

Predella journal of visual arts, n°53, 2023 www.predella.it - *Miscellanea / Miscellany* 

www.predella.it / predella.cfs.unipi.it

Direzione scientifica e proprietà / *Scholarly Editors-in-Chief and owners:*

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Predella pubblica ogni anno due numeri online e due numeri monografici a stampa /

Predella publishes two online issues and two monographic print issues each year

Tutti gli articoli sono sottoposti alla peer-review anonima / All articles are subject to anonymous peer-review

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Predella journal of visual arts - ISSN 1827-8655

The Scottish Collector Arthur Kay (1861-1939) and His Influence on the Canon of 17th-century Dutch Painting

Our notion of the 17th-century Dutch school of painting was shaped in the late 19th and early 20th-century by its first modern scholars. This is particularly true of Cornelis Hofstede de Groot, Wilhelm von Bode, and Abraham Bredius, who over the years received their due credit, however this effort was aided by many contemporary connoisseur-collectors who never got credit for their contribution. One of the leading among them was the Scottish collector Arthur Kay (1861-1939). This article highlights his dealings as a collector, adviser, and connoisseur and draws a clear picture of the early modern Dutch paintings that were at one time in his collection, brought in an attached critical checklist. This article shows that Arthur Kay had a significant influence on the shaping of the canon of 17th-century Dutch painting as we know it today. It furthermore serves as a case study to demonstrate the influence of other connoisseur-collectors.

It is common knowledge by now that the first modern scholars of 17th-century Dutch art helped shape its canon as we know it today¹. This is particularly relevant to three of them who are considered to be the founders of the study of 17th-century Dutch art: Cornelis Hofstede de Groot, Wilhelm von Bode and Abraham Bredius². However, while these scholars have received their due credit, their contemporaneous collectors, who «bore a considerable share of the work»³, received none.

Any researcher of 17th-century Dutch painting in general, and the so-called minor masters in particular, cannot help but come across the name of the Scottish collector, Arthur Kay (1861-1939). Kay was a wealthy industrialist, a director of a large textile company who was involved in many public endeavors, and a man who exerted a great deal of influence as an art collector, connoisseur and philanthropist. For various reasons his name has been forgotten and his contribution completely ignored.

Therefore, the main purpose of this article is to define the many ways in which Arthur Kay influenced our perception of 17th-century Dutch painting. In this way, the case of Arthur Kay will be used to highlight the perspective of collectors in general and their unique contribution to the shaping of the canon. Furthermore, I will argue that Arthur Kay contributed significantly to the canon of Netherlandish painting and also made a particular contribution to our acceptance and appreciation of the so-called Dutch minor masters. This will be demonstrated, first, by drawing as clear picture as possible of all the early modern Dutch paintings that were at one time in his collection – as seen in the attached critical checklist of paintings – and second, by highlighting his dealings as a collector, adviser and connoisseur.

Arthur Kay was quite an eclectic collector, and a discussion of all the branches of his collection is beyond the scope of this article. Rather, it will focus on his activity as a collector of 17th-century Dutch paintings for several reasons: first and for obvious practical reasons, this study must focus on one segment of his enormous collection. Second, 17th-century Dutch painting is what triggered Arthur Kay's interest in collecting. Third, throughout the years, 17th-century Dutch paintings remained a central component of the collection.

Arthur Kay (fig. 1) was born on 11 November, 1861, in London⁴. His parents, John Robert Kay and Eliza Kay, came to London a few years earlier from their native Yorkshire. John Robert Kay received his business training in London, where in 1863 he became a partner in the firm Arthur Kay & Evans. In 1870 he moved with his family to Glasgow and became partner and one of the directors in the firm Arthur & Company, a textile manufacturer and wholesaler. The family settled in a large town house in 27 Belhaven Terrace, Glasgow, where they lived comfortably, employing three maidservants⁵. During the late 1870s and early 1880s, the young Arthur Kay traveled and studied abroad in Paris, Hanover, Leipzig, Berlin and Vienna. «Besides the study of Old Masters which became his dominant interest, he had some instruction in music from... [Franz] Liszt»⁶.

While still in his teens, he spent nearly two years in South Africa and Australia with a view of acquiring a knowledge of the colonies. During this time he joined an expedition for big-game hunting, which made its way to the north of the Limpopo, a region then almost unexplored by Westerners. His impressions of both colonies were afterwards conveyed in two papers read before the Glasgow Philosophical Society⁷. In 1886 he finally settled down in Glasgow, joining his father as a director in Arthur & Company and marrying Edith Maud Grahame. The couple had a daughter three years later, and they named her Dorothy Maud Kay. During the early years of their marriage, the couple lived with Arthur's parents in the house in Belhaven Terrace, but in 1890 they bought a villa in 21 Winton Drive, Glasgow; there they adopted the same lifestyle Arthur was accustomed to in his parents' house, employing three maidservants⁸.

It is not clear why, but in 1915, i.e., during WWI, Arthur Kay moved with his family to a house on 11 Regent Terrace, Edinburgh, where he lived until his death in 1939. His wife Edith died in 1927 and about a year later he married the paintress Katharine Cameron (1874-1965). Arthur Kay died on New Year's Eve of 1939 at his house, and his collection was auctioned in London four years later.

Arthur Kay was Chairman of the Glasgow Ratepayers' Federation and Chairman of the Lord Roberts National Service League. He wrote often to the press and delivered lectures and speeches on issues such as commerce and housing.

He was deeply committed to the establishment of the Glasgow Art collection and museum, which later evolved into the Kelvingrove Art Gallery and Museum⁹. One of his most important contributions, which is again beyond the scope of this study, was the promotion of contemporary British art in general and Scottish art in particular. In 1908 he became a member of the newly founded Scottish Modern Art Association (SMAA), and from 1911 and until his death served as its president, a post that demanded his utmost attention¹⁰. In this role Arthur Kay presided over the purchase and assembly of a «representative and lively collection of contemporary work for which posterity should be grateful»¹¹ and which later served as the core of the collection of The Scottish National Gallery of Modern Art (SNGMA) in Edinburgh.

The Industrial Revolution in Britain engendered a new social class, “the industrialist class” which created a new type of collector, namely the industrialist collector¹². These men «came from industrial or manufacturing backgrounds and had made their fortune in the recent industrial revolution... many of... [them]... came from humble origins and were anxious to achieve social status by lining their walls with the trappings of wealth. To this end, they initially invested in Old Masters...»¹³ They were «altogether more sophisticated than the previous generation. These men were well-educated and well-travelled»¹⁴.

One of the first collectors of this type in Scotland was the Glasgow-based coachbuilder, Archibald MacLellan (1797-1854)¹⁵. It was a visit to his collection that sparked Arthur Kay’s interest in collecting:

The first to give me ideas was the McLellan Collection in Glasgow. There were, and are, in it many beautiful examples of the Netherlands, Italian, and British Schools. There was a brilliant, unusual, small still-life by Willem van Aelst; this decided me some day to possess one¹⁶.

Arthur Kay was born into wealth and raised as a privileged member of this newly formed class of rich industrialists. His first purchase was made around the year 1876 at the age of fifteen, when he bought a *Merry Company* by Simon de Vos (see no. 100 in the checklist below)¹⁷. It is quite clear that from this point on Arthur Kay continued to buy paintings, hanging them in his father’s house. Many years later, in the late 1920s, some of these paintings were still hanging in his parents’ house although they were already deceased¹⁸.

By the 1890s he had already stepped up his buying in terms of quality, price and prestige. In 1892 he purchased one of the best 17th-century Dutch paintings he was to own, *Bathsheba Entreating David to Name Solomon as His Successor*, by Art de Gelder (fig. 9, no. 38 on the checklist, to be discussed below). That same year he had already bought Edgar Degas’ *L’Absinthe* and *Repetition*. The former

aroused a huge public debate when it was presented in the Grafton Gallery London, and Arthur Kay found himself in the midst of a huge public debate that no doubt contributed to making him even more well known¹⁹. Kay continued to collect Impressionist paintings and it was not long before he acquired Manet's small pastel *A Café, Place du Théâtre Français* from 1881. This made him a pioneer collector of Impressionist works of art in Scotland²⁰.

The first aspect that strikes one as very impressive about the collection of Arthur Kay is the sheer quantity. It included at almost any given time, hundreds and probably thousands of items that could have easily constituted a small museum. In fact, Arthur Kay amassed a large collection very fast and it was already in 1901 that he sent 137 paintings by Old Masters to be auctioned²¹. The second striking aspect about the collection is the variety of artifacts it included: apart from thousands of paintings, drawings and prints by old and modern artists, the collection also included rare books, bronzes, ivories, embroideries, glass and ceramics²². Kay also amassed an important and vast collection of Asian artifacts, mostly Japanese lacquer works of art; the 1913 auction of these items included 1401 lots²³!

One of the most remarkable features of the collection is the impressive assemblies of works by one artist it included. Arthur Kay held at one point an assembly of 106 drawings in pen and bistre by Giovanni Battista Tiepolo²⁴, as well as a prestigious assembly of 58 drawings by Thomas Gainsborough. The latter was exhibited in 1927 in Ipswich and Brussels and then auctioned in 1930²⁵. The collection also included an assembly of 53 etchings by the English etcher F. L. Griggs (1876-1938), one of the first etchers to be elected to full membership of the Royal Academy. Of course, the assemblies of paintings were much smaller, but they are still very impressive. During the years, Kay supposedly held seven paintings by Quiringh van Brekelenkam²⁶, of them I was able to trace only three that can be safely secured to him (nos. 17-19). The most impressive assembly of paintings by a 17th-century Dutch master is that of Jan van Goyen. As a matter of fact, Kay held so many of them that it is almost impossible to list, let alone trace and secure them to van Goyen. But even so, the attached list includes 15 paintings that can be traced and secured to him and many of them, such as the *Thunderstorm* of 1641 (fig. 2, no. 40), ended up in museum collections.

When during the 1930s Kay set upon drafting his memories, he wrote about his van Goyens in retrospect:

When a young man, I used to collect Jan van Goyen's drawings and paintings. At that time British dealers seemed to think I had got "a bee in my bonnet!" But in any case the van Goyens in my early collection waxed numerous. Even to-day his work has not quite taken the position which

it deserves, but a gradual rise in price is proving that British collectors now realise the beauty, repose, and originality of his work²⁷.

Another striking aspect of the art collection of Arthur Kay is the quality of the items it included. This finds its most emphatic expression in paintings that we would nowadays define as “museum pieces”. Many 17th-century Dutch paintings in his collection would fall under this definition and indeed many of them ended up in the collections of leading museums in the world; some of them were presented by Kay himself, while others arrived there some time after they were auctioned or bought from his collection. One may argue that other paintings from the Kay collection ought to be part of a museum collection but are still in private hands or untraced. One such painting is *Bathsheba Entreating David to Name Solomon as His Successor* (fig. 9, no. 38) by Art de Gelder, to be discussed below.

The two paintings by Pieter Saenredam in the National Gallery, London, are a fine example of how Arthur Kay contributed to raising appreciation for a certain artist by exposing him to the public through a leading museum²⁸, although in this case things did not work out so easily; in fact when Kay suggested contributing Pieter Saenredam’s *The Interior of the Buurkerk at Utrecht* (fig. 3, no. 91) to the National Gallery, his offer was initially rejected. Kay was «chagrined that a gift so perfect in every way, could receive such poor and ignorant greeting»²⁹. Following this rejection, the painting’s varnish layer was refreshed and it went on show at The Burlington House in 1902 and «within forty-eight hours of the opening... [Kay] received a telegram from Amsterdam most politely asking if... [he] could be persuaded to dispose of the picture to the Dutch nation»³⁰. It was then that the governors of the National Gallery, in fear of losing this masterpiece forever, hastened to make a second plea to Mr. Kay, and he generously reaffirmed his original proposal and presented the painting to them. «Never should it be forgotten that in 1902, long before the fundamental distinction of Pieter Jansz Saenredam... was recognized... Mr Kay presented to the English National Gallery this master’s picture...»³¹.

In fact it was not long after these events, in 1910, that a second painting by Pieter Saenredam, *The Interior of the Grote Kerk at Haarlem* (no. 90), was presented to the National Gallery through the Salting bequest. This painting was in Arthur Kay’s collection a few years earlier, then auctioned in Amsterdam and later found its way to the collection of George Salting. In other words, the two paintings by the now highly revered Pieter Saenredam in the National Gallery, London, came from the collection of Arthur Kay.

One of the fortes of Arthur Kay as a collector and connoisseur of 17th-century Dutch painting was his awareness and appreciation of its various genres.

Pieter Saenredam may be considered the most important Dutch painter of architecture in general and church interiors in particular. Kay, who admitted he «...always had a great weakness for church interiors, especially in pictures»³², held in his collection fine examples by other leaders in this field, among them Dirck van Delen (26), Gerard Houckgeest (66) and Emanuel de Witte (102, 103).

Of the paintings that ended up in museums, one should also mention Anthony van Dyck's, *Portrait of Henri II de Lorraine, Duc de Guise (1614-1664)*, from the National Gallery of Art, Washington (D.C.); Pieter Claesz's *Still Life* from the Museum Kunst Palast in Düsseldorf (21); Adriaen Coorte's, *Still Life with Asparagus* from the Koninklijk Museum voor Schone Kunsten Antwerp (22) and Jan Porcellis' *A Breezy Day* from Museum Boijmans van Beuningen, Rotterdam (85)³³.

Yet another outstanding example of this phenomenon is a group of ten paintings from the Kay collection that were bought in or shortly after his sale of 1911 by Sir Hugh Lane. They were then bought from him by Sir Max Michaelis and presented in 1914 to the museum in Cape Town, South Africa, where they became the core of the collection³⁴. This group (nos. 3, 9, 10, 27, 33, 63, 66, 96) included Willem van Aelst's, *Vase with Flowers on a Marble Edge* (fig. 4, no. 3).

Of the various genres produced by 17th-century Dutch masters, it was evidently still life that was Arthur Kay's favorite. It was not only that «a brilliant, unusual, small still-life by Willem van Aelst...»³⁵ triggered his career, his collection included numerous still lifes (figs. 4-6), his favorite Dutch painter was a still-life specialist and the prized room in his house – the dining room – comprised mainly Dutch still-life paintings.

Earnest critics are always interested in good still-life pictures... when young I was fascinated by them in the Glasgow Gallery. One was a small signed work by Willem van Aelst... inspired by it, I bought one [fig. 4] which afterwards passed... into the Cape Town gallery³⁶.

Indeed, Arthur Kay possessed examples of almost all the leading Dutch still life painters, including Pieter Claesz. (21), Willem Claesz. Heda (59, 60), Willem Kalf (69), Adriaen Coorte (22), Pieter Gallis (37), and Jacob van Es (33). Moreover, he had a fine understanding and appreciation of sub-genres, and he is certainly one of the first students of Dutch art to recognize the beauty and importance of fish still lifes (fig. 5)³⁷.

His favorite Dutch painter was Abraham van Beyeren, who painted mainly still lifes and marine landscapes. Over the years, Kay owned at least eleven paintings by him, of them seven can be traced and secured (nos. 8-14). Of Abraham van Beyeren, Kay wrote that he is «...a painter whose quality I make some claim

to have rediscovered in the 'nineties. I have no hesitation in placing him as the greatest or among the greatest, of seventeenth-century Dutch still life painters. His work steadily developed until it became almost modern...»³⁸.

Kay thought the *Still Life with Fruit and Dishes*, now attributed to Juriaan van Streek (fig. 6, no. 97), was also a painting by van Beyeren. His misattribution in this case can easily be forgotten since the painting itself is more evidence of his good eye for quality. This relatively large canvas, representing a lavish still life animated by the figure of a young African page holding a nautilus cup, could have easily adorned the walls of a museum. Another proof of the great eye he had is a very rare and interesting painting depicting a kitchen scene, whose attribution still elude us (fig. 7, no. 4).

What makes Arthur Kay unique in his approach to 17th-century Dutch art is his sensitivity and attraction to the so-called minor masters. In his collection he held numerous rare Dutch paintings, rare genres and works by rare and little-known masters. In many ways his endeavors contributed to a renewed interest in rare 17th-century Dutch masters. In this aspect in particular he was the equivalent of scholars such as Hofstede de Groot, Bode and Bredius, who despite dedicating their main thrust to the study of Rembrandt, contributed enormously to our acquaintance and understanding of many rare masters and shaped the canon of 17th-century Dutch art.

Of these rare masters, Kay had a particular attraction to Dutch genre painters of the first generation of the 17th century. Over the years he owned at least four paintings (of them three traced, nos. 29-31) by the painter Jacob Duck and one of them – unfortunately still untraced – was hanging in his dining room alongside his prized still lifes. *The Sleeping Cavalier* by Duck (fig. 8, no. 29), like so many other paintings from his collection, later found its way to a museum collection. Other genre painters of this generation represented in the Kay collection were Anthonie Palamedes (84), Jan Miense Molenaer (72-76), Adriaen van de Venne (98), Pieter Codde (untraced) and Pieter Potter (untraced)³⁹.

The collection included a fine variety of landscape paintings by Gillis Neyts (81), Frans Post (86), Pieter van Groenewegen (56), Aert van der Neer (80), Jacob van Ruisdael (89), Roelant Savery (92) and others, as well as a fine selection of marine paintings by Jan Porcellis (85), Ludolf Bakhuizen (7), Pieter van der Croos (24), Jan van de Cappelle (20), Hendrick Dubbels (27), and numerous portraits⁴⁰.

One of the means used by Arthur Kay to expose his collection to larger crowds was via loans. In this manner, he was able to assert a significant impact on the shaping of the canon of 17th-century Dutch painting. These were short-term loans

to temporary exhibitions and long-term loans to museum collections. Since these loans were not recorded, it is difficult to provide an accurate number, but a rough estimate should take into account hundreds of short-term loans and dozens of long-term ones made by Kay over the years. For example, in 1903 Arthur Kay lent ten of his specimens to the van Goyen exhibition held at the Stedelijk Museum in Amsterdam⁴¹. In other words, Arthur Kay had a profound impact on the first modern, museum-held exhibition dedicated to this master.

A painting depicting *Cottages and Figures on the Banks of a Frozen River*, by Jan van der Cappelle (no. 20), was on loan around 1905 to the Glasgow Museum and was then bought by the prestigious art collection of the Prince of Liechtenstein. One of the most striking cases of a long-term loan must be that of *Bathsheba Entreating David to Name Solomon as His Successor*, by Art de Gelder (fig. 9, no. 38). It is a wonderful painting with a lengthy and almost complete provenance, extending all the way back to the mid-eighteenth century⁴², and Kay thought that «it is one of the finest and most Rembrandtesque works by» Art de Gelder that he ever saw⁴³. This painting was in the collection of the French art critic Théophile Thoré-Bürger (1807-1869), one of the great connoisseurs and scholars of Dutch art. He thought very highly of this painting and was disappointed to realize that no museum is willing to buy it from him⁴⁴. Arthur Kay bought the painting shortly after the Thoré-Bürger's auction in 1892 and later hung it in his dining room. There it was hanging a year later alongside other Dutch paintings, when Cornelis Hofstede de Groot payed Kay a visit. It was this painting by De Gelder that first attracted his attention as he entered the room. Kay gave it on loan to the Mauritshuis in The Hague between 1894 and 1895, but unfortunately this wonderful museum piece did not stay there and remains in private hands.

Another way in which Arthur Kay was able to assert a significant impact was via his policy of gifting paintings to museums. This was a carefully thought out policy through which paintings found their way to the collections of relevant museums. For example, in 1899 Arthur Kay gifted to the Frans Halsmuseum in Haarlem, The Netherlands, a painting by Reynier Hals depicting *A Boy Eating Porridge* (fig. 10, no. 57). Very little is known of Reynier Hals apart from the fact that he was one of the sons of Frans Hals. *A Boy Eating Porridge* is the only picture by this rare master mentioned in early literature⁴⁵, and thanks to Arthur Kay this painting found its way back to the city where it was painted and into the museum named after the painter's father. Kay was not only aware of the importance and uniqueness of this rare master but was generous and thoughtful enough to contribute the painting to the most relevant museum and the one best able to highlight this painter's unique contribution.

In this context, it is also worthwhile to mention the fact that Arthur Kay owned at least two paintings by the rare 17th-century Scottish master, William Gouw Ferguson. He was born somewhere in Scotland around 1633 and spent much of his career in The Netherlands before returning to England, where he died sometime around 1695. He made a reputation for himself as a painter of dead game. In 1910 Arthur Kay gifted a painting by him, representing *Still Life with White Cockerel and Dead Game* (fig. 11, no. 35), to the National Gallery of Scotland in Edinburgh. What could be more appropriate than presenting a painting of one of the first notable Scottish painters to his national gallery and thereby also highlighting the Dutch influence upon him.

Here it is worth mentioning that among the paintings Kay presented to museums, we also find Abraham van Beyeren's *Still Life: Haddock, Plaice, Crabs and Lobster* (fig. 5, no. 8), presented in 1901 to the Kelvingrove Art Gallery and Museum; *The Temptation of St. Anthony* by Domenicus van Wijnen (no. 101), presented in the same year to the Dublin National Gallery; and *The Interior of the Buurkerk at Utrecht* by Pieter Saenredam (fig. 3. no. 91), presented in 1902 to the London National Gallery.

Over the years Arthur Kay gained extensive knowledge of the various technical aspects of paintings such as their examination, maintenance and restoration. He did not satisfy himself with just collecting the works of painters from different schools, but carefully studied the painters' personal background and their oeuvre. His estate includes some typed lists with entries on paintings he owned, accompanied by lengthy discussion of each painter⁴⁶. It also includes an extensive volume of notes Kay made on paintings in the Hunterian Gallery⁴⁷. In this volume Kay studies minor Dutch masters and attempts to form an overall evaluation of their biography and oeuvre.

A significant part of the database he created was the numerous negatives and photographs «...of almost every work of art which has fascinated me during my wanderings and collecting...»⁴⁸. It seems that most of the photographs held by Kay were made by the firm T&R Annan of Glasgow⁴⁹. Most of the glass plates and photographs of this firm were discarded⁵⁰, but many of them have been duplicated over the years and found their way to libraries such as the RKD in The Hague⁵¹.

Arthur Kay had extensive connections in the art scene of his time. He was clearly eager to share his knowledge and enjoyed having guests in his house, taking them on a tour of his collection. It is also quite clear that many art collectors and dealers sought his advice in matters relating to the purchase and keeping of works of art. Kay was in constant contact with the leading scholars of his time, among them Hofstede de Groot, Bode and Bredius.

Cornelis Hofstede de Groot (1863-1930) is one of the first individuals to write a dissertation and earn a Ph.D. in art history specializing in 17th-century Dutch art. He served as a museum official for many years but made a name for himself as a private consultant and as an authority in the field. The extant documentation he collected became the core of the Netherlands Institute for Art History (RKD) in The Hague. Hofstede de Groot visited Arthur Kay at his house in Glasgow on Sunday, 14 May, 1893, and later on that day visited the Glasgow Corporation Art Galleries where he saw a few paintings lent by Kay⁵². After his return from Scotland, Hofstede de Groot published in *Oud Holland* two articles describing in detail the paintings he examined in various Scottish collections, including a detailed description of the 17th-century Dutch paintings hanging in Kay's dining room⁵³. «Hofstede de Groot's articles constituted the first specific survey of Dutch art in Scotland»⁵⁴ and Arthur Kay's collection, which had begun only a few years prior to Hofstede de Groot's visit, was one of them.

Wilhelm von Bode (1845-1929) is one of the first individuals to earn a Ph.D. in art history and his dissertation was a groundbreaking study of Frans Hals and his followers. He was the creator and first curator of the Kaiser Friedrich Museum in Berlin, now called the Bode Museum in his honor. Bode dedicated much of his endeavors and his enormous output to the promotion of rare Dutch masters. The evidence clearly suggests that Bode and Kay were in constant contact until Bode's death in 1929⁵⁵.

Abraham Bredius (1855-1946) was a Dutch art collector, art historian, and museum curator. He served as the director of the Mauritshuis in The Hague from 1889 to 1909, and became known as one of the first Rembrandt experts. Like Hofstede de Groot, he traveled widely, examining thousands of Dutch paintings, and like Bode he published extensively on rare Dutch masters. His notes are kept today at the Netherlands Institute for Art History (RKD) in The Hague, and his art collection is housed in The Bredius Museum in that city. In this case too, it is clear that Bredius and Kay crossed paths on several occasions and were in constant contact⁵⁶.

It seems that Kay often had disagreements with these three, which he refers to as *doctors*⁵⁷. The way he treats them in his book reflects a measure of resentment and the type of inferiority complex often reserved to laities in their dealings with academics.

Arthur Kay was in close contact with some of the leading art figures of his day. Henry M. Hake (1892-1951), who served as the director of the National Portrait Gallery in London between 1927 and 1951, recounts in the preface to Kay's book how his career actually started after a visit to Arthur Kay's house in Edinburgh:

he was given a tour of the collection and stayed for dinner, and the two remained close friends ever since. Kay paid Hake visits when he was in London, and the two corresponded, exchanging thoughts and ideas about works of art studied from photographs⁵⁸.

Kay had close dealings with the rising Scottish art dealer, Alex Reid (1854–1928)⁵⁹, from whom he bought his Degas, and one of his best friends in London was Martin Colnaghi (1821–1908)⁶⁰, one of the leading art dealers in the world in the late 19th and early 20th century. One of his good acquaintances and supporters was the notable artist and art critic Dugald Sutherland MacColl (1859–1948)⁶¹, and he must have known numerous art collectors both in Scotland and further afield, including Thomas Glen Arthur (1857–1907), William Allan Coats (1853–1926), Henry J. Pfunst (1844–1917) and others. Among his correspondences one can find letters exchanged with intellectuals such as Laurence Binyon (1869–1943)⁶² and Romain Rolland (1866–1944)⁶³.

Through his activity in promoting British art in general and Scottish art in particular, Kay came in touch with numerous contemporary British artists. One of his closest friends was the Scottish painter and etcher, Sir David Young Cameron (1865–1945), who later became his brother-in-law after Kay married his sister, Katharine Cameron. Among the artists recorded as having contacts with him are Sir Herbert James Gunn (1893–1964), who painted two portraits of Kay; James Elder Christie (1847–1914), who also painted a portrait of Kay, as well as George Clausen (1852–1944)⁶⁴. His role as the president of the SMAA entailed extended correspondences with dozens of British contemporary artists, among them Thomas Corsan Morton (1859–1928), Edwin Alexander (1870–1926), James Pryde (1866–1941), Arthur George Walker (1861–1939), Robert Burns (1869–1941), Archibald Kay (1860–1935), James Pittendrigh MacGillivray (1856–1938) and David Bomberg (1890–1957)⁶⁵.

During the first quarter of the 20th century, when Arthur Kay became well known, the paintings from his collection began attracting the attention of a new generation of art dealers, among them Jacques Goudstikker (1897–1940), Dirk Albert Hoogendijk (1895–1965) and Franz Kleinberger (died 1936), as well as new dealers in established firms such as Colnaghi's, Agnew's and Frederik Muller. These sophisticated dealers realized that Kay «had an unerring eye for quality»⁶⁶, and they followed his paintings in order to buy them as bargains and then sell them for a profit. Many paintings were bought in batches that later served as the core of public as well as private collections. As we have seen above, at least ten paintings were bought after Kay's auction of 1911 by Sir Hugh Lane

and later ended up in the museum in Cape Town, South Africa. The French dealer Franz Kleinberger bought over the years at least eight paintings previously owned by Kay, of them six can be traced today (nos. 13, 15, 18, 46, 69 and 89). Three of those (nos. 13, 69 and an untraced painting given to Brouwer⁶⁷) were then bought by the collector August de Ridder (1837-1911)⁶⁸. Four of Kay's van Goyen's were bought by Frederik Muller's and exhibited in Amsterdam in 1906 (nos. 40, 43, 44 and 54).

The wave of interest engendered by the above-mentioned scholars and by connoisseur-collectors like Kay meant that by the 1930s these paintings were highly priced and cherished, that many of the painters were not considered "minor" anymore and that the canon of 17th-century Dutch painting had begun to firmly consolidate. The role of these art dealers in the changing perception of 17th-century Dutch painting is a chapter yet to be written, but it is clear that they served to disseminate the influence of collectors such as Arthur Kay.

Arthur Kay was one of the leading figures in the Scottish art scene of the late 19th and early 20th century. He traveled a great deal to London as well as to the Continent and was in close touch with the art scene. As we saw above, his influence on the perception of 17th-century Dutch painters is manifold. In his heyday he was well known and respected, but he was forgotten almost as soon as he died. There are two reasons why an influential man such as Arthur Kay was forgotten: first, as a university dropout he was unable to conduct a systematic record, let alone publish it, and his failure to do so meant that all the knowledge he gained was lost and that his name is hardly mentioned in art history databases. His second mistake was much more crucial, for he could have at least been rightfully remembered for the great collector that he was, if only he had taken care to keep his collection intact. This could have been done by either erecting a museum such as the Burrell collection (of Sir William Burrell) and the Hunterian (William Hunter) in his beloved Glasgow, or at least by bequeathing it as a whole, as did George Salting who commemorated himself in The National Gallery London via his famous bequest. But unfortunately, Kay did neither and thus fell into oblivion. I hope this article will contribute somewhat to raise awareness of his contribution.

- 1 The study group for this article included 17th-century Flemish painters. They are occasionally mentioned below, although they constitute only a small fraction of the collection.
- 2 M.J. Ripps, *Bond St dealers and the trade in Dutch pictures, 1882-1914*, Dissertation, University of Oxford, 2010, pp. 16-20; M.J. Ripps, *The London Picture Trade and Knoedler & Co.: Supplying Dutch Old Masters to America, 1900-1914*, in *British models of art collecting and the American response: Reflections across the pond*, edited by I. Reist, Farnham, 2014, pp. 163-180, in part. pp. 163, 165-166; R.E.O. Ekkart, *Hofstede de Groot, Cornelis*, in *Grove dictionary online*, 2003,

- <<https://doi.org/10.1093/gao/9781884446054.article.T038489>> entered on 13 June, 2021.
- 3 H.M. Hake, *Biographical introduction*, in A. Kay, «Treasure trove in art», Edinburgh, 1939, pp. vii-x, in part. p. viii
 - 4 Special Collections, National Library of Scotland, Edinburgh (NLS) Acc. 8900:35.
 - 5 In the Scotland census of 1881, Arthur Kay is recorded as a 19-year-old «Arts Student [at] Glasgow University» living with his parents along with three maidservants: Agnes Macneil (aged 30), Isabella Cameron (27) and Julia Cameron (18).
 - 6 Hake, *Biographical introduction*, cit., p. vii.
 - 7 A. Kay, *South African and the Africans*, in «Proceedings of the Philosophical Society of Glasgow», 17, 1885-1886, pp. 17-31 and A. Kay, *On the aboriginal Australian, as he was*, in «Proceedings of the Philosophical Society of Glasgow», 18, 1886-1887, pp. 146-166.
 - 8 In the Scotland census of 1900, Arthur Kay is recorded as living at 21 Winton Drive with his own family: his wife, Edith Kay, born circa 1865 in Ringland Shrewsbury; their daughter Dorothy, born circa 1889 (aged 12). Edith's mother, Agnes Grahame, born in Kingland, Liverpool and aged 70 was living with them. They had three servants living in the house with them: Christine Smith (aged 31), Grace Smith (18) and Ann Pawell (aged 50).
 - 9 A. Kay, *Treasure trove in art*, Edinburgh, 1939, pp. 82-85. See also many references in Kay's volume of press cuttings, Special Collections, University of Glasgow Library, Glasgow (UGL) Reference Code: GB 247 Art Arch K1 and see also: <<https://glasgowmuseumsartdonors.co.uk/2018/05/18/arthur-kay/>> entered on 2 May, 2023.
 - 10 An examination of the SMAA correspondence in the years 1917-1938 revealed that during this period Arthur Kay was quite busy in his position as president. The last letter in the 3rd letter book was sent to him on June 1938, six months before he died. See the Edinburgh City Archives (ECA), file ED3.
 - 11 Hake, *Biographical introduction*, cit., p. x.
 - 12 For the use of these terms see particularly C. Johnston, *Spending a fortune. Robert Edward Hart, bibliophile and numismatist, an industrialist collector in Blackburn, Lancashire*, in *Collecting the past: British collectors and their collections from the 18th to the 20th centuries*, edited by T. Burrow and C. Johnston, London, 2018, pp. 98-112.
 - 13 F. Fowle, *Alexander Reid in context: Collecting and dealing in Scotland in the late 19th and early 20th centuries*, Dissertation, University of Edinburgh, 1993, p. 28.
 - 14 *Ivi*, p. 29.
 - 15 M.A. Forrest, *Scotland, XIII. Collecting and dealing*, in *Grove dictionary online*, 2003, <<https://doi.org/10.1093/gao/9781884446054.article.T077016>> entered on 13 June, 2021. See also Fowle, *Alexander Reid in context*, cit., p. 28. Johnston and Hartnell describe a similar development and the rise of a similar type of collector in contemporary north-west England. See C. Johnston & J. Hartnell, *Cotton to gold: Extraordinary collections of the industrial North West*, exhibition catalogue (London, 2 Temple Place), London, 2015, p. 7.
 - 16 Kay, *Treasure trove in art*, cit., p. xiii.
 - 17 *Ivi*, p. xiii and C. Clark, *Arthur Kay*, in «Scottish Art Review», 13, no. 1, 1971, p. 25.
 - 18 Mentioned in the printed list of 1928. See A. Kay, Typed list of painting from 29 May, 1928 (of items later auctioned in the 1929 sale). NLS 8950:36.
 - 19 Kay, *Treasure trove in art*, cit., pp. 27-30 and see his volume of press cuttings GUL Reference

Code: GB 247 Art Arch K1.

- 20 Fowle, *Alexander Reid in context*, cit., pp. 18, 130-132.
- 21 Sale, London, Christie, 11 May, 1901.
- 22 In a letter to the editor of «The Westminster Gazette» from March, 1893, Kay admitted that «as a collector my tastes are wide...». See Kay, *Treasure trove in art*, cit., p. 28.
- 23 Sale, Paris, Drouot, 20 to 26 November, 1913.
- 24 Printed list in the NLS Acc. 8950:36.
- 25 The drawings are of various sizes and techniques. *Bicentenary memorial exhibition of Thomas Gainsborough*, Ipswich, Ipswich Museum, 1927 and *Exposition d'oeuvres d'artistes Britanniques*, Brussels, Galerie Georges Giroux, 1927. Sale, London, Christie's, 23 May, 1930.
- 26 Apart from the three paintings by Quiringh van Brekelenkam in the attached checklist, see also Quiringh van Brekelenkam, *The Lace-Maker: A lady*, in black and red dress, seated by a table, with a basket by her side, o/p, 17½x13 inch. Kay sale 1929, lot 8; *A Merchant*, seated by a table, holding a letter, o/p, 25x21 inch, signed and dated 1648. Kay sale 1901, lot 14; *Interior of a Kitchen*, with a maid seated, preparing vegetables, o/p, 16x14 inch. Kay sale 1901, lot 16 and *A Toper Asleep*, signed and dated 1667, o/p, 11½x10 inch. Kay sale 1911, lot 26. None of the above paintings is mentioned by A. Lasius, *Quiringh van Brekelenkam*, Doornspijk, 1992.
- 27 Kay, *Treasure trove in art*, cit., pp. 113-114.
- 28 *Ivi*, pp. 63-66.
- 29 *Ivi*, p. 64.
- 30 *Ibidem*.
- 31 *Ivi*, p. 65, quoting «The Glasgow Herald» of 4 March, 1929. See also p. 66.
- 32 *Ivi*, p. 65.
- 33 See also: Paris, Fondation Custodia (nos. 7, 43); Dijon, Musée des Beaux-Arts (fig. 8, no. 29); San Francisco, H. de Young Memorial Museum (fig. 2, no. 41); The Hague, Mauritshuis, (51); Otterlo, Museum Kröller-Müller (42, 50); Munich, Alte Pinakothek (87); London, National Gallery(88); Madrid, Museo Nacional Thyssen-Bornemisza (92) and Brussels, Royal Museum of Fine Arts (99).
- 34 Kay, *Treasure trove in art*, cit., p. 167 and J. Lloyd Williams, *Dutch art and Scotland: a reflection of taste*, Edinburgh, 1992, p. 166.
- 35 Kay, *Treasure trove in art*, cit., p. xiii.
- 36 *Ivi*, p. 167.
- 37 See also Alexander Adriaenssen, nos. 1-2 in the checklist. For the sub-genre of fish still life in general, see, *Fish: Still lifes by Dutch and Flemish masters 1550-1700*, edited by L.M. Helmus, Utrecht, 2004.
- 38 Kay, *Treasure trove in art*, cit., pp. 167-168.
- 39 There are four untraced paintings attributed to Pieter Codde that were once in the collection of Arthur Kay: three of them in the 1901 sale, lots 19-21, and another that appeared in the typed list of 1928. For Pieter Potter see *A Party of Ladies and Gentlemen, in an Interior, Card Playing and Music Making*, o/p, 41x52 cm. Kay sale 1943, lot 113. Also mentioned in the laid-aside list of 1936-1937.
- 40 See Gerard ter Borch (15), Samuel van Hoogstraten (no. 65); Michiel van Mierevelt (71),

- Cornelis Janssens (67), Godfried Schalcken (93), Jan Verkolje (99) and more.
- 41 *The Oeuvre of Jan van Goyen*, Amsterdam, Stedelijk Museum, 1903.
 - 42 R.E.O. Ekkart, *Hidden: Dutch and Flemish paintings of the 16th and 17th centuries from the collection W. C. Escher* (Utrecht, Centraal Museum), Utrecht, 2002, p. 108.
 - 43 Kay, *Treasure trove in art*, cit., p. 53.
 - 44 F.S. Jowell, *Thoré-Bürger's art collection: 'a rather unusual gallery of bric-à-brac'*, in «Simiolus», 30, nos. 1/2, 2003, pp. 54-119, in part. pp. 96-97.
 - 45 C. Hofstede de Groot, *Reynier and Claes Hals*, in «The Burlington Magazine», 38, no. 215, 1921, pp. 92-97, part. p. 92.
 - 46 NLS Acc. 8950:36.
 - 47 GUL Reference Code: GB 247 MR 46/24.
 - 48 Kay, *Treasure trove in art*, cit., p. xiii.
 - 49 NLS Acc. 8950:36 – includes a list of photographs of pictures belonging to Mr. Arthur Kay from T&R Annan of Glasgow, dated 20 June, 1913.
 - 50 Personal communication from Mr. Douglas Annan, 10 March, 2020.
 - 51 Cornelis Hofstede de Groot occasionally mentions photographs received from Mr. Kay.
 - 52 Lloyd-Williams, *Dutch art and Scotland*, cit., p. 13.
 - 53 C. Hofstede de Groot, *Hollandsche Kunst in Schotland I*, in «Oud Holland», 11, no. 3, 1893, pp. 129-148 and C. Hofstede de Groot, *Hollandsche Kunst in Schotland II*, in «Oud Holland», 11, no. 4, 1893, pp. 211-228.
 - 54 Lloyd-Williams, *Dutch art and Scotland*, cit., p. 13.
 - 55 For a letter he received from Bode on 19 November, 1896, see: GUL Reference Code: GB 247 Art Arch K2. Reading the letter makes it quite clear that it was part of a wider correspondence.
 - 56 Kay, *Treasure trove in art*, cit., p. 83.
 - 57 *Ivi*, p. 112, 116-118, 121.
 - 58 Hake, *Biographical introduction*, cit., p. ix.
 - 59 See Fowle, *Alexander Reid in context*, cit.; F. Fowle, *Van Gogh's twin: The Scottish art dealer, Alexander Reid 1854-1928*, Edinburgh, 2010 and R. Pickvance, *A man of influence: Alex Reid. 1854-1928. An exhibition catalogue*, Edinburgh, 1967.
 - 60 Kay, *Treasure trove in art*, cit., pp. 83-84. Arthur Kay was present in the modest funeral of Martin Colnaghi held on 1 July, 1908 where his coffin «was followed only by the immediate relations and close friends», see S. Avery-Quash, *'The volatile and vivacious connoisseur of the old school': A portrait of the Victorian art dealer Martin Colnaghi (1821-1908) and his relationship with the National Gallery*, London, in «Colnaghi Studies Journal», 1, 2017, pp. 88-113, part. p. 112.
 - 61 For a correspondence between Kay and MacColl see GUL Reference Code: GB 247 Art Arch K2.
 - 62 For the correspondence between Kay and Binyon during the 1920s, see NLS, Acc. 8950:7.
 - 63 GUL Reference Code: GB 247 Art Arch K.
 - 64 For a letter from Clausen to Kay on 16 January 1923, see NLS Acc. 8950:7.

- 65 ECA ED003/3/1 to 3/3/3.
- 66 Hake, *Biographical introduction*, cit., p. x.
- 67 After Adriaen Brouwer, *The Country Doctor*, o/p, 31.5x24.5 cm. Copy of a painting in the Louvre. Arthur Kay collection, Glasgow; Dealer F. Kleinberger, Paris; Cat. collection A. de Ridder, 1910, no. 7, see Netherlands Institute for Art History (RKD), Fischescollectie Cornelis Hofstede de Groot, fiche no. 1100908.
- 68 Two of them (nos. 13, 69) were auctioned in his sale of 1924, see in the catalogue below.

Appendix

Checklist of 17th century Dutch and Flemish Paintings in the Collection of Arthur Kay

This checklist includes paintings that can be traced to the collection of Arthur Kay. It includes paintings by 17th and 18th-Century Dutch, Flemish and German painters. An arrow (>) denotes a work of art moving directly from one holder to another.

List of auctions from the Arthur Kay collection:

Kay sale 1901 = Sale, London, Christie's, 11 May, 1901

Kay sale 1911 = Sale, London, Christie's, 11-12 May, 1911

Kay sale 1929 = Sale, London, Christie's, 22 March, 1929

Kay sale 1943 = Sale, London, Christie's, 8-9 April, 1943

List of abbreviations:

ECA - Edinburgh City Archives

HdG - Dr. Cornelis Hofstede de Groot

NLS - Special Collections, National Library of Scotland, Edinburgh

RKD - Netherlands Institute for Art History, The Hague

T&B - Thieme and Becker, see in the sources below

UGL - Special Collections, University of Glasgow Library, Glasgow

Checklist

1. Alexander Adriaenssen, *Fish on a Table, a Cat Behind*, c. 1647, o/p, 22.8x32.5 cm, Aberdeen, Aberdeen Art Gallery & Museums, signed lower right: «Alex Adriaenssen...» Previously bore the date 1647 [?].

Pendant of no. 2 below

Provenance: Arthur Kay collection, c. 1920; Gift of Sir William Burrell to the Aberdeen Art Gallery & Museums, 1940.

Literature: G. Spiessens, *Leven en werk van de Antwerpse schilder Alexander Adriaenssen (1587-1661)*, Brussels, 1990, p. 132, no. 53, fig. 34; V. Duncan and P. Woolliscroft, *Oil Paintings in Public Ownership: Aberdeen*, London, 2013, p. 408, illustrated.

2. Alexander Adriaenssen, *Fish, Crabs and Shrimp on a Table*, 1647, o/p, 22.8x32.5 cm, whereabouts unknown, signed and dated lower right: «Alex Adriaenssen fe 1647». Pendant of no. 1 above.

Provenance: Arthur Kay collection;> Kay sale 1911, lot 190; Sale, Amsterdam, Christie's, 14 May, 2002, lot 52, illustrated, not sold.

Literature: G. Spiessens, *Leven en werk van de Antwerpse schilder Alexander Adriaenssen (1587-1661)*, Brussels, 1990, p. 137, no. 59.

3. Willem van Aelst, *Vase with Flowers on a Marble Edge*, 1660, o/c/p, 84x67 cm, Cape Town, Michaelis Collection, inv. No. 14/1, signed and dated lower middle: «Guillmo.van Aelst 1660».

Provenance: Arthur Kay collection;> Kay sale 1911, lot 1;> Sir Hugh Lane collection, London, 1911-1913;> Sir Max Michaelis collection, Tandridge Court (Surrey) / Cape Town, 1913-1914;> Michaelis Collection, Cape Town.

Literature: Lloyd Williams 1992, p. 175; Fransen 1996, pp. 84-85, no. 1, illustrated; T. Paul, *"Beschildert met glans": Willem van Aelst and Artistic Self-Consciousness in Seventeenth-century Dutch Still Life Painting*, Ann-Arbor, 2008, p. 282, no. 48, illustrated.

Exhibitions: London, Guildhall, 1903, no. 150; London, Whitechapel, 1904, no. 276.

Remarks: This is probably the same painting offered for sale on 11 May, 1901, lot 63 and that was obviously unsold: «A bunch of flowers, in a silver vase, and still life, on a marble slab, with butterflies and insects», 32x26 inch, 81.3x66 cm, signed and dated.

4. Anonymous 17th century Dutch Master, *Kitchen Piece with a Woman with a Chopping Knife*, o/c, 63x50 cm, whereabouts unknown.

Provenance: Hugh P. Lane collection, Dublin, as by A. Cuyp; A. M. Grenfell collection, London, 1914-1920, as by A. Cuyp; Arthur Kay collection, Edinburgh, as by A. Cuyp; Sale, The Earl of Halifax et al., London, Christie's, 12 December, 1947, lot 70, as by A. Cuyp; Dealer Eugene Slatter, London, 1947-1948; Sale, Paris, Palais Galliera, 1 April, 1965, lot 8, illustrated, as by A. Cuyp; Sir Robert Bird collection, England, 1965, as by A. Cuyp;> Sale Sir Robert Bird, London, Sotheby's, 29 June, 1966, lot 14, as by A. Cuyp. To dealer M. Waddingham;> Dealer Malcolm R. Waddingham, London / Harrogate (North Yorkshire), 1966-1984; Dealer S. Nijstad, Lochem / The Hague, 1984, as by W. van Odekercken.

Literature: Kay 1939, p. 62, illustrated.

Exhibitions: London, Eugene Slatter, May-July 1948, no. 18, illustrated, as by A. Cuyp; Delft, Stedelijk Museum Het Prinsenhof, 1984, *36e oude kunst- en antiekbeurs*, as by W. van Odekercken.

5. Anonymous 17th century Dutch Master, *Ships on Rough Seas*, 84.5x104.5 cm, whereabouts unknown.

Provenance: Arthur Kay collection, 1923;> Kay sale 1929, lot 89, as by Jacob van Ruisdael.

Remarks: Included in Arthur Kay's typed list of 29 May, 1928: «A superb sea-piece, with a ship in the foreground bearing the arms of Amsterdam on its poop. Dr. Schneider of the Hague and Dr. Lilienfeld of Dresden agree with me that this is one of Ruisdael's masterpieces. The smaller craft scattered in the picture are by J. v. R., the near ship by Wm. Van de Velde the younger, and merged into the landscape by Ruisdael».

6. Anonymous 17th century Dutch Master, *The Return of the Hunters*, o/c, 50.1x68.6 cm, whereabouts unknown.

Provenance: A. Kay collection, as by Simon Kick;> Kay sale 1901, lot 79, as by Jan Kick; Sale Mrs. Duff, London, Christie's, 25 July, 1924, lot 7, as by Jan Kick; E. Bolton, London, 12-1924; Dealer P. Rosenthal, Berlin, 1928.

Remarks: There is another version of this composition in the Kunsthistorisches Museum, Vienna, oil on panel, 48x60 cm, inv. No. 5960.

7. Ludolf Bakhuizen, *Ships at the Amsterdam Windmill De Bok on the Stronghold Leeuwenburg (also called Blauw hoofd)*, c. 1665-1667, o/c, 43.5x38 cm, Paris, Fondation Custodia, inv. No. 1919, signed lower left: «LB».

Provenance: Arthur Kay collection, as by Adriaen van de Velde; August Janssen collection, Amsterdam, 1918, as by Adriaen van de Velde; Dealer Jacques Goudstikker, Amsterdam, 1919-1924, as by Adriaen van de Velde; Frits Lugt collection, Paris / Maartensdijk / The Hague, inv. No. 1919, as by Ludolf Bakhuizen.

Literature: HdG 1907-1928, vol. 7, no. 157; Middendorf 1989, no. 66, illustrated, as attributed to Dubbels.

Exhibitions: London, Whitechappel Gallery, 1904, no. 376.

8. Abraham van Beyeren, *Still Life: Haddock, Plaice, Crabs and Lobster*, o/c, 99.4x125 cm, Glasgow, Kelvingrove Art Gallery and Museum, inv. No. 935.

Provenance: Arthur Kay collection, 1893-1901;> Presented to the museum in 1901.

Literature: HdG 1893, p. 224; Kay 1939, p. 168, illustrated.

9. Abraham van Beyeren, *Still Life with Fish and Crabs on a Table; through it, Window View of Fish Sellers on the Beach*, o/c, 124x106 cm, Michaelis Collection, Cape Town, inv. No. 14/6, signed lower left: «AVB.f».

Provenance: Arthur Kay collection; Sir Hugh Lane collection, London, 1911-1913;> Sir Max Michaelis collection, Tandridge Court (Surrey) / Cape Town, 1913-1914;> Michaelis Collection, Cape Town.

Literature: Kay 1939, p. xiii, 167; Lloyd Williams 1992, p. 175; Fransen 1996, p. 88, no. 5, illustrated.

10. Abraham van Beyeren, *Pronk Still Life with Nautilus Cup*, o/c, 126x108 cm, Michaelis Collection, Cape Town, inv. No. 14/7.

Provenance: Arthur Kay collection; Sir Hugh Lane collection, London, 1911-1913;> Sir Max Michaelis collection, Tandridge Court (Surrey) / Cape Town, 1913-1914;> Michaelis Collection, Cape Town.

Literature: Lloyd Williams 1992, p. 175; Fransen, 1996, pp. 89-90, no. 65, illustrated.

11. Abraham van Beyeren, *Still life with cup, porcelain dish with fruits and a lobster on a dark (purple) rug, o/c, 57x72.5 cm*, whereabouts unknown, signed lower right: «AVB ft».

Provenance: Arthur Kay collection, Glasgow, 1907; Dealer Charles Sedelmeyer, Paris, 1911; A. Zweig collection, New York, 1979; Dealer Xaver Scheidwimmer, Munich, 1979-1980 (advertisement in *Weltkunst*, 1 March, 1979, p. 353, illustrated).

Exhibitions: London, Burlington House, 1907, no. 18; London, Winter Exhibition, 1907, no. 40.

12. Abraham van Beyeren, *Pronk Still life, 1655, o/p, 114x85 cm*, Worcester (Massachusetts), Worcester Art Museum, inv. No. 1953-1.

Provenance: Arthur Kay collection; William Allan Coats collection, Skelmorlie Castle / Dalskairth / Edinburgh / Glasgow;> Sale Allan Coats, London, Christie's, 12 April, 1935, lot 74; Dealer J. D. Klaassen, Rotterdam, 1935 (exhibited in the Schaeffer Galleries, New York City / Berlin, 12-1936, no. 2); Dealer Duveen Brothers, London / Paris / New York, 1942 (exhibited by the Schaeffer Galleries, Montreal, 1944, no. 62); Dealer David Katz, Dieren / Basel;> Sale Katz, Paris, Charpentier, 7 December, 1950, lot 4; Dealer D. A. Hoogendijk, Amsterdam, 1952; In the museum since 1953.

13. Abraham van Beyeren, *Still life with Lemon, Grapes, Glass and Silverware and a Piece of Bread on a Dark Rug, o/p, 72x57 cm*, whereabouts unknown.

Provenance: Arthur Kay collection; Dealer F. Kleinberger, Paris; A. de Ridder collection, 1910; Sale De Ridder, Paris, 2 June, 1924, lot 3. To Fritz Lugt; J.W. Nienhuys collection, Aerdenhout (Bloemendaal); Sale, Amsterdam, Christie's, 1—2-October, 1981, lot 28, illustrated; Dealer Douwes, Amsterdam, 1988; Sanct Lucas, Vienna, Gallery, 1991; Sale, Vienna, Dorotheum, 18-19 March, 1992, lot 152, illustrated.

Literature: W. von Bode, *La galerie de tableaux de M.A. de Ridder*, Berlin, 1913, p. 18, fig. 7.

Exhibitions: Haarlem, Frans Halsmuseum, 1940, *Wintertentoonstelling van oude kunst uit particulier bezit*, no. 4.

14. Abraham van Beyeren, *Sailboats on the Sea, o/p, 44x61.5 cm*, whereabouts unknown.

Provenance: Arthur Kay collection, 1935;> Kay sale 1943, lot 66; J. M. Redelé collection, Dordrecht, 1959; Private collection, Rotterdam, 1964.

Literature: Kay 1939, p. 169, illustrated; Beck 1972-1991, no. 39 A4.

Exhibitions: Dordrecht 1953-1954, no. 16, illustrated; Dordrecht, 1964, no. 13, illustrated.

15. Gerard ter Borch, *Portrait of a Man, o/c/p*, 50x42 cm, whereabouts unknown.

Provenance: Count Sergei Koudacheff, St. Petersburg; Arthur Kay collection, 1895; Dealer F. Kleinberger, Paris; L. J. Mandl collection, Wiesbaden; Sale, Amsterdam, 10 July, 1923, lot 130; Sale Mrs. Mandl, Amsterdam, 13 July, 1926, lot 658; Dr. C. J. K. van Aalst collection, Hoevelaken, 1939.

Literature: HdG 1907-1928, vol. 5, no. 331; S.J. Gudlaugsson, *Katalog der Gemälde Gerard ter Borchs sowie biographisches Material*, The Hague, 1959-1960, no. 249, illustrated.

Exhibitions: London, Royal Academy, 1895, no. 70, lent by Arthur Kay; Wiesbaden 1910, no. 72, lent by Mandl.

16. Jan de Bray, *Portrait of Hendrickje Verbeek, Concierge of the Haarlem Stadhuis*, 1689, o/c, 75x61.5 cm, whereabouts unknown, signed and dated: «JDBraij 1689».

Provenance: Arthur Kay collection;> Kay sale 1901, lot 47 (*Portrait of a Woman, wife of the doorkeeper of the Haarlem Town Hall*); Sale Ch. Sedelmeyer, Paris, 25 May, 1907, lot 19.

Literature: J. Giltaij, *Jan de Braij (1626/1627-1697): schilder en architect*, Zwolle, 2017, pp. 192-193, no. 81, illustrated.

17. Quiringh van Brekelenkam, *Interior with a Boy and a Man Pulling on his Boot*, 1663, o/c, 70.5x53.5 cm, whereabouts unknown, signed and dated upper right: «Q. Brekelenkam 1663».

Provenance: Sale, Berlin, Lepke, 17-18 May, 1892, lot 11; Sale, Cologne, Heberle, 5-6 June, 1893, lot 125; Arthur Kay collection;> Kay sale 1901, lot 13; Sale Lord Swaythling, London, Christie, 12 July, 1946, lot 18. To Welker £ 107.10; A. Welker collection, London, 1946 and at least until 1951; Sale, Amsterdam, Mak van Waay, 18 November, 1975, lot 16, illustrated; Dealer Douwes, Amsterdam, 1975-1993; Sale the British Rail Pension Fund, London, Sotheby's, 7 December, 1994, lot 20, illustrated; Dealer Douwes, Amsterdam, 1995-2014.

Literature: S.J. Gudlaugsson, *Katalog der Gemälde Gerard ter Borchs sowie biographisches Material*, The Hague, 1959-1960, vol. 2, p. 278, no. D21, as a rejected attribution to ter Borch; Lasius 1992, pp. 105-106, no. 90, as dated 1661.

18. Quiringh van Brekelenkam, *The Tailor Workshop, o/p*, 60x82 cm, whereabouts unknown, signed beneath the window: «Q B».

Provenance: Arthur Kay collection;> Kay sale 1911, lot 24; Dealer F. Kleinberger, Paris and New York, 1911;> Sale F. Kleinberger, New York, American Art Association, 23 January, 1918, lot 58; Sale, Amsterdam, 20 June, 1923, lot 8.

Literature: Lasius 1992, no. 51.

Exhibitions: Paris and New York, F. Kleinberger, 1911-1912, *150 paintings by old masters*, no. 4.

19. Quiringh van Brekelenkam, *An Old Woman at a Stall, Selling Fish to a Lady*, o/p, 18x14 inch, 46x36 cm, whereabouts unknown, signed on the chopping-block: «Q. B».

Provenance: Arthur Kay collection;> Kay sale 1901, lot 15; Eduard Goldschmidt collection, Frankfurt a/M;> Sale Goldschmidt, Berlin, Lepke, 27 April, 1909, lot 71, illustrated; Sale, Amsterdam, Muller, 21 November, 1933, lot 3; Sale, Amsterdam, Mak van Waay, 16 October, 1962, lot 41, illustrated; Sale, London, Sotheby's, 12 December, 1984, lot 255.

Literature: Lasius 1992, no. 193.

20. Jan van der Cappelle, *Cottages and Figures, on the Banks of a Frozen River*, 47.5x41.2 cm, Vaduz, Prince of Liechtenstein collection, inv. No. 883, signed with initials lower left.

Provenance: Arthur Kay collection;> Kay sale 1901, lot 18, unsold; lent in 1905 to the Glasgow Art Gallery; In the Liechtenstein collection at least since 1927.

Literature: HdG 1907-1928, vol. 7, no. 147; Cat. Liechtenstein (A. Kronfeld), Vienna, 1927, pp. 176-177, no. 883; M. Russell, *Jan van de Cappelle: 1624/6-1679*, Leigh-on-Sea, 1975, p. 83, no. 147, fig. 93.

21. Pieter Claesz., *Still Life*, 1650, o/p, 47.5x64 cm, Düsseldorf, Museum Kunst Palast, inv. No. M 90, signed and dated middle right: «PC / 1650».

Provenance: Arthur Kay collection;> Kay sale 1929, lot 13; Dealer R. H. Ward, London, 1932-1936; Dealer D. A. Hoogendijk, Amsterdam, 1936;> bought by the museum.

Literature: N.R.A. Vroom, *A modest message as intimated by the painters of the 'Monochrome Banketje'*, Schiedam, 1980, no. 1650, illustrated; Cat. Düsseldorf (B. Baumgärtel), 2005, p. 60, illustrated.

Remarks: Included in Arthur Kay's typed list of 29 May, 1928: «Still-life on a white tablecloth. Right, goblet half full of wine, lemon and two oysters on a plate, knife, left, roll on pewter plate and glass lying on its side; in background crab on pewter plate, silver pot with dish of olives standing on it».

22. Adriaen Coorte, *Still Life with Asparagus, a Spray of Gooseberries, a Bowl of Strawberries and other Fruit in a Niche*, 1703, o/c, 64.3x51 cm, Antwerp, Koninklijk Museum voor Schone Kunsten, inv. No. 5035, signed and dated lower middle: «A, Coorte, 1703».

Provenance: Jacob Jan Bogaard collection, Middelburg;> Sale Bogaard, Middelburg, 10—13 September, 1793, lot 17; Samuel Archbutt collection,

London;> Sale Archbutt, London, Christie's, 18 May, 1833, lot 25; Arthur Kay collection;> Kay sale 1911, lot 32; Georges Le Roy Gallery, Brussels, 1947;> Sold to Koninklijk Museum voor Schone Kunsten, Antwerp.

Literature: Q. Buvelot, *De stillezens van Adriaen Coorte (werkzaam c. 1683-1707): met oeuvrecatalogus*, Zwolle, 2008, no. 49, illustrated.

23. Joost van Craesbeeck, *A Woman Playing a Flute in a Tavern, and a Man Holding a Glass of Beer*, o/p, 15x11 inch, 40x29 cm, whereabouts unknown, signed with initials lower right: «CB».

Provenance: Sale, Middelburg, Matthijssen, 20 April, 1779, lot 129; Sale Hoogendijk et al., Amsterdam, Muller, 28—29 April, 1908, lot 31, illustrated; Arthur Kay collection;> Kay sale 1911, lot 33; Sale Mrs. Holbrooke, London, Christie, 17 February, 1939, lot 51; E. E. Sjöfält collection, Stockholm, 1967; Sale, Stockholm, Bukowski, 4—7 April, 1973, lot 142, illustrated.

Literature: K. de Clippel, *Joos Van Craesbeeck (1605/06-ca. 1660): een brabants genreschilder*, Turnhout, 2006, pp. 211-212, no. A78, illustrated.

24. Pieter van der Croos, *Small Sailing Ship in Boisterous Water*, o/p, 26x35 cm, whereabouts unknown, signed middle: «P V CROOS».

Provenance: Arthur Kay collection;> Kay sale 1929, lot 23; Sale, New-York, Sotheby's, 12 January, 1989, lot 49, illustrated.

Remarks: Included in Arthur Kay's typed list of 29 May, 1928.

25. Benjamin Cuyp, *Landscape with Soldiers in Ambush*, o/p, 52x69.8 cm, whereabouts unknown, bears a false signature and date: «Rt 1630».

Provenance: Arthur Kay collection, at least between 1911 and 1929, as by Rembrandt;> Kay sale 1929, lot 82, as by Rembrandt; Sale, London, Sotheby's, 31 January, 1951, lot 55, as by Rembrandt; B. M. Greene collection, Toronto, Canada, 1955; Sale, New York, Christie's, 5 February, 2003, lot 296, illustrated, as attributed to Benjamin Cuyp; Sale, New York, Christie's, 4 June, 2003, lot 186, illustrated, as attributed to Benjamin Cuyp.

Literature: Kay 1939, pp. 112-113, illustrated, as by Rembrandt («I bought this in a London auction room as a Jan van Goyen»); I. Ember, *Benjamin Gerritsz. Cuyp (1612-1652) II*, in «Acta Historiae Artium», 26, 1980, p. 71, no. 215.

26. Dirck van Delen, *The Interior of an Apartment*, with figures by Dirck Hals, o/p, 67.3x104 cm, whereabouts unknown, signed and dated 1633.

Provenance: Arthur Kay collection;> Kay sale 1911, lot 47.

Literature: T.T. Blade, *The Paintings of Dirck van Delen*, Dissertation, University of Minnesota, 1976, p. 228, no. 46, not reproduced.

27. Hendrick Dubbels, *The Coast near Den Helder*, c. 1665-1675, o/c, 48.6x65.4 cm, Cape Town, Michaelis Collection, inv. No. 14/13.

Provenance: Probably Jonas Witsen collection, Amsterdam;> Sale Witsen, Amsterdam, Terwen and De Bosch, 16 August, 1790, lot 22. To Yver *f* 50; Probably Sale, Amsterdam, Van der Schley and Pruissenaer, 29 September, 1802, lot 14. To Pruissenaer *f* 61; Arthur Kay collection;> Kay sale 1911, lot 51;> Sir Hugh Lane collection, London, 1911-1913;> Sir Max Michaelis collection, Tandridge Court (Surrey) / Cape Town, 1913-1914;> Michaelis Collection, Cape Town.

Literature: Middendorf 1989, no. 100, illustrated; Fransen 1996, pp. 97-98, no. 15, illustrated.

28. Pieter Dubordieu, *Portrait of a Woman*, 1636, o/p, 61x51 cm, whereabouts unknown, signed and dated middle right 1636.

Provenance: Arthur Kay collection;> Kay sale 1901, lot 34; Sale Lord Wharton et al., London, Christie's, 29 July, 1971, lot 71, as dated 1686.

29. Jacob Duck, *The Sleeping Cavalier*, c. 1650-1655, oil on panel, 43x35 cm, Dijon, Musée des Beaux-Arts, inv. No. 4030.

Provenance: Probably sale, London, Christie's, 20 November, 1824, lot 121. To Peacock £ 9; Augustin Thomas Pouyer Quartier (1820-1891) collection; Ayerst Hooker Buttery collection, London, 1894; Arthur Kay collection;> Kay sale 1911, lot 85, as by N. Koedijk. To Glen £ 32.11.0; Jules Porges collection, Paris;> Sale of J. Porges, Berlin, P. Cassirer and H. Helbing, 7 December, 1926, lot 33, illustrated; Louis Deglatigny collection;> Sale of L. Deglatigny, Paris, Charpentier, 28 May, 1937, lot 127, illustrated. To A. Weill 29,000 francs;> Andre Weill collection; Recuperation inv. No. MNR 557; deposited since 1952 in the Museum.

Literature: Rosen 2017, no. 99, illustrated.

30. Jacob Duck, *A Woman at her Toilette*, c. 1655-1660, oil on panel, 48.2x38.7 cm, whereabouts unknown.

Provenance: A. Kay collection;> Kay sale 1911, lot 109, as by W. de Poorter. To Parsons £ 21; Sale of Mrs. S. E. Stevens et al., London, Christie, 17 March, 1939, lot 83, as by De Poorter; Dealer Sala Gaspar, Barcelona, 1958, as by Gaspar Netscher.

Literature: Rosen 2017, no. 121, illustrated.

31. Jacob Duck, *The Procuress*, c. 1630-1635, oil on panel, 45.5x38 cm, whereabouts unknown.

Provenance: Arthur Kay collection, as by Pieter Codde; H. I. A. Raedt van Oldenbarnevelt, as attributed to Pieter Codde;> Sale of Raedt van Oldenbarnevelt, Amsterdam, Muller, 15 April, 1902, lot 35.

Literature: Rosen 2017, no. 69, illustrated.

32. Anthony van Dyck, *Portrait of Henri II de Lorraine, Duc de Guise (1614–1664)*, c. 1634-1635, o/c, 204.6x124 cm, Washington (D.C.), National Gallery of Art, inv. No. 1947.14.1.

Provenance: Probably Hôtel de Guise or Château de Joinville; François-Roger de Gaignières, Paris, 1642-1717; Sale, Paris, 29 July – 6 August 1717, lot ?; Sir Edward Grey;> by inheritance to the Misses Bright;> R. Bright, Stocks Hall, Hertfordshire; Arthur Kay collection, 1893 (The painting was on loan to The Corporation Gallery, Glasgow, during that year); Dealer H. O. Miethke, Vienna; Jacob Herzog, Vienne, 1895; William Schaus, New York; W. C. Whitney, New York, 1901; Mr. and Mrs. H. P. Whitney, New York, 1935;> Cornelius Vanderbilt Whitney;> His gift to the National Gallery of Art, 1947.

Literature: Kay 1939, pp. 9-13, illustrated; S.J. Barnes et al., *Van Dyck. A Complete Catalogue of the Paintings*, New Haven and London, 2004, no. III.101, illustrated.

Remarks: In the *Studio* of September 15, 1893, we find the following lines: «There is also on view in the galleries at present an admirable example of Vandyck, lent by Mr. Arthur Kay, a well-known connoisseur. It is a full-length portrait of Viscount Grandison, a courtier of King James VI's time. The picture has worthily attracted a large amount of notice»¹. Indeed the sitter was thought at one point to be Viscount Grandison.

33. Jacob van Es, *Still life with Plums and Carnations*, o/p, 31x42 cm, Michaelis Collection, Cape Town, inv. no. 14/19, signed lower left: «IACOB: VAN.ES».

Provenance: Arthur Kay collection;> Kay sale 1911, lot 205. To Hughes £ 11.11; Sir Hugh Lane collection, London, 1911-1913;> Sir Max Michaelis collection, Tandridge Court (Surrey) / Cape Town, 1913-1914;> Michaelis Collection, Cape Town.

Literature: Fransen 1996, pp. 101-102, no. 19, illustrated.

34. Barent Fabritius, *Elijah and the Widow of Zarephath*, 1660, o/c, 62x54.5 cm, Warsaw, The John Paul II collection of European painting. The Zbigniew and Janina Carroll-Porzczynski foundation, inv. no. 75.

Provenance: Dealer Hugh Lane, London, c. 1898, bought by Arthur Kay;> Arthur Kay collection; Georges Hulin De Loo collection, Ghent / Brussels, 1938 (that year lent to the Museum voor Schone Kunsten Gent, Ghent, inv. no. 1925);> Sale Hulin De Loo, Brussels, Paleis voor Schone Kunsten, 29 October, 1947, lot z. To F. baron Struyck de Bruyère;> Fernand Stuyck de Bruyère collection, Antwerp / Brussels, 1947-1960;> Sale Stuyck de Bruyère, Brussels, Paleis voor Schone Kunsten, 7 December, 1960, lot 48, illustrated. To S. Nystad;> Dealer S. Nystad, The Hague, 1960; Sale, London, Christie's, 29 March, 1974, lot 10, illustrated; Sale, London, Sotheby's, 30 November, 1983, lot 86, illustrated; Sale, London, Christie's, 12 July, 1985, lot 15.

Literature: Kay 1939, p. 62, illustrated.

35. William Gouw Ferguson, *Still Life with White Cockerel and Dead Game*, o/c, 105.4x85.8 cm, Edinburgh, National Gallery, inv. no. NG 1029.

Provenance: Arthur Kay collection;> Presented by Arthur Kay, 1910.

36. Jan Fyt, *Ducks in a Pond*, o/c, 116.5x151.5 cm, whereabouts unknown, signed lower left: «Jo.fyt.f».

Provenance: Arthur Kay collection;> Kay sale 1911, lot 59; Sale, London, Sotheby's, 7—8 December, 2016, lot 146, illustrated.

37. Pieter Gallis, *A Blue Bowl and Silver Dish, with Oysters and Lemons*, 1661, o/p, 63x57 cm, whereabouts unknown, signed and dated.

Provenance: Arthur Kay collection;> Kay sale 1901, lot 44, evidently not sold; Kay sale 1929, lot 36; Sale, Paris, Drouot, 1 May, 1933, lot 9.

Literature: HdG 1893, pp. 224-225; Wurzbach 1906-1910, vol. 1, p. 567; H. Heyne, in T&B, vol. 20, 1920, p. 127.

Remarks: Included in Arthur Kay's typed list of 29 May, 1928: «An amateur influenced by Willem Kalf, under whose name his work is doubtless often sold. His signed works are very rare, and of fine quality. Blue basin with fruit, a silver plate with oysters, wine glass in background».

38. Art de Gelder, *Bathsheba Entreating David to Name Solomon as His Successor*, c. 1687, o/c, 86x100 cm, private collection, signed upper right: «A De Gelder f».

Provenance: J. van der Linden van Slingeland, Dordrecht, 1752;> Sale van der Linden van Slingeland, Dordrecht, Yver and Delfos, 22 August, 1785, lot 142. To Delfos f 220; Sale Van Leyden, Paris, Paillet, 10 September, 1804, lot 33, To Lansinck; T. Thoré-Bürger collection, Paris, 1867-1892;> Sale Thoré-Bürger, Paris, Drouot, 5-12-1892, lot 14; Dealer Bourgeois, Paris; Arthur Kay collection, 1893-1895 (On loan to the Mauritshuis, The Hague, 1894-1895); William L. Elkins collection, Philadelphia, before 1900; Dealer H. M. Clark, London, 1920; W. C. Escher collection, Kirchberg near Zurich, since 1921.

Literature: HdG 1893, p. 224; Kay 1939, p. 53, illustrated; Sumowski 1983-1994, vol. 2, no. 750, illustrated; J. W. von Moltke, *Arent de Gelder, Dordrecht 1645-1727*, ed. K. L. Belkin, Doornspijk, 1994, no. 23; Jowell 2003, pp. 63, 96-97, 107, fig. 17: «De Gelder's David and Bathsheba (fig. 17), bought by Bourgeois for 1,650 francs, seems to be settled down in a private collection in Switzerland after a somewhat peripatetic provenance».

Exhibitions: Dordrecht, Dordrechts Museum and Cologne, Wallraf-Richartz-Museum, 1998-1999, *Arent de Gelder (1645-1727): Rembrandts laatste leerling*, no. 27; Utrecht, Centraal Museum, 2002, *Hidden: Dutch and Flemish paintings of the 16th and 17th centuries from the collection W. C. Escher*, no. 21.

* Jan van Goyen, see also under Frans de Hulst

39. Jan van Goyen, *Landscape with a Farm*, c. 1631, o/p, 26.5x33 cm, whereabouts unknown.

Provenance: Arthur Kay collection; W. B. Patterson collection, London, 1903; Gemälde-Galerie Abels, Cologne, 1985-1986 (Advertisement in the exhibition catalogue *Roelant Savery in seiner Zeit*, Cologne and Utrecht 1985-1986).

Literature: HdG 1907-1928, vol. 8, no. 459.

Exhibitions: Amsterdam, Stedelijk Museum, 1903, *The Oeuvre of Jan van Goyen*, no. 12, lent by W. B. Patterson.

40. Jan van Goyen, *View of the Rein near Arnhem*, 1639, o/p, 42x72 cm, whereabouts unknown, signed and dated lower left: «VG 1639».

Provenance: Arthur Kay collection, 1905 (on loan to the Museum in Glasgow, 1905); Dealer Frederik Muller, Amsterdam, 1906; August Janssen collection, Amsterdam; Dealer J. Goudstikker, Amsterdam, 1919; Dealer D. A. Hoogendijk, Amsterdam, 1955; Dealer J. R. Bier, Haarlem, 1955; K. W. D. Gratama collection, Heemstede; Dealer St. Lucas, The Hague, 1958; Dealer G. Cramer, The Hague, 1970.

Literature: HdG 1907-1928, vol. 8, nos. 10 and 15; Cat. G. Cramer, The Hague, Cat. XVIII, 1970, no. 26, illustrated; Beck 1972-1991, no. 273, illustrated.

Exhibitions: Amsterdam, Frederik Muller, 1906, no. 44, illustrated; Delft. Gemeentemuseum, 1956; Delft, Oude kunst- en antiekbeurs, 1958 (St. Lucas).

41. Jan van Goyen, *Thunderstorm*, 1641, o/c, 137x183 cm, San Francisco, H. de Young Memorial Museum, inv. no. 48.7, signed and dated lower right.

Provenance: Sale G. Braamcamp, Amsterdam, 4 June, 1766, lot 13; Sale G. Braamcamp, Amsterdam, 31 July, 1771, lot 67. To Yver f 80; Arthur Kay collection, 1897-1898; Dealer Dowdeswell, London; Dealer Charles Sedelmeyer, Paris, 1900; > Baron d'Erlanger collection, Paris; Sale, Brussels, 14 December, 1927, lot 55, illustrated; Dealer J. Goudstikker, Amsterdam; Dr. Heinrich Baron von Thyssen-Bornemisza collection, Lugano, at least since 1930; Bought by the M. H. de Young Memorial Museum, San Francisco in 1948.

Literature: Cat. Baron d'Erlanger, 1911, illustrated; HdG 1907-1928, vol. 8, no. 1054; Kay 1939, p. 15, illustrated; Beck 1972-1991, no. 803, illustrated.

Exhibitions: London, New Gallery, 1897-1898, no. 133; Cat. Sedelmeyer, Paris, 1900, no. 15, illustrated; San Francisco, 1939, *Golden Gate International Exposition*, *Baron Heinrich Thyssen Bornemisza, Lugano, Switzerland*, no. 76.

42. Jan van Goyen, *A River Scene*, 1645, o/p, 17x25 cm, Otterlo, Museum Kröller-Müller, inv. no. KM 107.618, signed and dated: «V G 1645».

Pendant of cat. no. 50 below (dated 1650 !?)

Provenance: Arthur Kay collection, 1903; Dealer Frederik Muller, Amsterdam, 1907; Sale, Amsterdam, Muller, 28 April, 1908, lot 46 (bought together with

pendant for f 1800); Mrs. Kröller-Müller collection, The Hague, 1917.

Literature: HdG 1907-1928, vol. 8, no. 738; Cat. Kröller-Müller collection, 1917, no. 169; Beck 1972-1991, no. 413.

Exhibitions: Amsterdam, Stedelijk Museum, 1903, *The Oeuvre of Jan van Goyen*, no. 33; Amsterdam, Frederik Muller, 1907, no. 12.

43. Jan van Goyen, *View of the Merwede near Dordrecht*, 1646, o/p, 39x58 cm, Paris, Fondation Custodia, signed and dated: «V G 1646».

Provenance: Sale J. van der Marck Ezn., Amsterdam, 25 August, 1773, lot 94. To Fouquet f 130; Arthur Kay collection, 1903; Dealer Frederik Muller, Amsterdam, 1906; August Janssen collection, Amsterdam, 1919;> Dealer J. Goudstikker, Amsterdam;> Fritz Lugt collection, Blaricum and Paris.

Literature: HdG 1907-1928, vol. 8, no. 38; Beck 1972-1991, no. 75.

Exhibitions: Amsterdam, Stedelijk Museum, 1903, *The Oeuvre of Jan van Goyen*, no. 38; Amsterdam, Frederik Muller, 1906, no. 45; London, Royal Academy, 1929, no. 63.

44. Jan van Goyen, *View of the Merwede*, 1646, o/p, 36x55 cm, whereabouts unknown, signed and dated: «V G 1646».

Provenance: Arthur Kay collection, 1903; Dealer Frederik Muller, Amsterdam, 1906; Dealer J. Goudstikker, Amsterdam; Mr. E. J. Philips, The Hague (on loan to the Mauritshuis, 1927); Hueting-Philips collection, Wezembeek (Belgium).

Literature: HdG 1907-1928, vol. 8, no. 37; Beck 1972-1991, no. 914, illustrated.

Exhibitions: Amsterdam, Stedelijk Museum, 1903, *The Oeuvre of Jan van Goyen*, no. 39; Amsterdam, Frederik Muller, 1906, no. 53.

45. Jan van Goyen, *A River Scene*, 1647, o/p, 30.5x40 cm, whereabouts unknown, signed and dated: «V G 1647».

Pendant of cat. no. 46 below

Provenance: Arthur Kay collection, 1903; Dealer Dowdeswell, London; Dealer Julius Böhler, Munich, c. 1905; Sale, Amsterdam, 25 April, 1911, lot 34, illustrated; Sale, Brussels, 19 December, 1924, lot 49, illustrated; Sale, Amsterdam, 9 June, 1925, lot 26, illustrated. To Neumans f 2600; Dealer Dr. C. Benedict, Berlin, 1928; Dealer D. A. Hoogendijk, Amsterdam, 1929.

Literature: HdG 1907-1928, vol. 8, nos. 821 and 1098; Beck 1972-1991, no. 866, illustrated.

Exhibitions: Amsterdam, Stedelijk Museum, 1903, *The Oeuvre of Jan van Goyen*, no. 29 (as dated 1642).

46. Jan van Goyen, *View of the Merwede near Dordrecht*, o/p, 30x39 cm, whereabouts unknown, signed: «V G».

Pendant of cat. no. 45 above

Provenance: Arthur Kay collection, 1903; Dealer Dowdeswell, London; Dealer Julius Böhler Munich, c. 1905; Probably Countess Labadie collection, Paris; Dealer F. Kleinberger, Paris; Sale Ludwig Mandl, Amsterdam, 13 July, 1926, lot 643; Dealer J. Goudstikker, Amsterdam, at least between 1926 and 1935.

Literature: HdG 1907-1928, vol. 8, 1923, no. 42 and 57; Beck 1972-1991, no. 905, illustrated.

Exhibitions: Amsterdam, Stedelijk Museum, 1903, *The Oeuvre of Jan van Goyen*, no. 28; Rotterdam, 1927, Goudstikker Exhibition, cat. XXXII, no. 28; Amsterdam, 1927, Goudstikker Exhibition, cat. XXXIII, no. 58; The Hague, G. J. Nieuwenhuizen-Segaar, 1935, no. 19.

47. Jan van Goyen, *Sunset on a Lake near Haarlem*, 1648, o/p, 25x36 cm, whereabouts unknown, signed and dated: «V G 1648».

Provenance: Arthur Kay collection, 1903; Dealer Frederik Muller, Amsterdam, 1907; Dealer E. Speelman, London, 1947; Dealer M. B. Asscher, London; Dealer Duits, London, 1948.

Literature: HdG 1907-1928, vol. 8, no. 545 and 1095; Beck 1972-1991, no. 868, illustrated.

Exhibitions: Amsterdam, Stedelijk Museum, 1903, *The Oeuvre of Jan van Goyen*, no. 42 (as dated 1646); Amsterdam, Frederik Muller, 1907, no. 10.

48. Jan van Goyen, *River Scene*, 1650, o/p, 17x25.5 cm, whereabouts unknown, signed and dated: «V.G. 1650».

Pendant of cat. no. 49 below

Provenance: Arthur Kay collection, Glasgow, 1903; Dealer Frederik Muller, Amsterdam, 1907; Dealer P. Cassirer, Amsterdam, c. 1938; Dealer D. Katz, Dieren; Munich Collecting Point, 1946; Sale, Amsterdam, 11 March, 1952, lot 692; Dealer M. B. Asscher, London, 1952; Dealer Eugene Slatter, London, 1953.

Literature: HdG 1907-1928, vol. 8, p. 139, no. 546; Kay 1939, pp. 17-18, illustrated; Beck 1972-1991, no. 540, illustrated.

Exhibitions: Amsterdam, Stedelijk Museum, 1903, *The Oeuvre of Jan van Goyen*, no. 45; Amsterdam, Frederik Muller, 1907, no. 12; London, Eugene Slatter, 1953, Exhibition of Dutch and Flemish Masters, no. 3.

49. Jan van Goyen, *The Towers*, c. 1650, o/p, 17x25.5 cm, whereabouts unknown, signed: «V.G.».

Pendant of cat. no. 48 above

Provenance: F. J. O. Boymans collection, Utrecht, 1811, no. B.32; Arthur Kay collection, 1903; Dealer Frederik Muller, Amsterdam, 1907; Dealer P. Cassirer, Amsterdam, c.1938; Dealer D. Katz, Dieren; Munich Collecting Point, 1946; Sale,

Amsterdam, 11 March, 1952, lot 693; Dealer M. B. Asscher, London, 1952; Dealer Eugene Slatter, London, 1953.

Literature: HdG 1907-1928, vol. 8, p. 209, no. 823; Kay 1939, pp. 17-18, illustrated; Beck 1972-1991, no. 781, illustrated.

Exhibitions: Amsterdam, Stedelijk Museum, 1903, *The Oeuvre of Jan van Goyen*, no. 46; Amsterdam, Frederik Muller, 1907, no. 12; London, Eugene Slatter, 1953, Exhibition of Dutch and Flemish Masters, no. 4.

50. Jan van Goyen, *View of Delft*, 1650, o/p, 17.5x25 cm, Otterlo, Museum Kröller-Müller, inv. no. KM 107.551, signed and dated: «V G 1650».

Pendant of cat. no. 42 above (dated 1645 !?)

Provenance: Arthur Kay collection, 1903; Dealer Frederik Muller, Amsterdam, 1907; Sale, Amsterdam, Muller, 8 April, 1908, lot 45 (bought together with pendant for f 1800); Mrs. Kröller-Müller collection, The Hague, 1917.

Literature: HdG 1907-1928, vol. 8, nos. 35 and 725b-c; Cat. Kröller-Müller collection, 1917, no. 170; Beck 1972-1991, no. 413.

Exhibitions: Amsterdam, Stedelijk Museum, 1903, *The Oeuvre of Jan van Goyen*, no. 47; Amsterdam, Frederik Muller, 1907, no. 12.

51. Jan van Goyen, *Fishermen by the Lakeshore*, 1651, oil on paper on canvas, 25x34 cm, The Hague, Maurtishuis, signed and dated in the middle: «V G 1651».

Pendant of cat. no. 52 below

Provenance: Arthur Kay collection; Dealer Fr. Schwartz, Vienna, 1895;> Marcus Kappel collection, Berlin; R. A. Veltman collection, Bloemendaal, until 1935; Dealer J. Goudstikker, Amsterdam, 1935-1940; W. A. Hofer, Berlin, June 1940; Hermann Göring, Berlin, June 1940; G. Sprengel, Berlin, c. 1948; Sale, Berlin, Spik, 26 November, 1957, lot 99, illustrated; Dr. H.- U. Beck collection, Munich; Dealer S. Nystad, The Hague, 1966-1967; Purchased by the museum in 1967.

Literature: HdG 1907-1928, vol. 8, nos. 516 and 544; Beck 1972-1991, no. 254, illustrated.

52. Jan van Goyen, *Wavy Flat Landscape with a Road*, 1651, oil on paper on canvas, 25x34 cm, whereabouts unknown, signed and dated in the middle: «V G 1651».

Pendant of cat. no. 51 above

Provenance: Arthur Kay collection; Sale, Amsterdam, 27 November, 1917, lot 9. To Goudstikker f 1000;> Dealer J. Goudstikker, Amsterdam, 1917-1918; Stichting Nederlands Kunstbezit, The Hague, 1945; Dutch private collection, 1968.

Literature: HdG 1907-1928, vol. 8, no. 270; Beck 1972-1991, no. 255.

Exhibitions: Arnhem, May 1918, Cat. VIII, no. 13.

53. Jan van Goyen, *River View with a Castle*, 1652, o/p, 66x97 cm, whereabouts unknown, signed and dated lower left: «V G 1652».

Provenance: Arthur Kay collection; Supposedly Oskar Huldshinsky collection, Berlin; Hermine Faist collection, Berlin; Prof. Otto Lanz collection, Amsterdam; Dealer M. Schulthess, Basel, 1942; Dealer Nathan Katz, Basel; Sale, Paris, 25 April, 1951, lot 26, illustrated; Dr. H. A. Wetzlar, Amsterdam, 1952; Dealer S. Nystad, The Hague, 1953; Matthiesen, London, 1956; Dealer Douwes, Amsterdam, 1956;> Private collection, Germany.

Literature: Beck 1972-1991, no. 707, illustrated.

54. Jan van Goyen, *Temps triste*, o/p, 30x35 cm, whereabouts unknown.

Provenance: Arthur Kay collection; Dealer Frederik Muller, Amsterdam, 1906; Dealer D. A. Hoogendijk, Amsterdam, 1959; Sale, London, Sotheby's, 5 July, 1967, lot 59, illustrated. To J. L. Wood £ 1500.

Literature: HdG 1907-1928, vol. 8, nos. 822 and 949; Beck 1972-1991, no. 715.

Exhibitions: Amsterdam, Stedelijk Museum, 1903, *The Oeuvre of Jan van Goyen*, no. 36; Amsterdam, Frederik Muller, 1906, no. 48.

* Jan van Goyen, A View in Utrecht, See under Frans de Momper

55. Attributed to Jan Grasdorp, *Merry Couple*, details and whereabouts unknown.

Provenance: Arthur Kay collection.

Literature: Kay 1939, pp. 96-99, illustrated, as by Eglon van der Neer (p. 97: «Strange things began to happen when this somewhat rollicking Dutch interior, which had been hung in the library instead of in the drawing-room, was succeeded by *Phillip IV* [by Juan Carreno de Miranda] ...»)

56. Pieter van Groenewegen, *Landscape with Classical Ruins*, oil on copper, 28x36.2 cm, whereabouts unknown, signed.

Provenance: Arthur Kay collection;> Kay sale 1943, lot 92; Dr. E. Schapiro collection, London, at least since 1949;> Sale Schapiro, London, Christie's, 22 October, 1982, lot 35, illustrated.

Literature: B.J.A. Renckens, *Pieter Anthonisz. Van Groenewegen*, «Oud Holland», 75, 1960, p. 245, 246, no. 8, illustrated.

57. Reynier Hals, *A Boy Eating Porridge*, o/c, 68x57.5 cm, Haarlem, Frans Halsmuseum, inv. No. 139, signed lower left: «REINIER HALS».

Provenance: Arthur Kay collection;> bequest of A. Kay, Glasgow, 1899.

Literature: C. Hofstede de Groot, *Reynier and Claes Hals*, «The Burlington Magazine» 38, 1921, no. 215, p. 92: «Only a single picture of [Reynier Hals] is mentioned in early literature, and this came to the Haarlem Museum in 1899 as the gift of Mr. Arthur Kay of Glasgow».

58. Jan van den Hecke I, *Plundering of Dead Bodies after a Battle*, o/c, 69x84.5 cm, whereabouts unknown.

Provenance: Arthur Kay collection;> Kay sale 1943, lot 154, as by Thomas Wyck, (*A Battle Scene, with a general watching soldiers stripping the dead*); Sale, Paris, Ader, 30—31 January, 1991, lot 52, illustrated, as by Jan Wijck and as signed lower right Wyck.

Remarks: Included in Arthur Kay's typed list of 29 May, 1928 as by Jan Wyck: «This is a battle scene with portraits in the foreground of Marlborough and William of Orange. Behind King William the English Guards are advancing and on the left the troops go forward to attack (? Namur) some fort. An interesting historical picture». This painting is mentioned again in Kay's laid-aside list of 1936-1937 as *The Battle of the Boyne*.

59. Willem Claesz. Heda, *Still Life: Pewter and Silver Vessels and a Crab*, c. 1633-1637, o/p, 54.2x73.8 cm, London, National Gallery, inv. no. NG1469.

Provenance: Arthur Kay collection, 1893; Presented by Henry J. Pfungst, 1896.

Literature: HdG 1893, p. 224: «meer waarschijnlijk een werk van PIETER CLAESZ., met wien de HEDA's nog steeds vaak verwisseld worden»; Kay 1939, pp. 59-60 (Here Kay recounts the argument he had with HdG as to the attribution of this painting. In this case Kay was right!); Lloyd Williams 1992, p. 166, 173.

60. Willem Claesz. Heda, *Still Life*, 1644, 77.5x62.2 cm, whereabouts unknown, signed and dated.

Provenance: Arthur Kay collection, 1893;> Kay sale 1929, lot 46.

Literature: Kay 1939, pp. 58-60, illustrated, entitled *All Empty*.

Exhibitions: London, New Gallery, 1898, no. 96; London, Royal Academy, 1907, no. 51; Amsterdam, Rijksmuseum, 1929, no. 63.

Remarks: Included in Arthur Kay's typed list of 29 May, 1928: «Still life *All Empty*. A table is covered with a green cloth on which lies a white serviette. On the right two pewter plates on one of which stands a beautiful salt cellar, a shell mounted in silver. At the back an almost empty glass of hock, and goblet quite empty. In the center there lies empty a brown jug with open pewter lid».

61. Lodewijk van der Helst, *Portrait of a Man holding a Book*, o/c, 95.2x78 cm, whereabouts unknown, signed lower right: «L VH f».

Provenance: Sale, Amsterdam, 26 June, 1799, lot 20. To Perkois f 235; Sale J. H. G. Oosterdijk and H. van den Heuvel, Amsterdam, 8 October, 1800, lot 40. To C. S. Roos f 125; Sale Mrs. M. H. F. Mijnsen-van Rossum, Amsterdam, 27 February, 1900, lot 952; Varlet collection, Bordeaux; Arthur Kay collection;> Kay sale 1901, lot 64, as by Bartholomeus van der Helst; Milwaukee Art Museum, Milwaukee, since 1989 and until a date unknown (deaccessioned?).

Literature: J. van Gent, *Bartholomeus van der Helst (c. 1613-1670): a Study of his Life and his Work*, 2011, p. 383, no. L16, illustrated.

62. Georg Hinz, *Still Life with a dish of fruit, cakes in a vase, and a figure of Plenty*, 73.5x103 cm, whereabouts unknown.

Provenance: Arthur Kay collection, as by Johannes Vermeer;> Kay sale 1901, lot 121, as by Johannes Vermeer.

Literature: Kay 1939, pp. 170-173, illustrated.

63. Georg Hinz, *A Dish of Fruit, A Glass of Beer, and a Figure of Plenty, o/c*, 96x85 cm, Cape Town, Michaelis Collection, inv. No. 14/34.

Provenance: Arthur Kay collection, as by Johannes Vermeer;> Kay sale 1911, lot 135, as by J. Vermeer. To Hughes £ 189; Sir Hugh Lane collection, London, 1911-1913;> Sir Max Michaelis collection, Tandridge Court (Surrey) / Cape Town, 1913-1914;> Michaelis Collection, Cape Town.

Literature: Kay 1939, pp. 170-173, illustrated, as by Johannes Vermeer; Franssen 1996, pp. 105-106, no. 23, illustrated.

64. Pieter de Hooch, *A Musical Company*, 1670, o/c, 43x52 cm, whereabouts unknown, signed and dated: «P. de Hooch 1670».

Provenance: Arthur Kay collection; Dealer H. O. Miethke, Vienna; Dealer Charles Sedelmeyer, Paris, 1902; Mrs. Henri Heugel, Paris, by 1929.

Literature: HdG 1893, p. 225: «musicieerend gezelschap van drie personen in een kamer met links een venster, rechts gezicht door een openstaande deur. Een stuk uit den lateren tijd des meesters, dat door te scherpe reiniging al zijne aantrekkelijkheid verloren heeft».; HdG 1907-1928, vol. 1, no. 342; W.R. Valentiner, *Pieter de Hooch*, Stuttgart, 1929, p. 280, illustrated; Kay 1939, pp. 3-5, illustrated.

65. Samuel van Hoogstraten, *Portrait of a Child*, 1645, o/p, oval, 68.5x58.5 cm, whereabouts unknown, signed and dated: «S.V.H. 1645».

Provenance: Arthur Kay collection;> Kay sale 1911, lot 70. To Agnew; Sale J. Holbrooke, London, Christie's, 20 December, 1918, lot 97. To T. Ward, Sale, London, Christie's, 20 July, 1973, lot 195, illustrated; Sale, London, Christie's, 30 May, 1980, lot 50, illustrated; Dealer Colnaghi, London.

Literature: Sumowski 1983-1994, vol. 2, no. 858, illustrated.

Exhibitions: London, Royal Academy of Arts, Winter Exhibition, 1907, no. 53, lent by Arthur Kay.

66. Gerard Houckgeest, *Interior of the St.-Gertrudiskerk in Bergen op Zoom*, o/p, 61.5x49.5 cm, Michaelis Collection, Cape Town, inv. no. 14/29, signed and dated lower left: «GH.1656 (?)».

Provenance: Arthur Kay collection, as by Johannes Vermeer;> Kay sale 1911, lot 71. To Hughes £ 31.10; Sir Hugh Lane collection, London, 1911-1913;> Sir Max Michaelis collection, Tandridge Court (Surrey) / Cape Town, 1913-1914;> Michaelis Collection, Cape Town.

Literature: Fransen 1996, pp. 114-115, no. 31, illustrated.

67. Cornelis Janssens [Janson van Ceulen], *Portrait of a Man, known as The Duke of Newcastle*, 1639, o/c, whereabouts unknown, signed and dated 1639.

Provenance: Arthur Kay collection.

Literature: A.J. Finberg, *A Chronological List of Portraits by Cornelius Johnson, Or Jonson*, «The Volume of the Walpole Society», 10, 1921-1922, p. 31, under no. 89, illustrated. («Mr. Kay informs me that this large canvas was signed and dated: 1639. The portrait bears a striking likeness to Johnson's portrait of Sir John Webster, engraved by T. Matham»).

68. Frans de Hulst, *A Landscape, with Cottages and Figures*, c.1630-1633, o/p, 16.5x22 cm, whereabouts unknown, bears a false Van Goyen signature.

Provenance: Arthur Kay collection;> Kay sale 1901, lot 54, as by Jan van Goyen. To Jeffries gns 17; Sale E. Warneck, Paris, 27 May, 1926, lot 43; Sale, Paris, 29 January, 1943, lot 40.

Literature: HdG 1907-1928, vol. 8, no. 436, as by Jan van Goyen; Beck 1972-1991, no. 555 B2, illustrated.

* Adriaen van der Kabel see under Jan Baptist Wolfaerts

69. Willem Kalf, *Still Life with Wine Testing Jug and Nautilus Shell*, o/c, 57x48.5 cm, whereabouts unknown, signed on the table: «KALF».

Provenance: Arthur Kay collection;> Kay sale 1901, lot 76; Dealer F. Kleinberger, Paris;> August de Ridder collection, Schönberg (Kronberg im Taunus), 1910;> Sale August de Ridder, Paris, Président des commissaires priseurs, 2 June, 1924, lot 33, illustrated.

70. Thomas de Keyser, *Saint Sebastian* [?], 1639, o/p, 19x15 cm, whereabouts unknown, signed with a monogram and dated lower left: «TDK. 1639».

Provenance: Arthur Kay collection;> Kay sale 1911, lot 84, as Saint Sebastian. To Clanricarde gns. 12;> Marquess of Clanricarde, London; Thence by descent to the Earl of Harewood, Harewood House, Yorkshire;> Sale Earl of Harewood, London, Christie's, 2 July, 1965, lot 94, as dated 1630. To Hoogsteder;> Dealer Hoogsteder, The Hague; Sale, Amsterdam, Christie's, 3 December, 1985, lot 103, as Saint Sebastian. To Rusche;> The SØR Rusche collection;> Sale Rusche, London, Sotheby's, 19 September, 2019, lot 12, illustrated, as attributed to Thomas de Keyser and as Saint Achior.

Literature: T. Borenius, *Catalogue of Pictures and Drawings at Harewood House and elsewhere in the collection of the Earl of Harewood*, Oxford, 1936, p. 85, no. 168, illustrated, as dated 1630 and Saint Sebastian; A.J. Adams, *The Paintings of Thomas de Keyser (1596-1597-1667), A study in Portraiture in seventeenth-century Amsterdam*, Cambridge, 1985, vol. III, p. 296, no. R-98, under rejected works and

as Saint Sebastian; H.-J. Raupp, *Niederländische Malerei des. 17. Jahrhunderts der SØR Rusche-Sammlung*, vol. 4, *Historien und Allegorien*, Münster, Hamburg and London, 2010, pp. 202-206, no. 31, illustrated.

Exhibitions: London, The Burlington Fine Art Club, 1919, Winter Exhibition, no. 12; Rotterdam, Kunsthal, 2008, *At Home in the Golden Age*, no. 26, as by Thomas de Keyser.

71. Michiel van Mierevelt, *Portrait of Johanna de Wit*, 1638, o/p, 68x58 cm, whereabouts unknown, signed, inscribed and dated middle right: «Ætatis 20 / A°1638 / M. Miereveld».

Provenance: Sale Heeswijk, Den Bosch, Muller, 19 April, 1900, lot 62, illustrated; Arthur Kay collection;> Kay sale 1911, lot 94; Dealer Steinmeyer, Paris, 1912; Sale F. S. Clarke et al., London, Christie, 10 February, 1933, lot 25.

Literature: Moes, E. W. 1897, *Iconographia Batava*, vol. 2, p. 637, no. 9189/1.

72. Jan Miense Molenaer, *Taste* (from a Series depicting *The Five Senses*), o/p, 31x21.5 cm, whereabouts unknown.

73. Jan Miense Molenaer, *Smell* (from a Series depicting *The Five Senses*), o/p, 31x21.5 cm, Cynthia von Bogendorf-Rupprath collection, 2002.

74. Jan Miense Molenaer, *Hearing* (from a Series depicting *The Five Senses*), o/p, 31x21.5 cm, Phoenix, Phoenix Art Museum, inv. no. 62/100.

75. Jan Miense Molenaer, *Touch* (from a Series depicting *The Five Senses*), o/p, 31x21.5 cm, Phoenix, Phoenix Art Museum, inv. no. 66/70.

76. Jan Miense Molenaer, *Sight* (from a Series depicting *The Five Senses*), o/p, 31x21.5 cm, whereabouts unknown.

Provenance: Arthur Kay collection;> Kay sale 1911, lot 89, as by J. Leyster; Dealer Georges Wildenstein, New York / Paris / London, c 1941-1951; then the paintings were separated and ended up in different collections.

Literature: Kay 1939, p. 35, illustrated, as by J. Leyster; D.P. Weller, *Jan Miense Molenaer: Painter of the Dutch Golden Age*, Raleigh, 2002, pp. 69-77, illustrated (all five paintings of the series).

77. Attributed to Pieter de Molijn, *Dune Landscape with Resting Figures along a Road*, o/p, 26.5x41.5 cm, Amsterdam, Instituut Collectie Nederland, inv. no. NK 2202, as by Cornelis van der Schalcke.

Provenance: Arthur Kay collection; Dealer P. de Boer, Amsterdam, 1945; Stichting Nederlands Kunstbezit, The Netherlands.

Literature: Kay 1939, illustrated, as probably by Cuyp; Cat. Rijksdienst Beeldende Kunst / The Netherlandish Office for the Fine Arts, Zwolle and The Hague, 1992, p. 266, no. 2329, illustrated, as by Cornelis van der Schalcke.

78. Frans de Momper, *View of Utrecht*, o/p, 52x67 cm, whereabouts unknown

Provenance: Arthur Kay collection;> Kay sale 1901, lot 50, as by Jan van Goyen (*A View in Utrecht, with numerous figures*), obviously unsold; Arthur Kay collection, at least between 1901 and 1929;> Kay sale 1929, lot 24, as by Albert Cuyp; Dealer D. A. Hoogendijk, Amsterdam, 1929-1932.

Literature: HdG 1907-1928, vol. 2, p. 245, no. 535B.

Exhibition: The Hague, D. A. Hoogendijk, 1929-1930, no. 28; Amsterdam, D. A. Hoogendijk, 1932, no. 71.

Remarks: Included in Arthur Kay's typed list of 29 May, 1928 as by Albert Cuyp: «In his Van Goyen manner. This view of a town sleeping against a silvery grey stormy sky comes very close to Jan van Goyen. In the centre middle distance, a group of typical pinky grey houses fading into the left distance. The two church towers soar into the sky. A numerous group of figures in the middle distance. In the left foreground the corner of a house and two men, one on horseback. In the center foreground a man pushing and a boy pulling a wheelbarrow with two barrels on it, still nearer a tree stump».

79. Frans de Momper, *Ice Scene at Dusk*, o/p, 60x91.5 cm, whereabouts unknown.

Provenance: Arthur Kay collection; Dealer D. A. Hoogendijk, Amsterdam, 1929-1932.

Exhibition: The Hague, D. A. Hoogendijk, 1929-1930, no. 29, illustrated.

80. Aert van der Neer, *Winter Landscape*, o/p, 34x46 cm, Amsterdam, Instituut Collectie Nederland, inv. no. NK-2494, signed with a monogram lower left: «AVDN».

Provenance: Arthur Kay collection;> Kay sale 1929, lot 66; Dealer Douwes, Amsterdam, 1929; D. van der Linden (1871-1943) collection, Amsterdam;> Sale van der Linden, Amsterdam, Muller, 25 April, 1944, lot 14, illustrated; The Hague, Stichting Nederlands Kunstbezit, The Netherlands.

Literature: Cat. Rijksdienst Beeldende Kunst / The Netherlandish Office for the Fine Arts, Zwolle and The Hague, 1992, p. 221, no. 1887, illustrated; W. Schulz, *Aert van der Neer*, Doornspijk, 2002, p. 131, no. 20.

Exhibitions: Amsterdam, Rijksmuseum, 1929, *Oude Kunst*, no. 104, lent by Douwes; Rotterdam, Museum Boymans van Beuningen, 1938, *Meesterwrken uit vier eeuwen 1400-1800*, no. 106.

81. Gillis Neyts, *A Landscape, with Figures and Sheep*, o/p, 16.8x35.3 cm, whereabouts unknown, signed lower right: «G.N».

Provenance: Arthur Kay collection;> Kay sale 1929, lot 68; Galerie Dr. Schaffer, Berlin, 1932; Dealer Agnews, London, 1938-1944.

Literature: P. Gustot, *Gillis Neyts: un paysagiste brabançon en vallée mosane au XVIIe siècle*, Namur, 2008, p. 97, no. P68, illustrated.

Remarks: Included in Arthur Kay's typed list of 29 May, 1928: «Best known by his etchings, his pictures are very scarce. A flat landscape with windmill and

trees and a farm in middle distance and figures in foreground. Fine and brilliant».

82. Willem van Odekercken, *A Kitchen Maid with Some Kitchen Utensils*, o/p, 69x56 cm, whereabouts unknown.

Provenance: Arthur Kay collection;> Kay sale 1901, lot 93; Sale, Brussels, Fiévez, 30-4-1947, lot 79, illustrated; Sale, Brussels, Paleis voor Schone Kunsten, 2 June, 1950, lot 132, illustrated; Sale, Brussels, Servarts Beaux-Arts, 29 November–1 December, 2005, lot 42, illustrated.

83. Jan van Os, *Dutch Vessels in Calm Water*, c. 1770-1785, o/p, 32.1x42.4 cm, London, National Gallery, inv. no. NG1462, signed.

Provenance: Arthur Kay collection;> Presented by Arthur Kay, 1895.

84. Anthonie Palamedes, *Merry Company with a Man Holding a Telescope*, o/p, 23x30.5 cm, whereabouts unknown, signed lower left: «A. Palamedes».

Provenance: Arthur Kay collection, at least since 1935;> Kay sale 1943, lot 110.

85. Jan Porcellis, *A Breezy Day*, o/p, 58x80.5 cm, Rotterdam, Museum Boijmans van Beuningen, inv. no. 1675, signed on the boat left: «J.P.».

Provenance: Henry J. Pfungst collection, London (on loan to the Mauritshuis, The Hague, 1903-1905), Arthur Kay collection, Glasgow, 1907; Dealer Frederik Muller, Amsterdam, 1907; Purchased by the museum in 1907.

Literature: A. Bredius, *Johannes Porcellis*, in «Oud Holland», 24, 1906-1907, p. 136, no. 7; J. Walsh, *Jan and Julius Porcellis: Dutch Marine Painters*, Ann Arbor, 1974, pp. 227-228.

Exhibitions: London, Winter Exhibition, 1907, no. 61, lent by A. Kay.

86. Frans Post, *Varzea Landscape*, 1667, o/p, 33x68 cm, whereabouts unknown, signed and dated lower center: «F. Post 1667».

Provenance: Arthur Kay collection, 1928-1929;> Kay sale 1929, lot 74; Dealer D. A. Hoogendijk, The Hague, 1929-1937; Philadelfo de Azevedo collection, Rio de Janeiro, 1949; Gustavo Azevedo collection, Rio de Janeiro, 1952.

Literature: J. de Sousa Leao, *Frans Post 1612-1680*, Amsterdam, 1973, p. 93, no. 54, illustrated.

Exhibition: The Hague, D. A. Hoogendijk, 1929-1930, no. 36, illustrated.

Remarks: Included in Arthur Kay's typed list of 29 May, 1928: «Lived some time in Dutch Guiana. This is a view there. A tropical landscape with negro figures. A fine example of this little known painter».

87. Jacob Pynas, *King Nebuchadnezzar is Restored to the Throne*, 1616, o/p, 73x122.5 cm, Munich, Alte Pinakothek, inv. no. 13151, signed and dated lower right: «Jacob P.ft.1616».

Provenance: Sale Hoogendijk, Amsterdam, Muller, 28 April, 1908, lot 286; Arthur Kay collection, at least since 1933;> Sale, 8—9 April, 1943, lot 116; Lady Montswell collection, London, 1953; Purchased by the Alte Pinakothek in 1962.

Literature: Bauch 1936, p. 87, note 2; Kay 1939, pp. 114-115, illustrated; Lloyd Williams 1992, p. 166, 173.

88. Jacob Pynas, *Mountain Landscape with Narcissus*, 1628, o/p, 47.5x63 cm, London, National Gallery, inv. no. NG6460, signed and dated 1628.

Provenance: Arthur Kay collection;> Kay sale 1943, lot 117, as *The Tomb of Virgil*; Bought by the National Gallery, London in memory of the art historian and critic Keith Roberts, 1980.

Literature: Bauch 1936, p. 87, fig. 11; Kay 1939, p. 114, illustrated, as *The Tomb of Virgil*.

89. Jacob van Ruisdael, *Winter Landscape with a Castle*, o/c, 37x32.5 cm, whereabouts unknown, monogrammed lower center.

Literature: HdG 1907-1928, vol. 4, no. 1001; S. Slive, *Jacob van Ruisdael*, New Haven and London, 2001, p. 474, no. 672, illustrated.

Provenance: Dealer F. Kleinberger, Paris and New York, 1911; Sale Rudolph Peltzer Amsterdam, Muller, 26 May, 1914, lot 345, illustrated; Arthur Kay collection.

90. Pieter Saenredam, *The Interior of the Grote Kerk at Haarlem*, o/p, 60x82 cm, London, National Gallery, inv. no. NG2531.

Provenance: Arthur Kay collection; Sale, Amsterdam, Muller, 27 April, 1909, lot 143; George Salting collection, London;> Salting Bequest, 1910.

Literature: Kay 1939, p. 65, illustrated; Cat. 1991 (N. MacLaren and Ch. Brown), pp. 408-409, illustrated; Lloyd Williams 1992, p. 174.

91. Pieter Saenredam, *The Interior of the Buurkerk at Utrecht*, 1644, o/p, 60x50 cm, London, National Gallery, inv. no. NG1896, signed, inscribed and dated lower center: «de buer kerck binnen Utrecht / Aldus geschildert int iaer 1644 / van / Pieter Saenredam».

Provenance: Van der Pott (or Pot) collection, Rotterdam; Charles Galli collection, Edinburgh, at least since 1825; Alexander Allan collection, Edinburgh, 1866;> Sale Allan, Edinburgh, Dowell, 11 January, 1896, lot 39. To Paterson;> William B. Paterson collection, Glasgow;> Arthur Kay collection;> Presented by Arthur Kay 1902.

Literature: Kay 1939, pp. 63-66, illustrated; Cat. 1991 (N. MacLaren and Ch. Brown), pp. 406-408, illustrated; Lloyd Williams 1992, p. 174.

Exhibitions: Edinburgh, Royal Institution, 1826, *Paintings by Ancient Masters*, no. 35, lent by Ch. Galli; London, Royal Academy, 1902, no. 225, lent by Kay.

92. Roelant Savery, *Mountain Landscape with a Castle*, 1609, o/p, 45.5x63 cm, Madrid, Museo Nacional Thyssen-Bornemisza, inv. no. 365, signed lower middle: «ROELANDT SAVERY».

Provenance: Arthur Kay collection;> Kay sale 1929, lot 92 (*A Tyrolese Landscape, with a castle and goats*); Dealer H. O. Miethke, Vienna; Rohoncz collection, Hungary; Thyssen-Bornemisza collection.

Literature: K. J. Müllenmeister, *Roelant Savery*, Freren, 1988, pp. 209-210, no. 44, illustrated.

Remarks: Included in Arthur Kay's typed list of 29-5-1928: «Very fine, probably Savery's masterpiece. In pale blue like Turner water colour but with strong brown foreground».

93. Godfried Schalcken, *Portrait of a Man, named Willem Schellinks*, o/c, 53.2x43.2 cm, whereabouts unknown, signed lower right: «G. Schalcken».

Provenance: Arthur Kay collection;> Kay sale 1929, lot 95. To Meatyard gns 10; Sale, Monaco, Sotheby's, 29—30 November, 1986, lot 484, illustrated; Sale, Monte-Carlo, Christie's, 3 April, 1987, lot 33, illustrated.

Literature: Beherman 1988, no. 106, illustrated.

Remarks: Included in Arthur Kay's typed list of 29-5-1928: «Portrait of Willem Schellinks (1633-1678) The figure painter for landscapes by his contemporary Dutch friend».

94. Godfried Schalcken, *Portrait of James Brydges, 1st Duke of Chandos (1673-1744)*, 1697, oil on copper, 41.2x32.5 cm, whereabouts unknown, signed and dated lower left: «G. Schalcken 1697».

Provenance: Arthur Kay collection;> Kay sale 1901, lot 109; Sale Mrs. Yorke et al., London, Christie's, 6 May, 1927, lot 83.

Literature: HdG 1907-1928, vol. 5, no. 291; Beherman 1988, no. 81, illustrated.

95. Godfreid Schalcken, *Portrait of Mary Lake, the Duchess of Chandos*, oil on copper, 41.2x32.5 cm, whereabouts unknown, signed.

Provenance: Arthur Kay collection;> Kay sale 1901, lot 109.

Literature: HdG 1907-1928, vol. 5, no. 292; Beherman 1988, Appendix I, no. 292.

96. Attributed to Jan Steen, *The Continnence of Scipio*, o/p, 23x32 cm, Cape Town, Michaelis Collection, inv. no. 14/56.

Provenance: Arthur Kay collection, as by Johannes Vermeer;> Kay sale 1911, lot 129. To Hughes £ 16.16; Sir Hugh Lane collection, London, 1911-1913;> Sir Max Michaelis collection, Tandridge Court (Surrey) / Cape Town, 1913-1914;> Michaelis Collection, Cape Town.

Literature: Fransen 1996, pp. 144-145, no. 64, illustrated, as Copy after?

97. Juriaan van Streek, *A Young African Man with a Nautilus Cup in Hand Standing in front of a Still Life Arrangement*, o/c, 127x139.5 cm, whereabouts unknown, bears a false signature lower right: «AvB».

Provenance: Arthur Kay collection, at least since 1927;> Kay sale 1943, lot 65, as by J. A. van Beyeren.

Literature: Kay 1939, pp. 167-169, illustrated, as by A. van Beyeren.

Remarks: Included in Arthur Kay's typed list of 29 May, 1928 as by A. H. van Beyeren: «Fruit Piece – a silver tray and blue and white Oriental bowl lying on table with fruit, wine glass and blue and white Oriental Jar behind, in center background Negro Butler holding a Nautilus Shell Goblet. Part of the monogram of J. A. v. B. shows, rest cut off. Probably his masterpiece».

* Adriaen van de Velde see above under Ludolf Bakhuizen

98. Adriaen P. van de Venne, *A Game of Croquet*, o/p, 41.5x55 cm, whereabouts unknown, inscribed on the scroll lower right: «Die gist die mist».

Provenance: Arthur Kay collection;> Kay sale 1929, lot 112 (*A Garden Scene, with ladies and gentlemen playing croquet*); Dealer L. de Vries, Berlin, 1929; Dealer Douwes, Amsterdam, c. 1930.

Literature: E. Buijsen, *De Sinne-cunst van Adriaen van de Venne in theorie en praktijk*, «Oud Holland», 128, no. 2/3, 2015, pp. 99-100, fig. 16.

Remarks: Included in Arthur Kay's typed list of 29 May, 1928: «A Golf-like Croquet game being played with long mallets and many balls. Landscape with trees. Many figures. A tall woman in green in foreground».

99. Jan Verkolje, *Portrait of a Man*, 1684, o/c, 35.2x29 cm, Brussels, Royal Museum of Fine Arts, inv. no. 7911, signed lower left: «I. VERKOLJE», dated lower right: «A° 1684».

Provenance: Arthur Kay collection;> Kay sale 1911, lot 235. (*Portrait of a Man, in dark dress, with white bands. In an oval*); Dealer M. Schulthess, Basel, 1938; Sale, Antwerp, Paleis voor Schone Kunsten, 5 May, 1971, lot 102;> bought by the museum.

Literature: HdG 1893, p. 225; Cat. 1984, p. 312, illustrated.

100. Simon de Vos, *Merry Company*, 1639, o/p, 48.2x67.5 cm, whereabouts unknown.

Provenance: Arthur Kay collection, from c. 1876 to 1943;> Kay sale 1943, lot 146.

Literature: Kay 1939, p. xiii, illustrated, entitled *Mary Queen of Scots with her Friends*; Clark 1971, p. 25: «His first purchase was made at the age of fifteen when for his father he bought a scene depicting Mary, Queen of Scots with her friends by Simon de Vos».

Remarks: Included in Arthur Kay's typed list of 29 May, 1928. This painting was previously attributed to Gonzales Coques. It may be representing the topic of *Mankind Awaiting the Last Judgement* or *Sinful Mankind Surprised by the Day of Judgment*.

Copies:

100A. Oil on canvas, 144x200 cm. Sale, Cologne, Lempertz, 7—8 April, 1921, lot 291, illustrated.

100B. Dealer Jean Charpentier, Paris, c. 1921, as by J. Lys.

100C. Berlin, Kaiser Friedrich Museum, cat. 1931, no. 2007.

101. Domenicus van Wijnen (called Ascenius), *The Temptation of St. Anthony*, o/c, 72x72 cm, Dublin, National Gallery of Ireland, inv. no. 527.

Provenance: Sale J. M. Birckenstock, Vienna, Artaria, March, 1811 [?], lot 121 (a now lost pendant, lot 120, was sold separately). To S. Sharp;> S. Sharp collection, 1868; Arthur Kay collection:> Presented to the National Gallery of Ireland, 1901.

Literature: Cat. 1988 (H. Potterton), pp. 185-187, illustrated.

Exhibitions: Edinburgh, National Gallery of Scotland, 1992, no. 75.

102. Emanuel de Witte, *Church Interior*, o/c, 80x63 cm, whereabouts unknown.

Provenance: Arthur Kay collection; Sir John Leslie collection, England; Dealer Koetser, New York, 1942;> Edgar P. Richardson collection, Philadelphia, 1942;> Constance Richardson collection, Philadelphia;> Sale Richardson, New York, Sotheby's, 5 June, 2002, lot 56, illustrated.

Literature: Manke 1963, no. 288.

103. Emanuel de Witte, *A Church Interior*, 1661, o/p, 52x39.5 cm, whereabouts unknown, signed and dated lower right: «EDe Witte A° 1661».

Provenance: Rev. Langford Sainsbury collection, Beckington; Arthur Kay collection;> Kay sale 1911, lot 134, as by J. Vermeer, unsold;> Kay sale 1929, lot 120. To Asscher; Mr. P. van Leeuwen Boomkamp collection, Naarden / Bussum and Hilversum, at least between 1935 and 1940.

Literature: Manke 1963, no. 101, illustrated.

Exhibitions: Rotterdam, 1935, Vermeer Exhibition, no. 123a; Amsterdam, 1939-1940, *De Oude Kerk*, no. 24, lent by Mr. P. van Leeuwen Boomkamp, Bussum.

Remarks: Included in Arthur Kay's typed list of 29 May, 1928: «Interior of a Church with figures. From the family of the Rev. Langford Sainsbury, The Priory, Beckington, near Bath».

104. Jan Baptist Wolfaerts, *Landscape with Huntsmen and Travelers Resting*, o/c, 91.5x113 cm, whereabouts unknown, signed lower right: «JB Wolfr».

Provenance: Arthur Kay collection, as by Adriaen van der Kabel; Sale, Berlin, Lepke, 17 October, 1911, lot 99, illustrated, as by Adriaen van der Kabel; Pierre Eschauzier collection, The Hague, 1940, as by Aelbert Cuypp; Dealer Galerie Internationale, The Hague, 1943, as by Adriaen van der Kabel; Dealer P. de Boer, Amsterdam, 1945, as by Adriaen van der Kabel; Sale, Amsterdam, Sotheby's 5 November, 2002, lot 277, illustrated; Sale, Vienna, Dorotheum, 27 March, 2003, lot 191, illustrated; Sale, Vienna, Dorotheum, 5 October, 2005, lot 131, illustrated; Sale, Vienna, Dorotheum, 16 June, 2011, lot 45, illustrated.

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1 See UGL Reference Code: GB 247 Art Arch K1.



Fig. 1: Anonymous, Portrait of Arthur Kay, date unknown, black and white photograph (appeared on the frontispiece of Arthur Kay's book *Treasure Trove in Art*, 1939).



Fig. 2: Jan van Goyen, *Thunderstorm*, 1641,
o/c, 137x183 cm,
San Francisco, H. de Young Memorial Museum, inv. no. 48.7.



Fig. 3: Pieter Saenredam, *The Interior of the Buurkerk at Utrecht*, 1644,
o/p, 60x50 cm,
London, National Gallery, inv. no. 1896.



Fig. 4: Willem van Aelst, *Vase with Flowers on a Marble Edge*, 1660,
o/c/p, 84x67 cm,
Cape Town, Michaelis Collection.
Photographer: Michael Hall.



Fig. 5: Abraham van Beyeren, *Still Life: Haddock, Plaice, Crabs and Lobster*,
o/c, 99.4x125 cm,
Glasgow, Kelvingrove Art Gallery and Museum, inv. no. 935.



Fig. 6: Juriaan van Streek, *Still life with Fruit and Dishes*,
o/c, 127x139.5 cm, whereabouts unknown
(Photograph RKD, Netherlands Institute for Art History, The Hague).



Fig. 7: Anonymous 17th century Dutch painter,
Kitchen piece with a woman with a chopping knife,
o/c, 63x50 cm,
whereabouts unknown.



Fig. 8: Jacob Duck, *The Sleeping Cavalier*, c. 1650-1655,
oil on panel, 43x35 cm,
Dijon, Musée des Beaux-Arts, inv. no. 4030.



Fig. 9: Art de Gelder, *Bathsheba Entreating David to Name Solomon as his Successor*,
c. 1687, o/c, 86x100 cm,
private collection.



Fig. 10: Reynier Hals, *A Boy Eating Porridge*,
o/c, 68x57.5 cm,
Haarlem, Frans Halsmuseum, inv. no. 139.



Fig. 11: William Gouw Ferguson, Still Life with White Cockerel and Dead Game,
o/c, 105.4x85.8 cm,
Edinburgh, National Gallery, inv. no. NG 1029.