and armament manufacturers of the time, and after 1626 Jacob also took part in their transactions. He

499 A TURK
Canvas, 38 $\frac{1}{4}$ x 29 $\frac{1}{4}$ in. (0.98 x 0.74) Date: c. 1630-1635
Inscribed at middle left: *Rembrandt. f.*
Andrew Mellon Collection 1940

654 HEAD OF SAINT MATTHEW
Wood, 9 $\frac{1}{4}$ x 7 $\frac{1}{4}$ in. (0.250 x 0.195) Date: probably 1661
Widener Collection 1942

655 THE APOSTLE PAUL
Canvas, 50 $\frac{1}{4}$ x 40 $\frac{1}{4}$ in. (1.29 x 1.02) Date: probably 1657
Inscribed on desk at right: *Rembrandt f.*
Widener Collection 1942

656 THE CIRCUMCISION
Canvas, 22 $\frac{1}{4}$ x 29 $\frac{1}{4}$ in. (0.565 x 0.750)
Inscribed at lower right: *Rembrandt f. 1661*
Widener Collection 1942

657 THE DESCENT FROM THE CROSS
Canvas, 56 $\frac{1}{4}$ x 43 $\frac{1}{4}$ in. (1.43 x 1.11)
Inscribed at lower middle: *Rembrandt f. 165(17)*
Widener Collection 1942

658 THE MILL
Canvas, 34 $\frac{1}{2}$ x 41 $\frac{1}{2}$ in. (0.875 x 1.055) Date: c. 1650
Widener Collection 1942

659 STUDY OF AN OLD MAN
Wood, 11 $\frac{1}{4}$ x 8 $\frac{1}{4}$ in. (0.290 x 0.215) Date: c. 1645
Widener Collection 1942

660 HEAD OF AN AGED WOMAN
Wood, 8 $\frac{1}{4}$ x 6 $\frac{1}{4}$ in. (0.21 x 0.17)
Inscribed at middle left: *Rembrandt f. 1657*
Widener Collection 1942

661 PHILEMON AND BAUCIS
Wood, 21 $\frac{1}{2}$ x 27 in. (0.545 x 0.685)
Inscribed at lower left: *Rembrandt f. 1658*
Widener Collection 1942

662 THE PHILOSOPHER
Wood, 24 $\frac{1}{4}$ x 19 $\frac{1}{4}$ in. (0.615 x 0.495) Date: c. 1650
Widener Collection 1942

663 PORTRAIT OF A GENTLEMAN WITH A TALL HAT
AND GLOVES
Canvas, 39 $\frac{1}{4}$ x 32 $\frac{1}{4}$ in. (0.995 x 0.825) Date: c. 1667
Widener Collection 1942

664 PORTRAIT OF A LADY WITH AN OSTRICH-FEATHER FAN
Canvas, 39 $\frac{1}{4}$ x 32 $\frac{1}{4}$ in. (0.995 x 0.830) Date: c. 1667
Inscribed at left: *Rembrandt f. 166(7)*
Widener Collection 1942

665 PORTRAIT OF A MAN IN A TALL HAT
Canvas, 47 $\frac{1}{4}$ x 37 in. (1.21 x 0.94) Date: c. 1662
Widener Collection 1942

666 SELF-PORTRAIT
Canvas, 36 $\frac{1}{4}$ x 29 $\frac{1}{4}$ in. (0.920 x 0.755)
Inscribed at right above hand: *Rembrandt f. 1659*
Widener Collection 1942

667 SASKIA VAN UILENBURGH, THE WIFE OF THE ARTIST
Wood, 23 $\frac{1}{4}$ x 19 $\frac{1}{4}$ in. (0.605 x 0.490) Date: probably 1633
Widener Collection 1942

1443 OLD WOMAN PL
Canvas, 52 $\frac{1}{4}$ x 41 $\frac{1}{4}$ in.
Gift of Dr. and Mrs. W.

668 THE DANCER
Canvas, 56 $\frac{1}{4}$ x 37 $\frac{1}{4}$ in.
Inscribed at lower right
Widener Collection 1942

1032 HEAD OF A Y
Canvas, 16 $\frac{1}{4}$ x 13 $\frac{1}{4}$ in.
Inscribed at upper right
Gift of Vladimir Horo

1059 WOMAN WITH
Canvas, 22 x 18 $\frac{1}{4}$ in.
Inscribed at lower left
Gift of Mr. and Mrs. I



663 REMBRANDT
Portrait of a Gentleman with a Tall Hat and Gloves



664 REMBRANDT
Portrait of a Lady with an Ostrich-Feather Fan



665 REMBRANDT
Portrait of a Man in a Tall Hat



666 REMBRANDT
Self-Portrait



657 REMBRANDT
The Descent from the Cross



667 REMBRANDT
Self-Portrait



668 REMBRANDT
Portrait of a Man in a Tall Hat



669 REMBRANDT
A Woman Holding a Pink



670 REMBRANDT
A Turk



663 REMBRANDT
Portrait of a Gentleman with a Tall Hat and Gloves



664 REMBRANDT
Portrait of a Lady with an Ostrich-Feather Fan



665 REMBRANDT
Portrait of a Man in a Tall Hat



666 REMBRANDT
Self-Portrait



657 REMBRANDT
The Descent from the Cross



667 REMBRANDT
Self-Portrait



662 REMBRANDT
The Apostle Paul



668 REMBRANDT
Portrait of a Man in a Tall Hat



669 REMBRANDT
A Woman Holding a Pink

MUSÉE ROYAL
DE
LA HAYE
MAURITSHUIS
TABLEAUX
ET
SCULPTURES
1895

Rembrandt

332

Der Junge, so uns herumführte, rühmte die Schilderey an der Thüre insonderheit, allwo der Todte in der Verkürzung liegt, so dass man ihm unter die Fusssohle ziehet (La leçon d'anatomie du dr. DEYMAN). Es ist zwar ein gutes Stück, doch nicht das beste. Eines rechter Hand der Camins ist demselben weit vorzuziehen und war unvergleichlich. Auf diesem Stück verrichtet der berühmte Anatomicus Tulpus die Section. Hievor soll ein noch lebender Burgermeister allhier tausend Thaler geboten haben, wie es dann gewiss gar schön. Merkwürdige Reisen III p. 546, 1754.

Voyez encore sur ce tableau le Dr. J. W. R. TILANUS, Beschrijving der schilderijen, afkomstig van het Chirurgijngild te Amsterdam, 1868.

E. H. M. THIJSEN, NICOLAAS TULP als geneeskundige geschilderd, Amsterdam 1881.

W. HASTIE, Rembrandts Lesson in Anatomy dans *The Contemporary Review*, Août 1891, p. 271.

149 (289h). Portrait du peintre en officier.

Panneau en chêne. H. 0.625. L. 0.47. Gr. Nat.

Buste de profil à droite, la tête de trois quarts. Il porte un bonnet de couleur foncée, à crevés, orné de plumes d'autruche. Chevelure bouclée, petite moustache blonde, hausse-col en fer; manteau noir bordé d'un galon d'or. Fond neutre.

Signé à demi-hauteur à droite:

Rembrandt. f.

Peint vers 1634—35.

Collection-G. VAN SLINGERLANDT (HOET II, p. 404).

Cabinet-GUILLAUME V (TERW. p. 709).

Gravé par J. DE FRANS (1795) dans le Musée Français de DUCHESNE; — par ROSASPINA d'après un dessin de FRAGONARD; — dans les Annales du Musée de LONDON par BOUTROIS; — dans le Musée NAPOLEON par CHATAIGNER d'après S. LE ROY; — par A. L. ZEELANDER dans le Recueil STEENGRACHT n° 26; — par PH. ZILCKEN; — par T. G. APPLETON.

Lithographié par J. C. D'ARNAUD GERKENS dans le *Kunstkrönijk* de 1847.

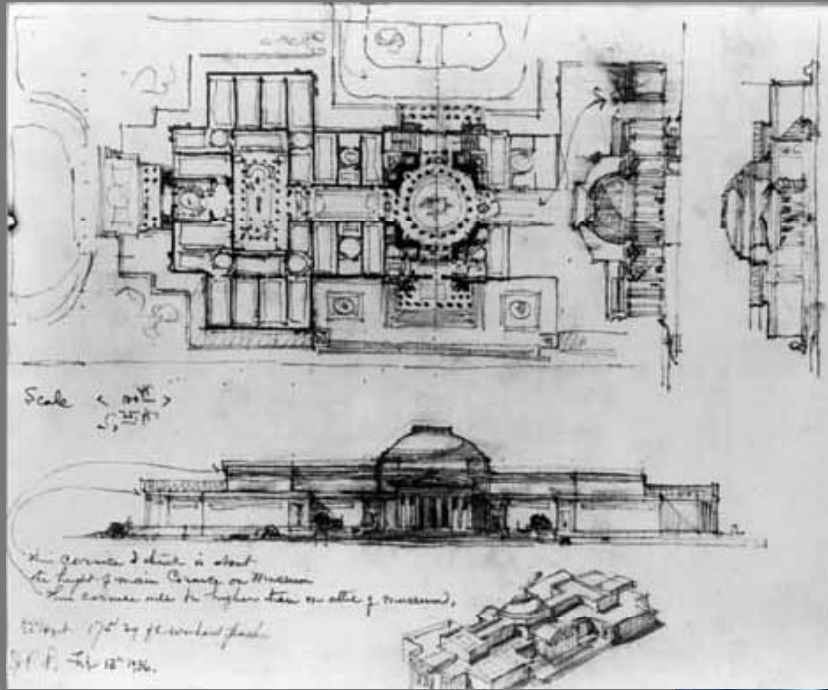


Rembrandt.

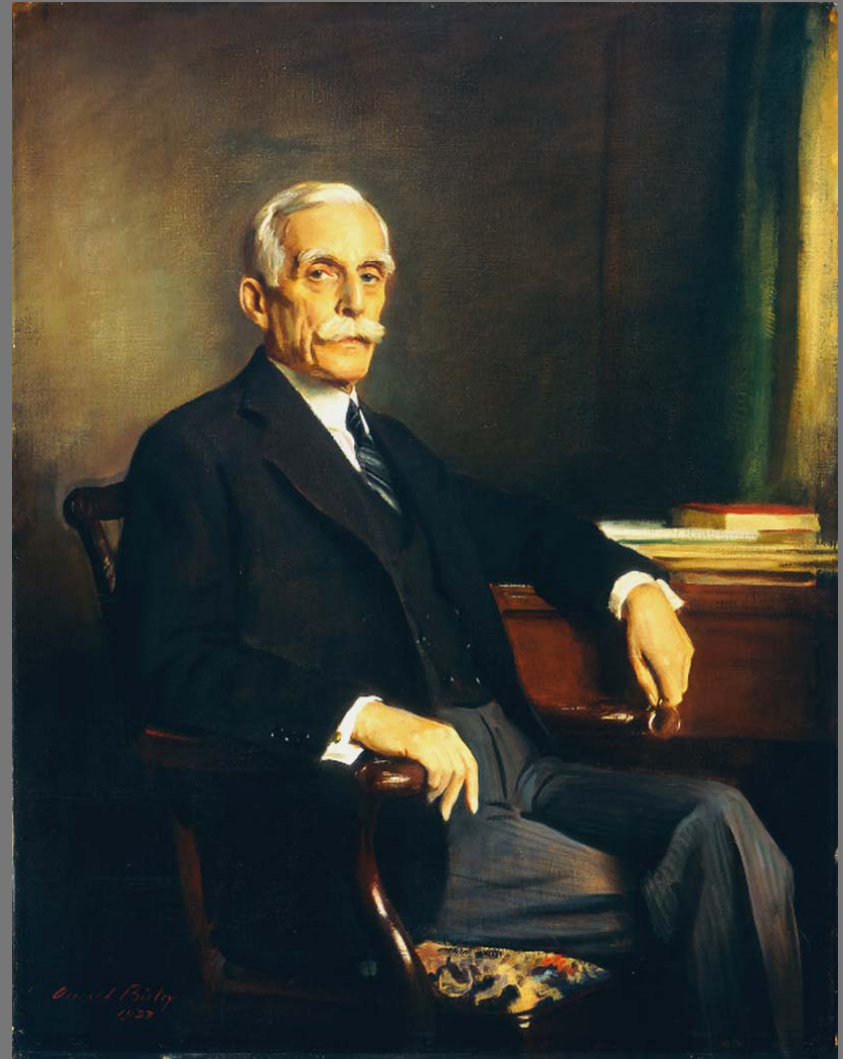
Licht. van H. KLEINMANN & Co., Haarlem.













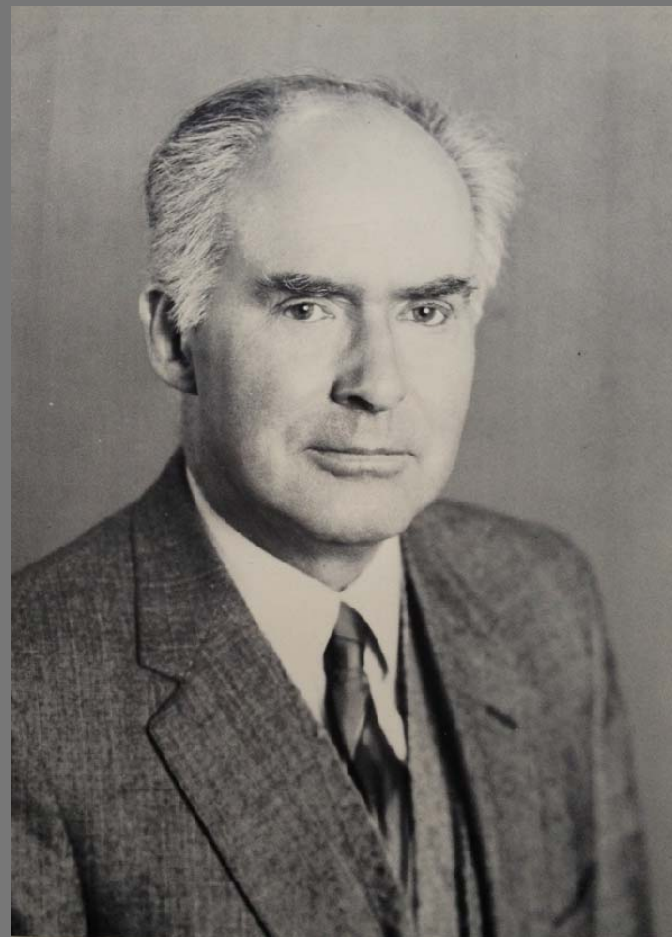




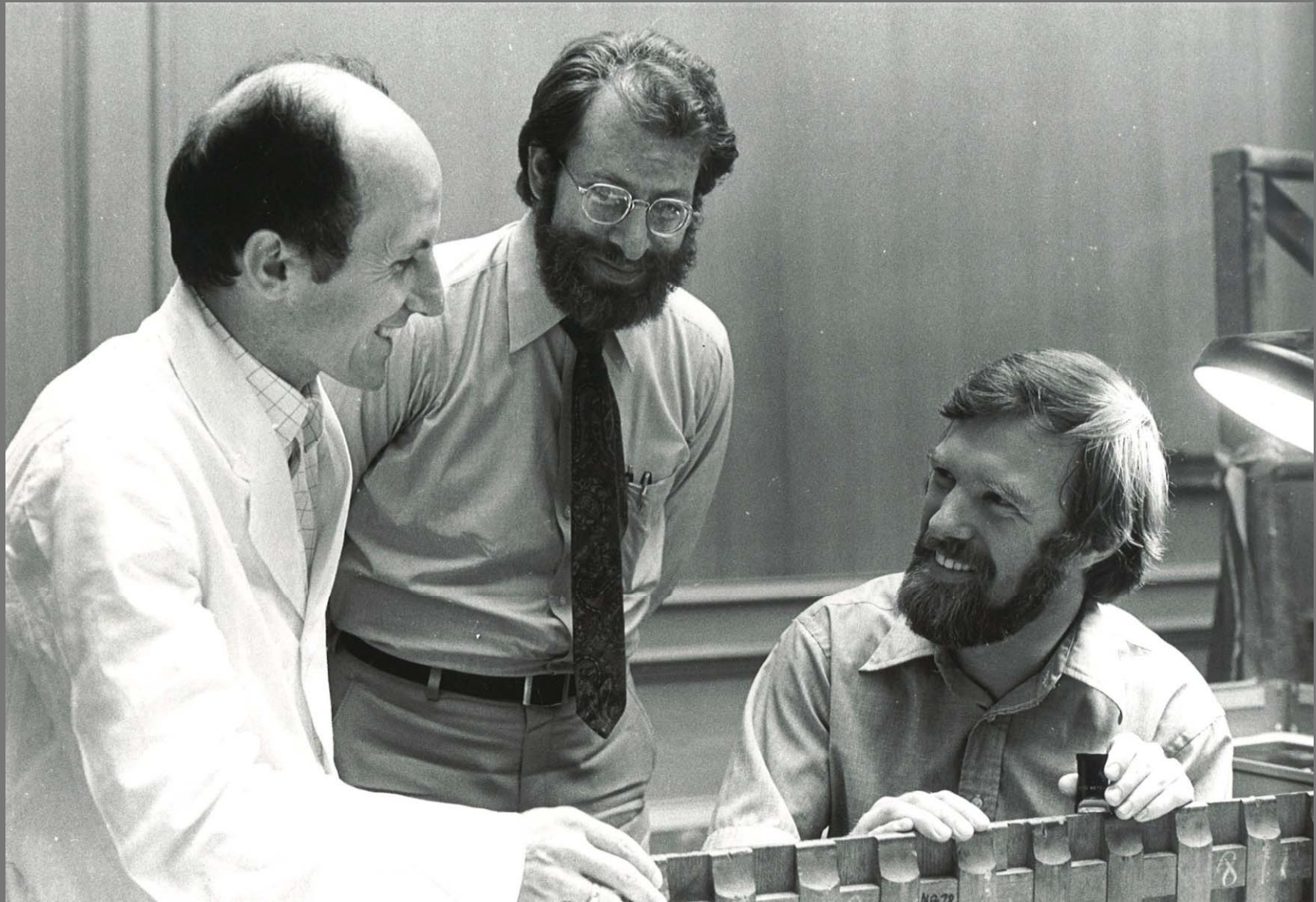








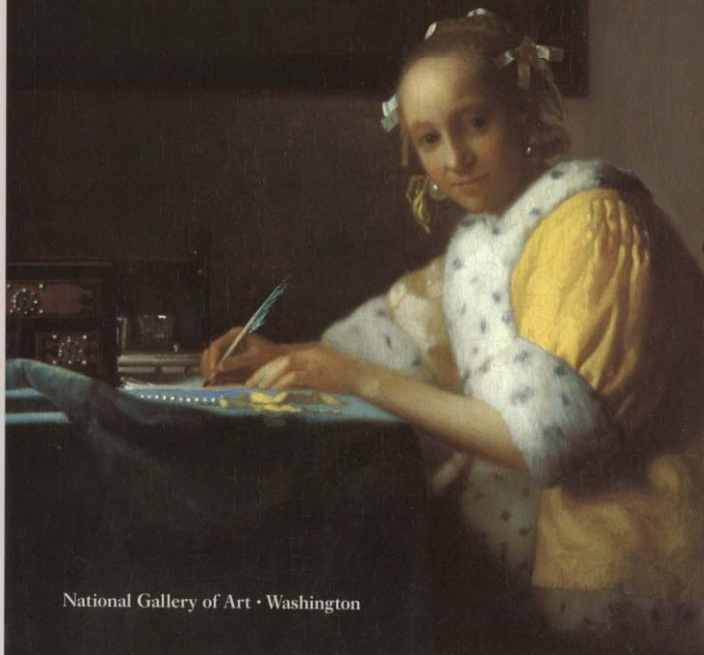






DUTCH PAINTINGS

of the Seventeenth Century



National Gallery of Art • Washington

Unlike many of his contemporaries, Kalf spent his lifetime in comfortable circumstances. He seems to have stopped painting around 1660 to concentrate his energies on being an art dealer. He died in Amsterdam on 10 July 1661 and was buried on 3 August in the Zuiderkerk.

Houdraen stated that Hendrik Gerritsz. Pot (c. 1581–1637) was Kalf's teacher, but there is little in Kalf's early work to suggest such a relationship. Because of the stylistic and coloristic resemblance between the work of François Rijkhsd. (1647) and Kalf's early peasant kitchen interiors and *grand still* lifes, it seems that this Rotterdam artist was an important influence on the young artist.

Kalf's mature work developed during the 1650s, after his move to Amsterdam. In these works he focused on a few objects that he organized with great restraint against a dark background. He delighted in depicting the sheen of silver, the translucency of glass, and the rich textures of intricately patterned oriental rugs. His luminous manner of painting highlights has often been compared to that of Johannes Vermeer (q.v.), and it is entirely possible that his work influenced the Dutch master.

Although Kalf probably had pupils who made replicas of his work, none are documented. His most successful follower was Jurriaen van Streeck (c. 1632–1683).

Bibliography
De Latture 1990: 160–168.
Houdraen 1731, 1: 118–120.
Van Gelder 1941.
Van Gelder 1942.
Bergman 1950: 180–190.
Cronbach 1979.
Dell 1980: 180–190.
Bosch/MacLenn 1991: 213.

1941.7.8 (141)

Still Life

c. 1640
Oil on canvas, 84.4 x 53.8 (33 1/8 x 21 1/4)
Chester Dale Collection

Technical Notes: This support, a fine-wright, plain-weave fabric, has been lined with the backing material. The x-radiograph shows broad creasing along the top edge. A very large complex tear is present in the upper right quadrant. The double ground consists of a red lower layer and an orange light gray upper layer. Both thin layers are brush applied and have the weave pattern prominent.

Paint handling varies according to the surface texture being rendered, from thin opaque layers to richly textured pastes, with glass confined to carpet details and the dark background. Orientation is minimal. Scattered small losses are found overall, with a larger loss in the center of the still life. The tear edges have been retouched and the orange red heavily overpainted. No major treatment has been carried out since acquisition.

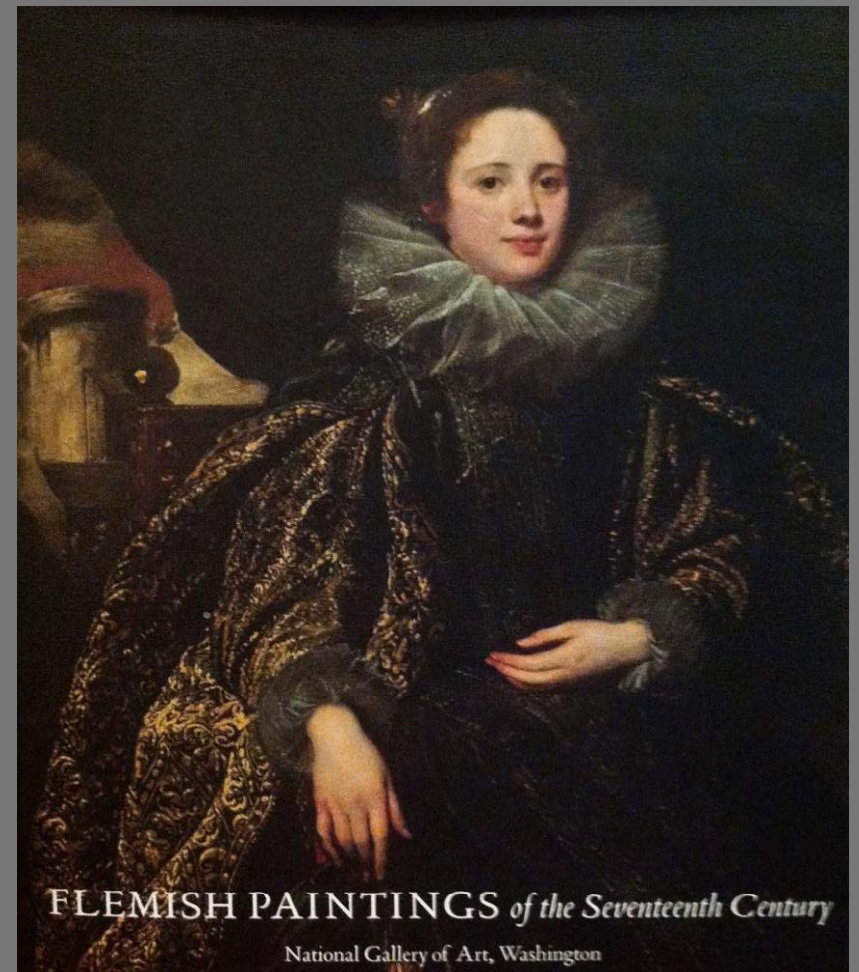
Provenance: Possibly Jan. (Dus. Bikon, Vienna; possibly sold, Alexandre Benoit, Vienna, 4 December 1861, no. 1812). (Gottlieb & Co., New York; sold 1891 to Mrs. Henry Osborne Hammer; later Louise Walden [1891–1921]; New York; sold, American Art Association, Anderson Galleries, New York, 10 April 1925, no. 46). Chester Dale (1881–1961), New York.

NESTLED in a luxurious and exotic oriental carpet is a restrained arrangement of sumptuous objects brought to life by the delicate play of light across their surfaces. With deft touches of his brush Kalf invokes the soft texture of wood, the vitreous gleam of Chinese porcelain, the dense rind of lemon, and the transparent sheen of an elegantly wrought Venetian-style goblet. Viewed individually the objects have no logical relationship to each other, yet orchestrated as they are through Kalf's unerring sense of composition, these and the other objects he depicted come together as a harmonious whole, the rationale for which one does not even question.

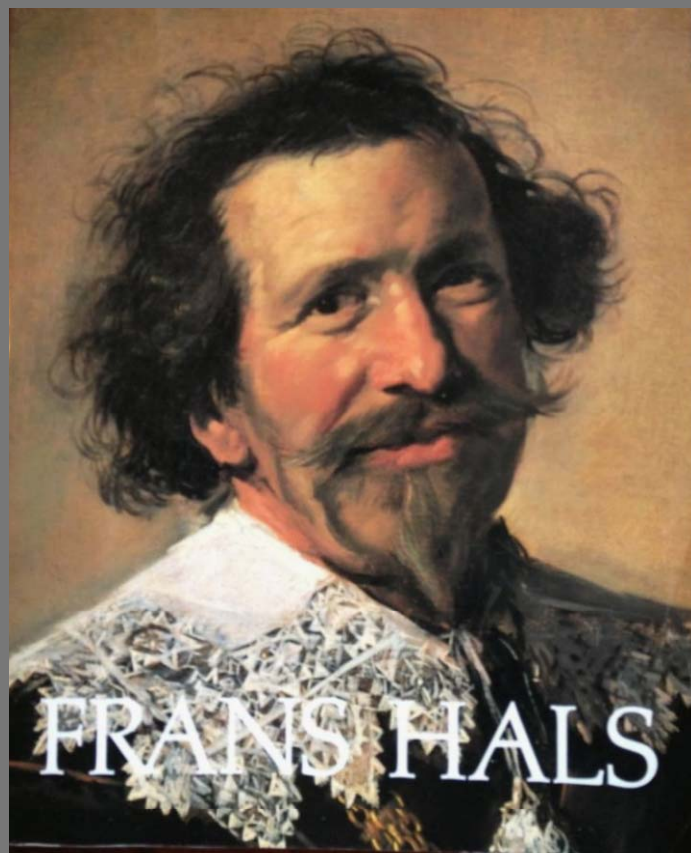
As is evident from examining the full extent of his oeuvre, Kalf's style developed in quite distinct phases that parallel, to a certain extent, his periods of residence in Rotterdam, Paris, and Amsterdam. Within each phase a precise chronology is difficult to determine as he dated only a few of his paintings. Because Kalf favored a few compositional types and tended to use many of the same objects in various combinations, however, one can often arrive at an approximate chronology.

This painting, with its pyramidal composition set off-center, is one of the purest examples of a compositional format used by Kalf in Amsterdam in the late 1630s and early 1640s. Also characteristic of this type is the presence of the Chinese porcelain fruit bowl tipped at an angle to reveal its decorated interior. This Wan-Li bowl was a favorite of Kalf's, possibly because the blues and creamy whites of the interior played off so well against the oranges, yellows, and reds of the fruit. The tall Venetian-style goblet, surrounded by a glass bowl with spread wings, however, does not appear in other of his paintings. As can be frequently demonstrated, Kalf was not always scrupulously accurate in his representation of objects and varied their character to

Willem Kalf, *Still Life*, 1641.7.8







Contents

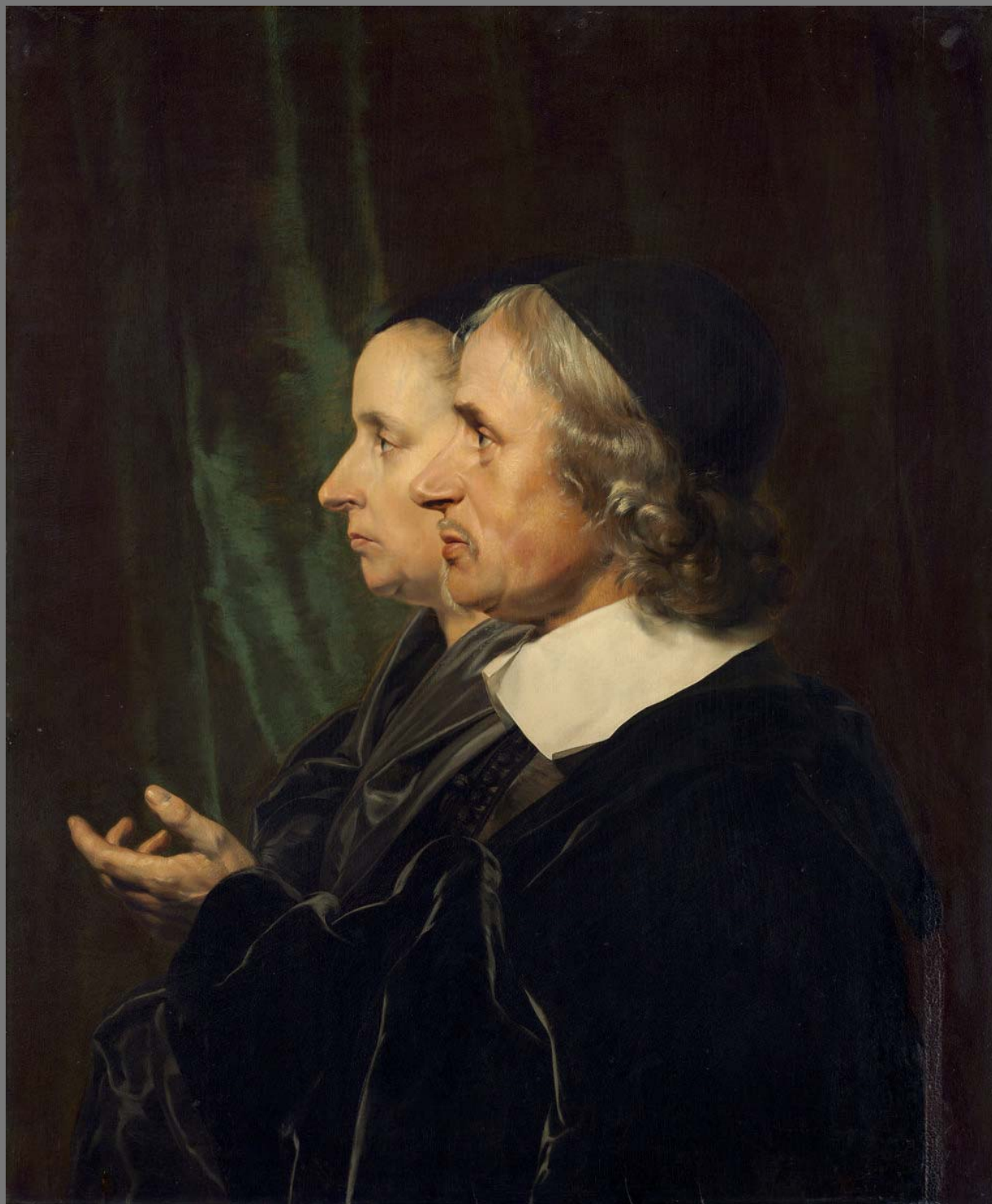
Acknowledgements	vi
Lenders to the Exhibition	vii
Director's Foreword	ix
Editorial Note	
Note on the Contributors	x
Introduction	1
SEYMOUR SLIVE	
Houbraken's Life of Frans Hals	17
translated by MICHAEL HOYLE	
Chronology	19
IRENE VAN THIEL-STROMAN	
The Burghers of Haarlem and their Portrait Painters	23
PIETER BIESBOER	
Costume in Frans Hals	45
BIANCA M. DU MORTIER	
The Rediscovery of Frans Hals	61
FRANCES S. JOWELL	
Frans Hals, Militiaman and Painter: the Civic Guard Portrait as an Historical Document	87
KOOS LEVY-VAN HALM and LIESBETH ABRAHAM	
'The Meagre Company' and Frans Hals's Working Method	101
MARTIN BIJL	
Frans Hals: a Technical Examination	109
KARIN GROEN and ELLA HENDRIKS	
Note on the Presentation of the Catalogue	128
Catalogue	130
SEYMOUR SLIVE	
The Frans Hals Documents: Written and Printed Sources, 1582-1679	371
IRENE VAN THIEL-STROMAN	
Bibliography cited in Abbreviated Form	415
Exhibitions cited in Abbreviated Form	427
Index	431

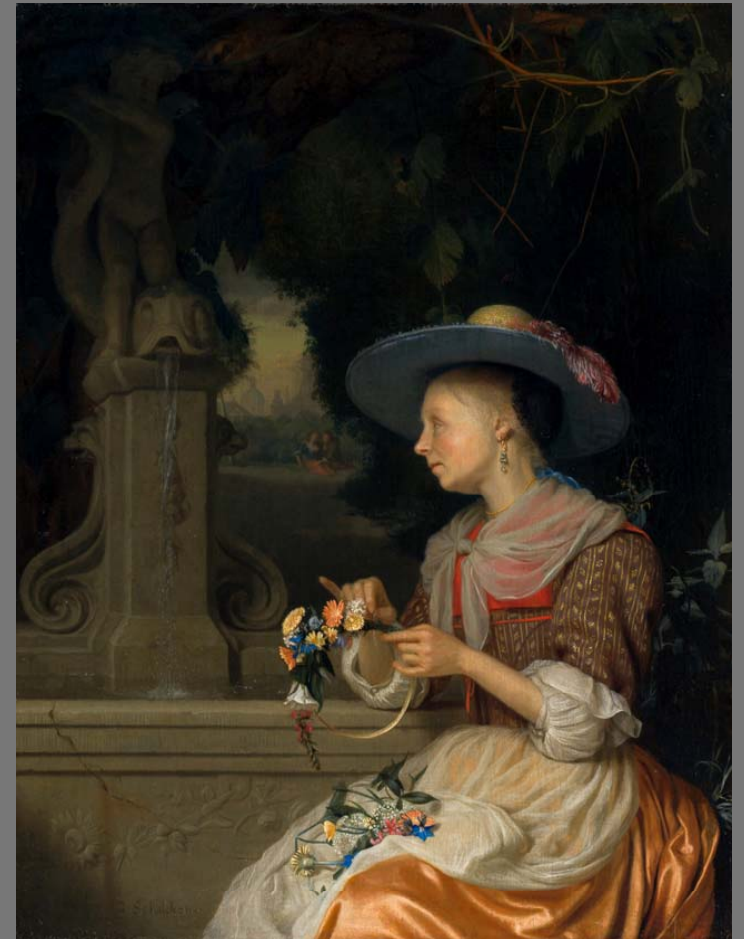






















Coming Soon:
American Modernism



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Available for the first time on the National Gallery of Art website, Online Editions (OE) provides access to the most current in-depth information on the Gallery's collections, along with a set of smart tools for sharing, citing, comparing, exporting, viewing, printing, and storing both texts and images.

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Online Editions launches with **Dutch Paintings of the Seventeenth Century** by Gallery curator Arthur K. Wheelock Jr. and will ultimately document more than 5,000 paintings, sculptures, and decorative arts in the nation's collection.

Formerly known as The Collections of the National Gallery of Art Systematic Catalogue, a printed series of authoritative collection catalogues, OE now puts this same detailed information and more at the fingertips of the scholar, student, or anyone serious about art. OE's enhanced reading environment and toolkit are intended both to provide scholars with a useful workspace in which to read and research and to promote public study and appreciation of the Gallery's collections.



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FEATURES

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Bagpipe Player

1624

Hendrick ter Brugghen
Dutch, 1588–1629Oil on canvas
Overall: 87.6 x 105.6 cm (34 1/2 x 41 9/16 in.)
Paul Mellon Fund and Greg and Candy Fazzolari Fund 2009.24.1
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ENTRY

Hendrick ter Brugghen was unparalleled in capturing the rhythms of music, and he did so in the very way he composed his paintings.

His musicians lean into their instruments, their bodies alive with the joy of the sounds they bring forth, whether coaxed from a violin, lute, recorder, or bagpipe. In this remarkable image, a bagpipe player, seen in strict profile, squeezes the leather bag between his forearms as he blows through the instrument's pipe and fingers a tune on the chanter. (fig. 1) Two large drones, composed of different wooden sections, rest on his bare shoulder. The interlocking rhythms of this ensemble—the broad, round shapes of the musician's shoulder, beret, and brown bagpipe bag; the flowing patterns of folds in his creamy shirt and taupe robe; the pronounced diagonals of the drones and pipe; and the verticality of the chanter—parallel those of a musical score. In music, broad, fulsome notes, quickly cadenced flourishes, and strong beats not only punctuate melodies with dynamic accents but also culminate in a well-defined and emphatic finale; Ter Brugghen achieves the same effects in this painting.

Though muted in tonality, the Bagpipe Player is both bold and forceful in its scale and painting techniques. The musician's larger-than-life-size form fills the picture plane, his passion for his music reflected in the energy of Ter Brugghen's sure, broad brushstrokes, which flow across the canvas. The numerous adjustments the artist made in the folds of the shirt and robe, as well as in the shape of the bagpipes, indicate the freedom with which he approached his subject.

Also astonishing is Ter Brugghen's control of light, which falls most strongly on the bagpipe player's shoulder, shirt, and fingers while leaving his face in shadow—evidence that the painting focuses primarily on the sensuality of music and not on a specific individual.

The bagpipe player is a muscular, rough-hewn type, hardly an ideal of grace and refinement. His head is large, his nose round, and he sports a shepherd's mustache and beard. His hands and knuckles are thick, yet from the manner in which he fingers the chanter, leaving the vent hole uncovered, it is clear that he is adept at playing the instrument. The same feeling is evoked in a second depiction of the bagpipe player, also dated 1624 (fig. 2), in which the musician, wearing the identical beret and cap

OBJECT IMAGE FIGURES NOTES



fig. 1 Anonymous, Cordon Playing a Bagpipe, engraving from Daniel Heinsius, "Pastoraal," in Heinsius, *Nederduytsche poemata* (Amsterdam, 1616)

[Compare to Object Image](#)

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fig. 2 Anonymous, Cordon Playing a Bagpipe, engraving from Daniel Heinsius, "Pastoraal," in Heinsius, *Nederduytsche poemata* (Amsterdam, 1616)

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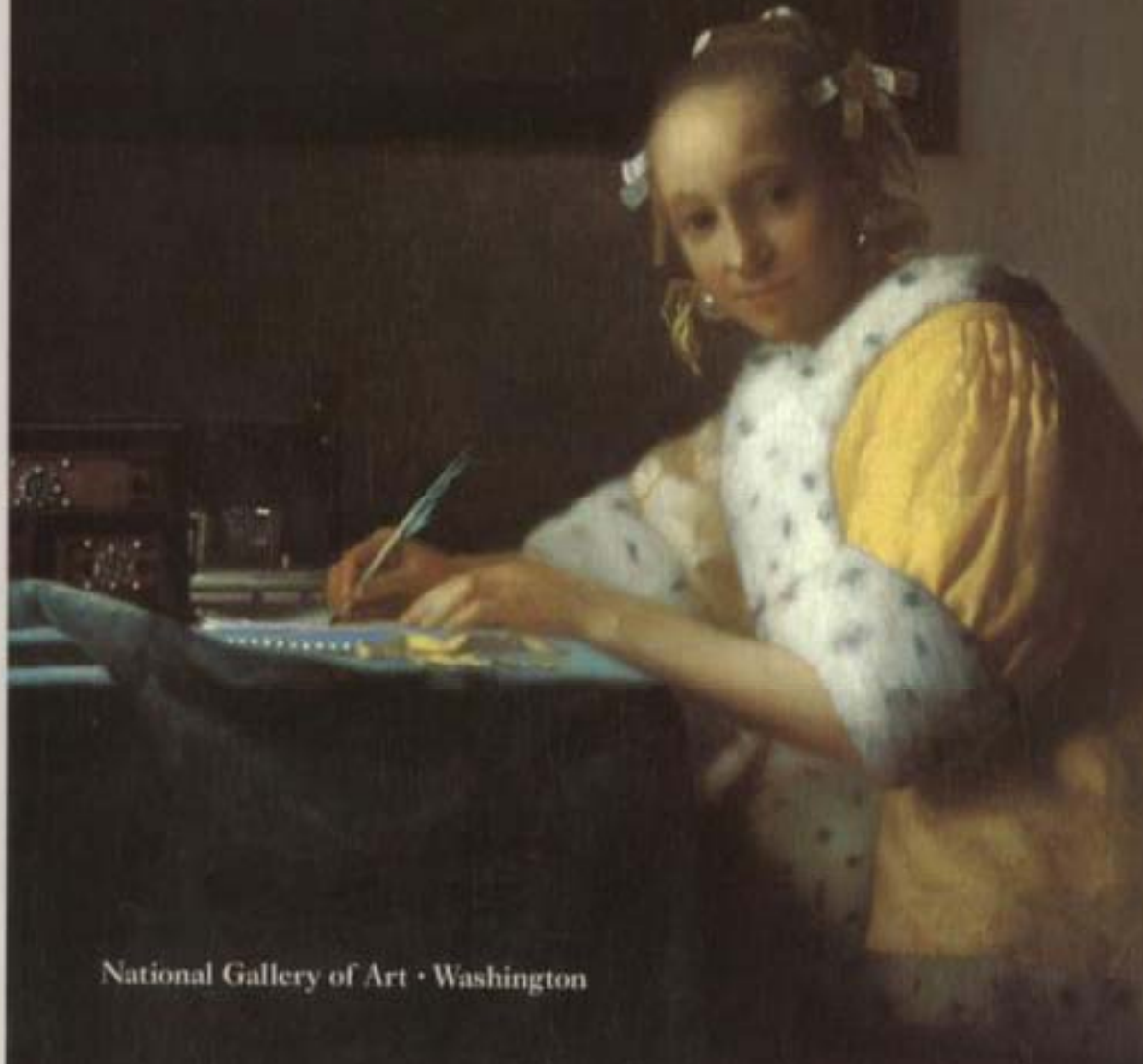


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