



National
Gallery of Art

Digital Makes Visible:

Bringing Provenance Research to Light

April 7, 2022

Molli Kuenstner

Welcome to the Department of Image Collections



Our Collections



- Photographic albums on display (left)
- Research photograph stacks (right)



- Glass plate negative stacks (left)
- Reproductive print stacks (right)

Photographic Albums on View for Researchers



Excerpts from Primo Bibliographic Record




IMAGE

Caspar Netscher with His Family.

Netscher, Caspar, 1639-1684.

1772

 [Check holdings](#) [Image Collections](#) [Matted Box 2](#) >

EXPORT

DETAILS

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LINKS



Note

In "Caspar [Netscher](#) and Late Seventeenth-century Dutch Painting," Marjorie Wieseman notes that [Netscher's](#) painted portrait does not depict the artist and his family, although it has often been titled as such. Further, their likeness does not resemble the [Netscher](#) family.

This [print](#) has been trimmed to the plate mark.

See the Salzburger Landessammlungen for [Netscher's](#) "Portrait of a Man with Wife and Child at a Window" (inv. no. 545).

Provenance Notes

The inscription indicates that David produced this engraving in honor of the Marquis de Marigny. The [Netscher](#) painting, reproduced in this [print](#), was part of the Marquis' collection in 1772.

Citation

Wieseman, 128.

Inscription

Relief: GASPAR [NETSCHER](#) / SON EPOUSE ET SON FILS / PEINT PAR LUI-MÊME EN 1674.

Below portrait, left: Peint par Gasp. [Netscher](#).

Below portrait, right: Gravé en 1772. par Fr. David élève de M. le Bas.

Dedication, center: Dédié à Monsieur Le Marquis de Marigny, / Conseiller du Roi en sea Conseila, Commandeur de sea Ordrea, / Conseiller d'Etat ordinaire d'Epée, Directeur et Ordonnateur Général / des Bâtimenta, Jardina, Arta, Académies et Manufactures Royalea

Bottom left: A Paris chés le Bas Graveur du Cabinet du Roi, Pensionnaire de sa Majesté / Conseil, en son Acad. Rle. de Peinture Sculpture et Graavure, rue de la Harpe.

Bottom right: Par son très Humble et très Obéissant / Serviteur le Bas.



IMAGE
Van Diemen-Lilienfeld Galleries Archive. Collection Summary

1930 - 1970

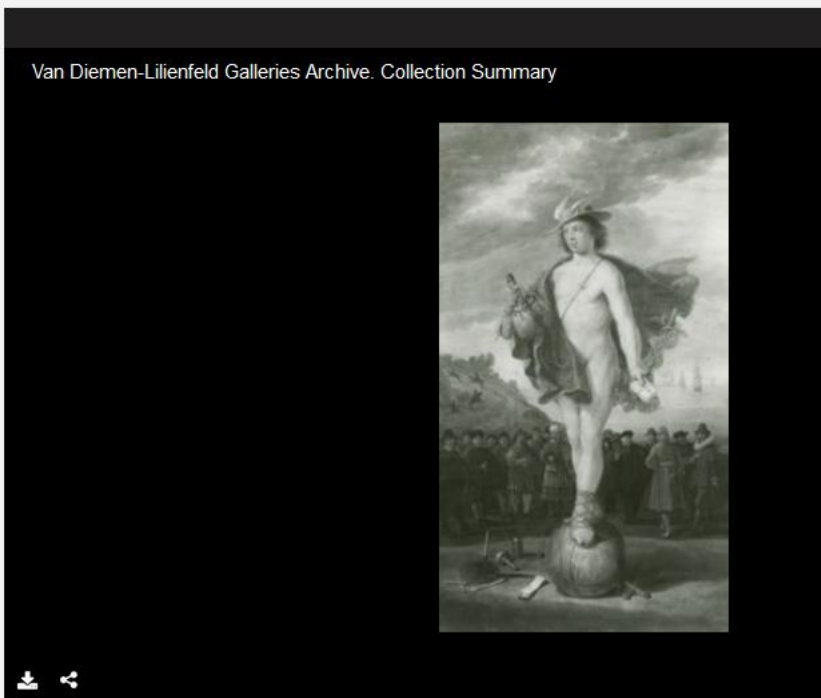
Available at [Image Collections. Digital Photos \(Van Diemen-Lilienfeld Galleries Archive DLI 00010632\)](#).

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Export



Image View



Details

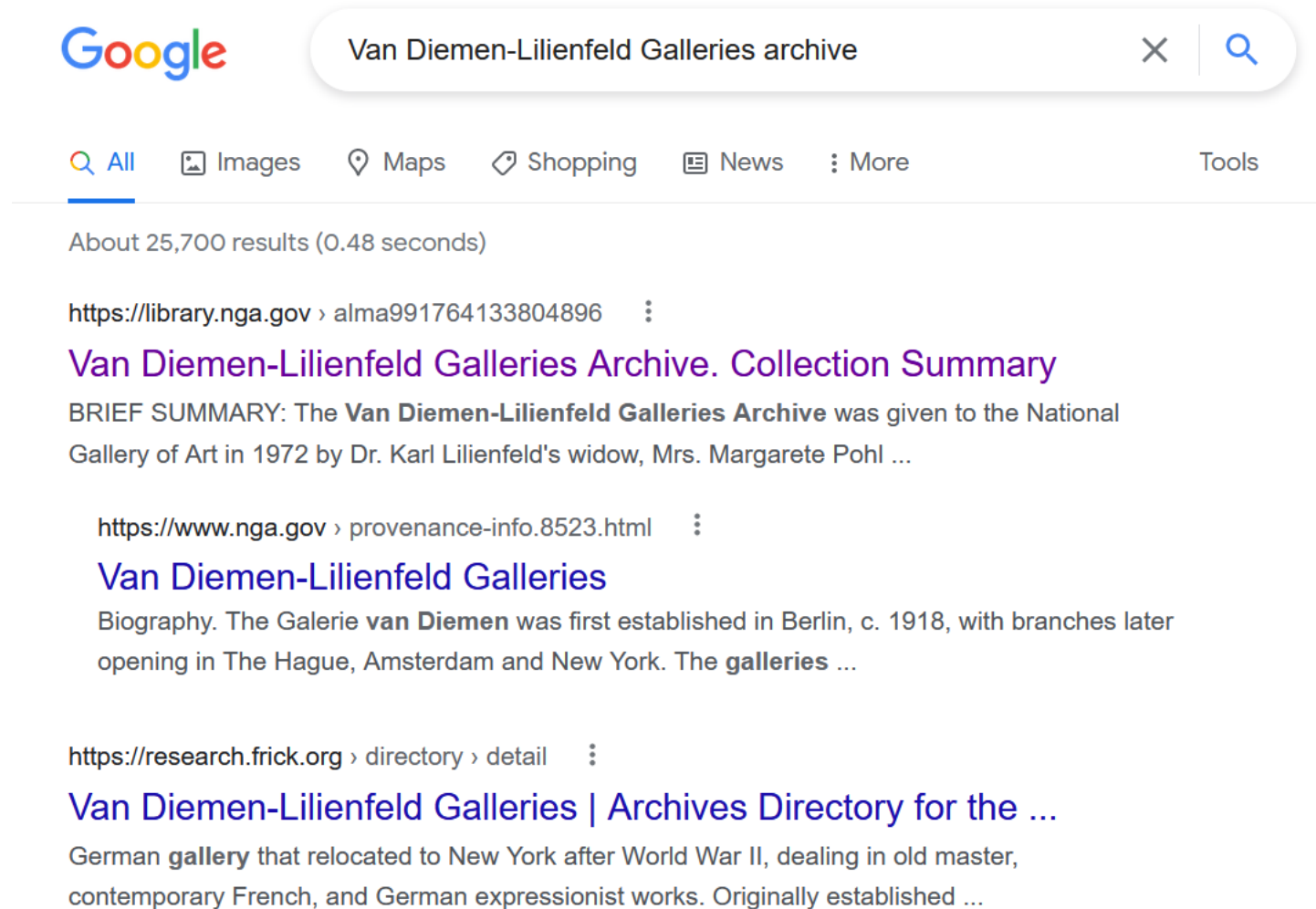
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Title
Creator
Date
Format
Other title
Notes

Van Diemen-Lilienfeld Galleries Archive. Collection Summary
 National Gallery of Art (U.S.) Department of Image Collections, [Van Diemen-Lilienfeld Galleries Archive.](#) >
 1930 - 1970
 817 photographs (some with accompanying documents); 635 black-and-white negatives; 11 microfiche; and 1 roll of microfilm.
 Van Diemen Galleries, New York.
 Galerie Van Diemen & Co.
 Lilienfeld Galleries, New York.
 Lilienfeld-Van Diemen Galleries.

BRIEF SUMMARY: The Van Diemen-Lilienfeld Galleries Archive was given to the National Gallery of Art in 1972 by Dr. Karl Lilienfeld's widow, Mrs. Margarete Pohl Lilienfeld (New York, NY). The material is from the estate of the eminent Netherlandish art historian Dr. Karl Lilienfeld (1885-1966).
BIOGRAPHICAL/HISTORICAL NOTE: Van Diemen-Lilienfeld Galleries, Inc., New York (21 East 57th Street, NY, NY) was in business for 43 years. It specialized primarily in old master painting, but later also sold modern French, German expressionist and works from other periods. The Van Diemen Galleries was founded in Berlin, Germany in 1919 and specialized in Old Masters, specifically Dutch painting. There were branches of the gallery in Amsterdam, The Hague and New York. Dr. Karl Lilienfeld immigrated to New York from Germany in 1925 and founded his eponymous gallery there the same year. In November 1932 there was an announcement that Dr. Lilienfeld would "continue to conduct" the Lilienfeld Galleries at 21 East 57th Street and would also "act as general representative" for Van Diemen Galleries, New York. In 1935 the Van Diemen Galleries, Berlin headquarters were liquidated by the National Socialists (Nazis). Around 1936 the New York branch of Van Diemen Galleries became the Van Diemen-Lilienfeld Galleries with Dr. Lilienfeld the director of the merged venture. The gallery was recognized as the Van Diemen-Lilienfeld Galleries until the early 1960s. Exhibition catalogues for the New York gallery cite various monikers: Van Diemen Galleries, Van Diemen-Lilienfeld Galleries, and Lilienfeld Galleries.
 See Vertical Files, National Gallery of Art Library, for further information on Van Diemen-Lilienfeld Galleries, primarily exhibition announcements and brochures.
SCOPE AND CONTENT: 817 photographs, some with accompanying documents (421 of the photographs were made from the negatives); 486 black-and-white negatives (the negatives are sleeved in envelopes which bear a stamp indicating a Lilienfeld number); 11 microfiche; and 1 partial roll of microfilm (images were filmed from nitrate negatives which were not retained). Material represents Western art across time periods.
FILING LOCATION AND ARRANGEMENT: The photographs, some with accompanying documents, are interfiled in the main stacks. The black-and-white negatives are filed in alphabetic order by artist in the negative room. The microfiche are filed in the left cabinet, bottom drawer. The microfilm is filed in the left cabinet, drawer second from bottom.
CATALOGING: A few of the photographs have been item catalogued, but by in large the material has not been item catalogued in the database.
DIGITIZING: A few photographs have been digitized, but generally the material is not digitized.
RIGHTS AND REPRODUCTION: Publication and other forms of distribution: Permitted. There are no explicit restrictions on the use of these images. Some images may be under restrictions; reproduction of such material requires written permission of the rights holders, which may include the artist, owner, and/or photographer of the work of art.
RELATED COLLECTIONS: There is a small subset of published and unpublished Van Diemen-Lilienfeld Galleries material in the Vertical Files at the National Gallery of Art Library.
 There are six photo albums from the Van Diemen Galleries, Berlin, for the years 1922-33, at the Rijksbureau voor Kunsthistorische Documentatie (RKD).
ACCESSION NUMBER: DPA 118; 13074, LI (microfiche); roll no. 31 (microfilm).

Google Search Result for Van Diemen-Lilienfeld Galleries Archive



The image shows a Google search interface. At the top left is the Google logo. To its right is a search bar containing the text "Van Diemen-Lilienfeld Galleries archive". Below the search bar are navigation tabs: "All", "Images", "Maps", "Shopping", "News", "More", and "Tools". The search results are displayed below a horizontal line. The first result is from "https://library.nga.gov" and is titled "Van Diemen-Lilienfeld Galleries Archive. Collection Summary". The second result is from "https://www.nga.gov" and is titled "Van Diemen-Lilienfeld Galleries". The third result is from "https://research.frick.org" and is titled "Van Diemen-Lilienfeld Galleries | Archives Directory for the ...".

Google

Van Diemen-Lilienfeld Galleries archive

All Images Maps Shopping News More Tools

About 25,700 results (0.48 seconds)

<https://library.nga.gov> › alma991764133804896

Van Diemen-Lilienfeld Galleries Archive. Collection Summary

BRIEF SUMMARY: The **Van Diemen-Lilienfeld Galleries Archive** was given to the National Gallery of Art in 1972 by Dr. Karl Lilienfeld's widow, Mrs. Margarete Pohl ...

<https://www.nga.gov> › provenance-info.8523.html

Van Diemen-Lilienfeld Galleries

Biography. The Galerie **van Diemen** was first established in Berlin, c. 1918, with branches later opening in The Hague, Amsterdam and New York. The **galleries** ...

<https://research.frick.org> › directory › detail

Van Diemen-Lilienfeld Galleries | Archives Directory for the ...

German **gallery** that relocated to New York after World War II, dealing in old master, contemporary French, and German expressionist works. Originally established ...



IMAGE
Sam Salz Archive. Collection Summary
 1939 - 1981

Available at Image Collections In Exhibition (Collectors Make Their Mark) and other locations >
 Available Online >

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Details

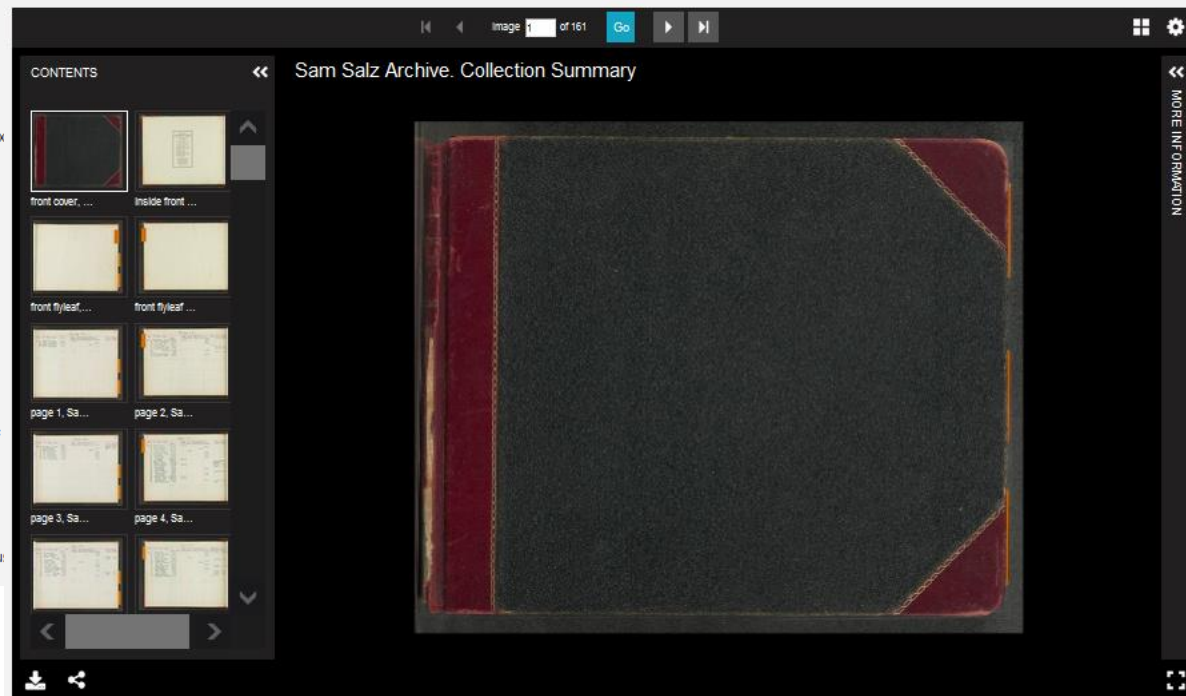
Title Sam Salz Archive. Collection Summary
Creator Salz, Sam, 1894-1981, dealer >
 National Gallery of Art (U.S.) Department of Image Collections, Sam Salz Archive. >
Date 1939 - 1981
Format
Notes

1,420 photographs, one inventory book, one slide, one color transparency, one black and white negative, and one printed program.
BRIEF SUMMARY: The National Gallery of Art purchased a selection of photographs from the estate of Sam Salz in 1982. The collection reflects the art dealer and collector's focus on French impressionist and post-impressionist art. It consists of 1,417 black-and-white photographs and has been incorporated into the main archive of the image collections. In 2019, Marc Salz (son of the dealer) donated a Sam Salz inventory book to the National Gallery of Art; it is housed in the rare archive. Additionally, Marc Salz donated a selection of photographs and other material related to Sam Salz in two gifts in 2022.
BIOGRAPHICAL/HISTORICAL NOTE: Sam Salz was born in Radomyśl Wielki in Galicia (now Poland, formerly in Austria-Hungary). After studying to be an artist in Vienna and Paris, he changed his career focus and began working as an art dealer, mentored by Ambroise Vollard. In the 1920s, Salz opened his own gallery in Cologne, and later worked as a dealer in France, England, and the Netherlands. He settled in New York just before World War II, and established a long and successful career as an art dealer operating from his New York townhouse on E. 76th Street.
SCOPE AND CONTENT: The collection consists of black-and-white photographs (mostly 8" x 10") of mainly French impressionist and post-impressionist paintings and drawings, including a large number of photographs of drawings from Cezanne's and Gauguin's sketchbooks. An index of all artists represented in this archive is available online (see Additional Links in this record). The inventory book contains Sam Salz's expenses and sales of paintings from the years 1940-1944. The 2022 gifts from Marc Salz included: a black and white photograph of Sam and Marina Salz, 1940 program for Les Ballets Russes de Monte-Carlo (Marina Salz danced with the ballet from 1938-40), black and white photograph of Sam Salz in Monte Carlo, color photograph of Sam Salz with Oscar Homolka and Joan Tetzels, color slide of Sam Salz and Oscar Homolka, black and white negative of Diego Rivera, Sam Salz, and Edward G. Robinson in Rivera's studio, and a color transparency of a Eduoard Vuillard painting. The National Gallery of Art did not acquire any textual materials or personal papers of Sam Salz, with the exception of the inventory book and printed program, donated in 2019 and 2022 (cited above).
ACCESSION NUMBER: DPA 1305, DLI 19081, PLI 22011, PLI 22038
FILING LOCATION AND ARRANGEMENT: Photographs are incorporated into the artists' files in the main archive, filed by media, country, period, and artist name; modern and contemporary images are filed by period and artist name; portraits of Sam Salz with family and associates (and the printed program) are filed in the photographs of artists and art dealers section of the rare archive; the Vuillard color transparency is filed in the French section of the rare archive. The inventory book is housed in the albums section of the rare archive (call number P193).
ACCESS: The Sam Salz Archive may be used by on-site researchers.
RIGHTS AND REPRODUCTION: Some works of art depicted in the photographs may be protected by copyright or other restrictions. Reproduction of such material requires the written permission of the rights holders, which may include the artist, owner, and/or photographer of the work of art.
CREDIT LINE (photographs, except for 2022 gifts): Sam Salz Archive, Department of Image Collections, National Gallery of Art Library, Washington, D.C.
CREDIT LINE (inventory book and 2022 gifts): Sam Salz Archive, Department of Image Collections, National Gallery of Art Library, Washington, D.C. Gift of Marc Salz in memory of his father Sam Salz.
SELECTED BIBLIOGRAPHY: Columbus Museum of Art, "Impressionism and European modernism : the Sirak collection," Columbus, Ohio : Columbu Museum of Art ; Seattle : Distributed by University of Washington Press, 1991.

View Online

IIIF Digital View Availability

Digital Version(s)
 Full-screen view at: National Gallery of Art Library - Digital Collections




Sam and Marina Salz

Image 1 of 2 Go

CONTENTS << Sam and Marina Salz.

Recto. Verso.



Sam Salz Inventory Book

Image 126 of 161 Go

CONTENTS

page 118, ... page 119, ...

page 120, ... page 121, ...

page 122, ... page 123, ...

Sam Salz Archive. Collection...

MORE INFORMATION

| Date | From whom received | Clear | Purchase | Sales | Title | General |
|--------|--------------------|--------|----------|--------|-------------|---------|
| Aug 11 | Paul Rosenberg | \$2000 | | \$2000 | Blue Banned | |
| Oct 10 | Joseph Weinberg | 2000 | | 2000 | Blue Banned | |
| Oct 19 | Maurice Sachse | 2000 | | 2000 | Blue Banned | |
| Nov 12 | Greta Garbo | 1000 | | 1000 | Blue Banned | |
| Nov 12 | E. M. Remarque | \$2617 | | \$2617 | Blue Banned | |
| Nov 27 | Bernice Paul | 1000 | | 1000 | Blue Banned | |



IMAGE

Parke-Bernet Collection. Collection Summary

[Check holdings](#) [Image Collections](#) [Digital Negatives \(Parke-Bernet Archive DPA 17N-19122\)](#) >



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DETAILS

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Details

Title

Parke-Bernet Collection. Collection Summary

Creator

[Taylor & Dull \(photographic firm\).](#) >

[National Gallery of Art \(U.S.\) Department of Image Collections, Parke-Bernet Collection.](#) >

Format

130,000 negatives and photographs.

Notes

BRIEF SUMMARY: The Taylor & Dull negatives and some prints from the Parke-Bernet Galleries were purchased by the National Gallery of Art Photographic Archives in 1971.

BIOGRAPHICAL/HISTORICAL NOTE: The photographic firm of Taylor & Dull photographed the collections of the Parke-Bernet Galleries between 1933 and 1972. These images were used to illustrate Parke-Bernet auction catalogues.

SPECIAL NOTE: Due to building renovations, negatives from the Parke-Bernet Archive will not be accessible until May 2020. Please contact the Department of Image Collections for further information.

SCOPE AND CONTENT: 130,000 negatives and photographs, including negatives of nearly all objects illustrated in Parke-Bernet catalogs from 1933 to 1972, as well as some negatives from the earlier American Art Galleries as well as a complete set of catalogues. This is Taylor & Dull's entire archive of Parke-Bernet materials.

ACCESSION NUMBERS: DPA 17, DPA 17N

FILING LOCATION AND ARRANGEMENT: Prints interfiled in main collection; negatives are numbered and filed in the back rank of movable negative storage shelving in a continuous run except for a group of deteriorating negatives from the late 1940's-mid1950's that are stored on the front bank of movable shelving (outer row fourth bay from the left, row 3, thru bay 5 row 5). Unidentified lots are sorted by object type or artist, and these begin on the back row of moveable shelving, midway down the third bay from the right. The prints are interfiled in the main collection by artist or by object type for decorative arts. A complete set of the catalogs belonging to DLI is stored in the library stacks, locked moveable shelving on the concourse level.

An additional purchase of later prints from Sotheby-Parke-Bernet was not part of this collection.

CATALOGING: These have not been catalogued in the bibliographic database, but there are indexes provide access to the negative numbers by sale date, sale number and lot numbers .

DIGITIZING: Not digitized.

RIGHTS AND REPRODUCTION: Publication and other forms of distribution: Permitted. There are no explicit restrictions on the use of these images. Some images may be under restrictions; reproduction of such material requires written permission of the rights holders, which may include the artist, owner, and/or photographer of the work of art.

CREDIT LINE: Parke-Bernet Collection, Department of Image Collections, National Gallery of Art Library, Washington, D.C.

RELATED COLLECTIONS: Aside from the catalogs, no other materials were acquired with the negatives and photographs. This material was acquired from the photographers, Taylor & Dull, and includes no papers or information of any kind from Parke-Bernet Galleries.



IMAGE

Lieutenant-Colonel James Hartley.

Romney, George, 1734-1802.

1783

[Available at Image Collections Digital Photos \(GBR P DPA 8860003698\) and other locations](#) >



Image View

Image 1 of 2 [Go](#)

CONTENTS << **Lieutenant-Colonel James Hartley.** >>

Full view Photo by L...

Download

Details

PLI Location

Digital
Photo Archives GBR P
DPA 17N-19159 Dig Neg Parke-Bernet Archive

Creator

[Romney, George, 1734-1802.](#) >

Title

Lieutenant-Colonel James [Hartley.](#)

Date

1783

Format

oil on canvas, 249 x 165 cm.

Subject

[Hartley, James, Major-General, 1745-1799](#) >
[Military officers](#) >
[Equestrian portraits](#) >
[Soldiers](#) >
[Battles](#) >
[Painting -- Britain -- 18th century](#) >
[Portraits -- Male -- Britain -- 18th century](#) >
[Landscape -- India -- 18th century](#) >

Note

The photo from the Seligmann Archive is accompanied by a memo from "GS" dated 17 October 1949 stating the painting belonged Frederick Mueller, Peikin Mueller Inc. 704 5th Ave and 4 East 53rd St.

Provenance Notes

Colonel W. Hunter Little; (sale, Christie's, 13 June 1913, no. 127); purchased by (Asher Wertheimer [1843-1918], London). (Georgian Galleries, London), 1932. Private collector, New York; (sale, Parke-Bernet Galleries, New York, sale 637, 21 February 1945, no. 51); private collector, Massachusetts; (sale, Parke-Bernet Galleries, New York, 20-21 February 1946, sale 741, no. 191); purchased by the (Renaissance Galleries, Philadelphia) for \$2,400. Acquired 1952 by the North Carolina Art Museum, Raleigh, North Carolina; deaccessioned and consigned to (Christie's, London, 16 November, 1990, lot 12); private collector, United Kingdom; (sale, Christie's, London, 24 November 2004, no. 24).

Citation

Kidson, George [Romney](#): A Complete Catalogue of His Paintings, 2015, vol. I, no. 615.

Added Entry

[Private Collection, Texas.](#) >



IMAGE

Lazarus and the Rich Man.

Steen, Jan, 1626-1679.

c. 1677

[Check holdings](#) [Image Collections](#) [Photos \(NLD P Ba DPA 27900801_recto\)](#) and other locations >

[Available Online](#) >



Details

Title Lazarus and the Rich Man.

Creator [Steen, Jan, 1626-1679.](#) >

[The Leiden Collection \(New York, NY\).](#) >

[Munich Central Collecting Point \(Office of the Military Governor, United States \[OMGUS\]; Monuments, Fine Arts, and Archives Program \[MFAA\]\), act. 1945-1951. \(4414\)](#) >

Date c. 1677

Format oil on canvas, 80.3 x 64.8 cm.

Source of Acquisition MCCP 4414 photo, NGA/DLI digital file 2018

Provenance Notes C. Hoogendijk, Amsterdam, by 1899 (his sale, Muller's, Amsterdam, 14 May 1912, no. 76). [Goudstikker, The Hague, 1920, no. 108]. Onnes Collection, Nijenrode (his sale, Fredrik Muller, Amsterdam, 10 July 1923, no. 40 [6,500 guilders]). Preyer Collection, The Hague, before 1934. G. J. Willink Collection, Winterswijk, before 1934; [D. Katz, Dieren, 1934-37]. A. Bronkhorst Collection, The Hague, 1937. [Schaeffer Galleries, New York, by 15 Sept 1937 (\$9,000); D. Katz, Dieren, by 21 May 1938; Miedl/Goudstikker, Amsterdam, by 14 August 1940]. Adolf Hitler, by 17 October 1940, Linz, no. 1107; Munich Central Collecting Point, 7 July 1945, no. 4414. [Restituted to Katz, 11 December 1947]. H. Wetzlar Collection, Amsterdam. [Bourghouts, Utrecht]. (Sale, Paris, Galerie Charpentier, 6 June 1958, no. 40 [Julius Weitzner, London and New York, by 1959]). Bob Jones University Art Museum, Greenville, S.C., 1959 [acquired from Weitzner for \$15,000]. John Koch (1902-78), New York, by 1963. Saul P. Steinberg Collection, New York, until 2000 [Richard L. Feigen & Co., New York, 2000]. Private collection, Barrington, Ill., until 2006 [Johnny van Haften, London, 2006]. The Leiden Collection.

Image 1 of 7 [Go](#)

CONTENTS

Lazarus and the Rich Man.

Recto Verso

Munich Central Collecting Point Photograph with notations

Navigation: Image 2 of 7 Go

CONTENTS << Lazarus and the Rich Man.

Recto Verso

Recto Recto

Verso Recto

Jan. 1800 Printing British Library/Access 3063 Holland, Edts. 4. Dec. 1945


Munich No 4414

Haupt des 1107


Galerie Charpentier Clipping from René Huyghe Archive

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CONTENTS << Lazarus and the Rich Man.




Recto




Verso




Recto



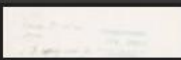
Recto



Verso



Recto




Verso

PLANCHE VII

STEEN
(Jan Havicksz.)
Leyde 1626 † 1679

40. — "In Weelde siet toe (En l'opulence ayez prudence).
L'artiste lui-même, sous les traits d'un homme coiffé d'une toque rouge et portant une chemise largement échancrée, est debout au centre, tenant une vidrecome de la main droite et un pichet de l'autre main. Devant lui est assise une jeune femme vêtue de rouge (sans doute Margaretha van Goyen, épouse de Steen) qui se tourne vers le spectateur en pinçant un lut. A gauche, un flûtiste, un joueur de cornemuse et des enfants. Au fond et à droite, sous une colonnade, un mendiant (le pauvre Lazare) au pied d'une table où un repas est servi à des convives.
Toile.
En bas, au milieu : "In weelde siet toe" et, plus bas, la signature de Jan Steen.
Haut : 0 m. 81; Larg. : 0 m. 645.
Collection : Hoogendijk, La Haye.
Propr. : La Haye.
G. J. Willink, Winterswijk.
Expositions : Rotterdam 1899, n° 14.
Damen, 1937, n° 94.
Stadhuis te Dordrecht 1948, n° 96.
La Haye, 1976, n° 41.
Bibliographie : *Hofstede de Groot Catalogue Raisonné*, vol. I, 1907, n° 58.
E. Tramboldt, "Thème-Sujet", vol. XXXI, 1957, p. 511.
Hofstede de Groot a considéré que la couleur de ce tableau était "vivante" mais la composition agitée (onrustig). Il s'agit là d'un de ces jugements de valeur que prononçaient jadis les historiens d'art sur la base des canons classiques. Aujourd'hui, c'est par son "agitation" que ce tableau se rapproche du goût moderne, bien mieux que d'autres compositions qu'Hofstede de Groot tenait pour plus "parfaites".
(Voir la reproduction planche VIII)

— 9 —



33

National Gallery of Art
Library
1101701636
Image Catalogue

Revue Galerie Charpentier Juin 1958

Revue Galerie X VII

Revue 5 feen



IMAGE

John Koch with his painting "Dora at Setauket," and Jan Steen's painting "Lazarus and the Rich Man."

Moser, Lida, 1920-2014.

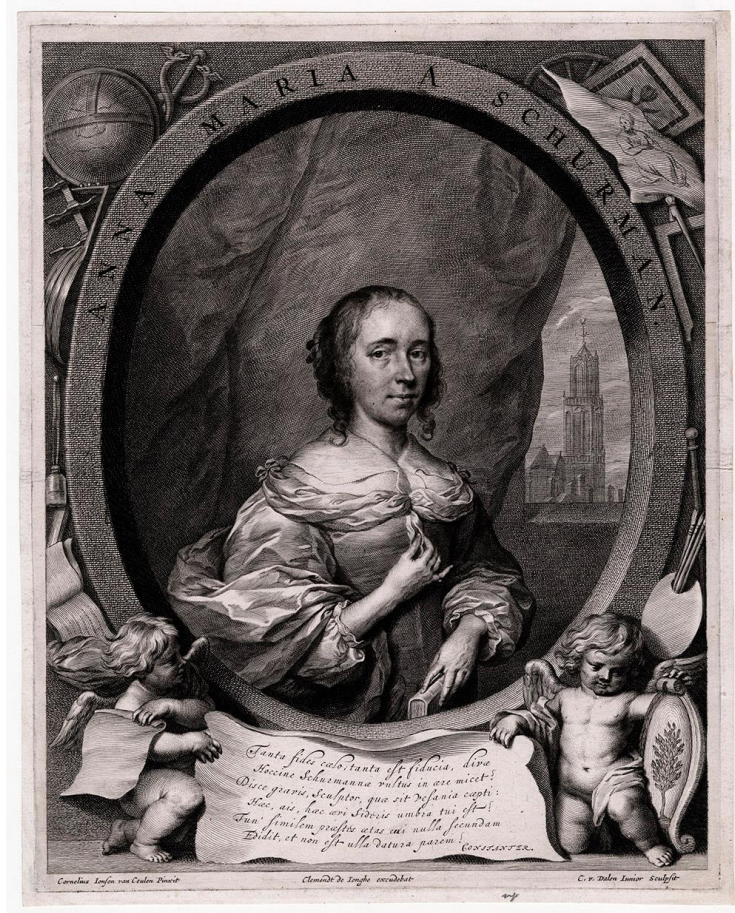
November 22, 1969 (printed 1986)

 [Available at Image Collections In Exhibition \(Collectors Make Their Mark\)](#) >



Portrait of Anna Maria van Schurman

Department of Image Collections (left) Permanent Collection (right)





IMAGE

Anna Maria van Schurman.


Jonson van Ceulen, Cornelis, 1593-1661.
after 1657

Available at [Image Collections In Exhibition \(Collectors Make Their Mark\)](#) and other locations >

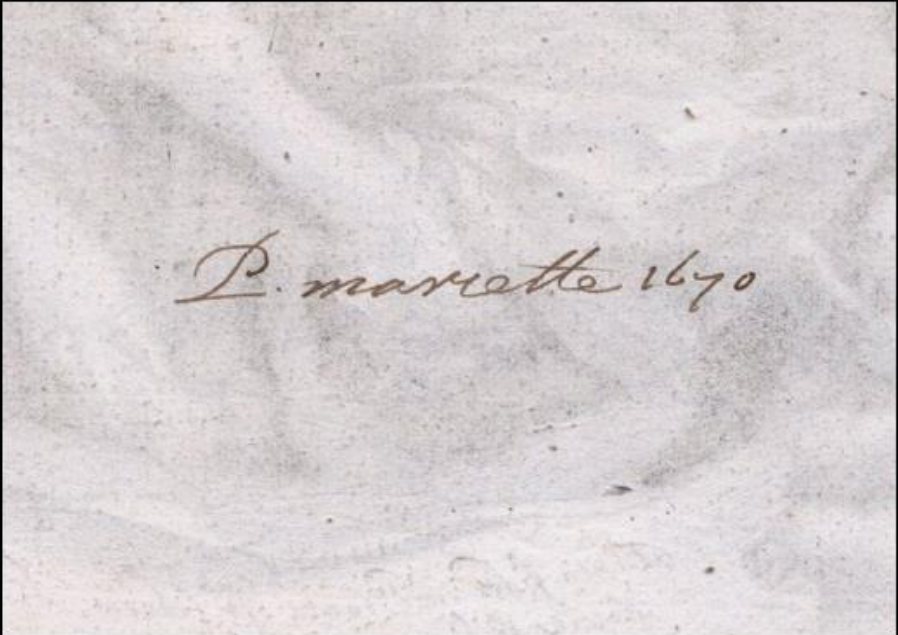
Image View 

Image 2 of 2

CONTENTS << Anna Maria van Schurman. >> MORE INFORMATION



Full view, r... Full view, ...



D. marquette 1670

Download Share Full Screen



IMAGE

The Conversion of St. Paul.

Bellegambe, Jean, c. 1470-1535.

c. 1520

[Check holdings](#) [Image Collections](#) [Digital Photos \(NET P Ren DPA 8860004738_recto\)](#) and other locations >

Image 1 of 2 [Go](#)

CONTENTS << The Conversion of St. Paul. >> MORE INFORMATION

Full view, r... Full view, ...

Download Share

Details

| | |
|------------------|---|
| PLI Location | Digital Photo Archives NET P Ren |
| Creator | Bellegambe, Jean, c. 1470-1535. > |
| Title | The Conversion of St. Paul. |
| Other title | Die Bekehrung Pauli. |
| Date | c. 1520 |
| Format | oil on panel, 100 x 117 cm. |
| Subject | Paul, the Apostle, Saint > Painting -- Flanders -- 16th century > Horses > Soldiers > Armor (protective wear) > Lances (cavalry weapons) > Rocks > |
| Note | There are notes on the verso of this photo by Max J. Friedländer, as well as other notations. See image of verso. |
| Provenance Notes | Per Max J. Friedländer, Bellegambe's painting was in the Verhaegen Collection, Meirelbeke, Belgium. See: Max, J. Friedländer, <i>Meisterwerke der Niederländischen malerei des XV. u. XVI Jahrhunderts auf der Ausstellung zu Brügge 1902</i> , München: Verlagsanstalt F. Bruckmann A.-G., 1903, p 30. This photo came from the Seligmann Collection. Jacques Seligmann & Co.; Department of Image Collections, National Gallery of Art Library, Washington, DC. |

Dr. Max J. Friedländer's Notations on Verso


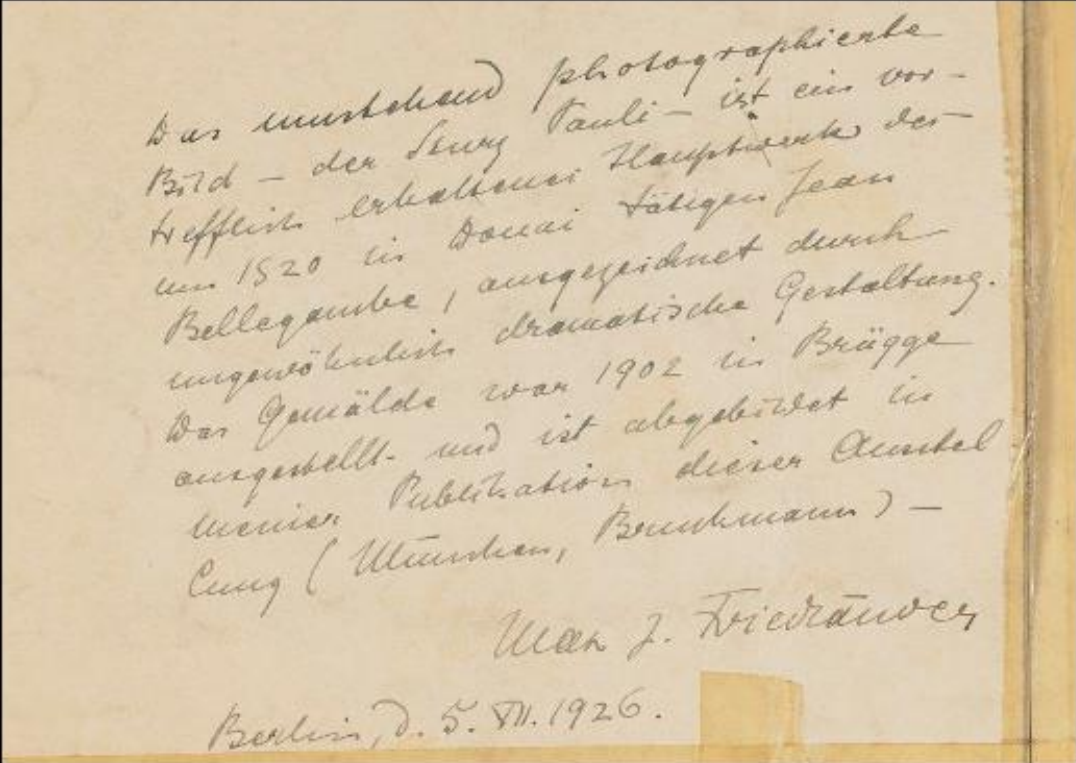
Image View 

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CONTENTS

« The Conversion of St. Paul. »

MORE INFORMATION



Das unvollständige photographierte
Bild - der Szene Pauli - ist ein vor-
trefflich erhaltenes Hauptstück der
um 1820 in Douai gefertigten Jean-
Baptiste Rousseau, ausgezeichnet durch
ungewöhnliche dramatische Gestaltung.
Das Gemälde war 1902 in Brügge
ausgestellt und ist abgebildet in
meiner Publikation dieser Anzahl
Cung (München, Bruckmann) -
Max J. Friedländer
Berlin, D. 5. VII. 1926.

National
Gallery of Art

Thank you.

For more information, please contact Molli Kuenstner: m-kuenstner@nga.gov