

Frans Hals Studies

I

JUVENALIA

THE problem of Frans Hals' juvenalia is quite different from the one raised by Rembrandt's early works. Recent discussion indicates that in Rembrandt's case too many works have been attributed to the young Leiden master, and the controversial argument has also been put forward that the importance of Rembrandt's early works has been grossly over-estimated. Alas, in Hals' case there is nothing to estimate.

Students of Hals' works have nurtured the thought that one day a lucky find in the Dutch or Belgian archives would show that Hals was closer to the age of twenty than thirty when we first recognize his hand. This hypothetical document would have also explained why Hals looks younger than his age on his two self-portraits: the one of 1639 in the *Group Portrait of the Officers of the St. George Militia Company* at Haarlem and the small one dated around 1650 (the best version in the Clowes Fund Collection, Indianapolis, Indiana). Hopes for such a document were virtually smashed when J. van Roey published material found in the Antwerp census lists ("Frans Hals van Antwerpen' Nieuwe gegevens over de ouders van Frans Hals,' *Antwerpen*, III, 1957, pp. 1—4) which securely bolsters the old tradition that Hals was born in Antwerp between 1581—85.

Hals' earliest extant dated work is the fragment of the *Portrait of Jacobus Zaffius* of 1611 at the Frans Hals Museum. On the basis of stylistic criteria a few works can be dated around the same time or perhaps a year or two earlier. These rare works include the portrait of a *Man Holding a Skull* (Barber Institute of Art, Birmingham) and its pendant, *The Portrait of a Woman* (The Duke of Devonshire, Chatsworth). The so-called *Banquet in a Park* (figure 1 and figure 2), formerly at the Kaiser-Friedrich Museum, where it was attributed to Willem Buytewech, seems to belong to the same group. It is curious that this frequently discussed picture never entered the mainstream of literature on Hals. Unfortunately, it is no longer possible to make categorical statements about its author. The painting was destroyed in the disastrous *Flakturm* fire at Berlin in 1945. However, it is significant that E. Haverkamp-Begemann, the closest student of Buytewech's work, rejected the *Banquet in a Park* from his list of autograph paintings by *Geestige Willem*. It is not difficult to understand why. Buytewech's brushwork in his paintings never achieved the boldness and fluidity found in the *Gastmahl*. Who other than Hals around this time had such a free touch and took so much delight in fat, juicy oil paint?

A handful of portraits in the depots of museums and a few which passed through sales-rooms during recent years can be related to young Hals. However, none are completely convincing. Their

quality is simply not high enough. Of course, allowances must be made for the fumbling efforts of a beginner. But if one considers the calibre of the penetrating *Portrait of a Man*, dated 1597, attributed to Pieter Pietersz (figure 3), at the Mauritshuis, or of Ravesteyn's *Portrait of Hugo Grotius* of 1599, now in the Frits Lugt Collection, Paris (figure 4) it seems reasonable to insist that until an incontrovertible ascription can be made to young Hals, no work should be attributed to him which falls below the level attained by painters he quickly surpassed.

II

St. Luke and St. Matthew at Odessa

IN the catalogue raisonné of Hals' work which the indefatigable Hofstede de Groot and his staff published in 1910, there are references to eighteenth century auctions in which four paintings of Evangelists attributed to Hals were sold (HdG 4—7). Hofstede de Groot also noted the references he found in old catalogues and inventories to a few other religious subjects by Hals: a *Prodigal Son* (HdG 1—2), a *Denial of Peter* (HdG 3) and a *Mary Magdalene* (HdG 8). Not many specialists took these references seriously. There seemed to be about as much chance of discovering a Biblical painting by Hals, as there was in finding a still-life picture by Michelangelo. However, the sensational discovery was made. In 1958, the Russian art historian I. Linnik identified two pictures she found gathering dust in a store-room of the State Museum at Odessa as the Evangelists Luke (figure 5) and Matthew (figure 6) by Frans Hals. She published them with a full account of their history in the Soviet journal *Iskusstvo*, 1959, no. 10, pp. 70—76 (Russian text; also see I. Linnik, *Soobshcheniia Gosudarstvennogo Ermitazha*, XVII, 1960, pp. 40—46).

Hofstede de Groot noted in his catalogue that the four Evangelists attributed to Hals were in a sale of some of Gerard Hoet's effects held at The Hague, 25 August 1760. At that auction they were described as busts of the Evangelists, with their attributes, showing both hands; they were purchased by Yver. They appeared again in a sale at The Hague on 13 April 1771; and on 1 May of the same year they were sold at Amsterdam, and again Yver purchased them.

Miss Linnik gives excellent evidence to support the hypothesis that the two pictures now at Odessa are two of the four Yver purchased in Amsterdam in 1771. The measurements of the pictures are virtually the same, and the support, which is canvas, is identical. In the lower right corners of the pictures are the numbers one-eight-nine-five (*St. Luke*) and one-eight-nine-six (*St. Matthew*). These numbers are Hermitage numbers and correspond to those in the 1773 catalogue of the Hermitage which lists *Four Evangelists* by Hals. The other two Evangelists, John and Mark, are listed under the numbers one-eight-nine-four and one-eight-nine-seven. The case for the identification becomes even stronger when we learn that Yver, who bought the pictures in 1771, was a Dutch auctioneer, who worked as an agent for the Russian court. In the year of the sale he was commissioned by Catherine the Great to buy pictures for the Hermitage. A large part of the shipment Yver sent to Russia was lost in a shipwreck. A smaller part, sent in another ship, arrived safely. The four Evangelists by Hals

apparently belonged to the latter group. Part of the subsequent history of the pictures is also known; but precisely how, and when, Hals' two Evangelists got to the storeroom in Odessa has not been discovered, nor have the pictures of St. Mark and St. John been found.

In short, the Odessa paintings are those which were attributed to Hals as early as 1760 and were in the Hermitage by 1773. One important question remains open. Was the eighteenth century attribution to Hals a correct one?

I confess that upon the basis of the first photographs I saw of them—which were not as good as the photographs from which the reproductions used here were made—I had reservations about the ascription to Frans Hals. It was not a surprise to learn they were catalogued in the museum at Odessa as works by an 'unknown nineteenth century painter.' The pictures do indeed seem to have something in common with the world of nineteenth century Russia. One cannot help thinking of Tolstoi and his life at Yasnaya Polyana. They seem to offer yet another proof of Oscar Wilde's dictum that every day, nature is getting to look more and more like art. Moreover, passages of the drapery of both figures are dull and mechanical. St. Luke's left sleeve is difficult to read, and the jerky, angular neckline of his garment is a disturbing passage. Parts of the St. Matthew appear out of drawing. His huge book is clumsily drawn and so are his fingers. However, confrontation with the originals removed all doubts. The total effect of both is convincing and it can be shown that the Evangelists were painted by Hals around 1625. It is not necessary to labor the relationship of *St. Matthew and the Angel* to Hals' genre pictures such as the *Singing Boys* at Cassel or the *Laughing Boys with a Jug* now at the Boymans-Van Beuningen Museum, or of *St. Luke* to Damius, the provost in Hals' *Banquet of the Officers of the St. Adrian Company*, 1627, Frans Hals Museum. Other parallels can be established with Hals' *Flute Player* at Berlin-Dahlem and *Verdonck* at Edinburgh.

After the shock of discovering that religious pictures by Hals really exist, impressive qualities appear. The word shock is used advisedly. The man Max J. Friedländer called the *ewige Neinsager* is the one who cannot overcome this kind of shock. We are prepared for certain kinds of responses to pictures painted by masters we know. There is a Pavlovian reaction to works of art as well as to bells. This is experienced upon an elementary level when we react to the work of cartoonists. We are prepared for one, and only one kind of reaction to drawings by a cartoonist whose works we know. Similarly we are prepared for a certain kind of response to pictures by well-known masters. Until Miss Linnik's brilliant discovery of the Odessa pictures no critic's conception of Hals made allowances for the possibility of a St. Luke lost in thought or St. Matthew concentrating upon a text.

The relationship between Hals' Evangelists and the four painted in 1621 by Hendrick Terbrugghen, the most gifted of all of the Dutch followers of Caravaggio, was emphasized when the pictures were published. To be sure, there is a connection between Hals and the *plein-air* effects and the half-length, life-size figures painted by Caravaggio's followers in Utrecht in the 'twenties. The point was noted by Bode as early as 1883 in his pioneer study on Hals. But with the current interest in Caravaggesque painting we may tend to exaggerate the importance of this connection and overlook important differences between the Utrecht painters and Hals. Hals' conception of the angel who looks up with

admiration at Matthew is not dependent upon either Caravaggio's first version of *Matthew and the Angel*, in which an androgynous youth guides the hand of the Evangelist, or Terbrugghen's picture which shows the angel dictating to the Saint. The large, slow classical rhythms Terbrugghen assimilated after spending about a decade in Italy always remained foreign to Hals. Terbrugghen also acquired a predilection for painting the nude body in the South. All of his Evangelists wear off-the-shoulder drapery. The Utrecht painter showed as much flesh as he dared. Not Hals. It is worth noting that Hals, who is reputed to have been a *Vrolijke Frans*, painted only one decolletage in his career—that of the *Gipsy Girl* at the Louvre—and a close examination of the *Gipsy Girl* reveals pentimenti which indicate that Hals originally made her decolletage much less daring. It was in Utrecht, not Haarlem, that the neck-line of Caravaggio's *Madonna dei Palfrenieri* was vulgarized. Hals instinctively covered flesh which did not belong to a face or hands.

Hals' Evangelists—as well as those painted by Terbrugghen—should also be seen in relation to the Biblical personages depicted by the Dutch mannerists. The head of St. Luke by Hals has more in common with a large brush drawing of St. James Major (fig. 7) by Hendrick Goltzius, the leading artist of Haarlem during Hals' formative years, than it does with the Evangelists painted by Terbrugghen. Goltzius' drawing was made around 1586, a few years after Hals was born, and one or two years before the birth of Terbrugghen. Jacques de Gheyn III, who belonged to the following generation, made figures of the same type and spirit (fig. 8). Hals followed an old and well established Netherlandish tradition when he painted his Evangelists. It was a tradition which found its most profound expression a few decades later in Rembrandt's mature paintings of saints and holy men (figure 9).

III

JAN FRANSZOOM HALS

AT what point does one begin to doubt that a painting is an autograph work by Frans Hals? What range will we allow the master? How clear are our ideas of a studio piece, an old copy, the work of a follower of Hals, or an outright forgery? A sobering reminder of the difficulty of answering these questions is a reference in an inventory made at Haarlem as early as 1631 to 'various copies after Frans Hals' (*verscheijden copijen naer Frans Hals*; see C. A. van Hees, 'Archivalia betreffende Frans Hals en de zijnen,' *Oud-Holland*, LXXIV, 1959, pp. 37 ff.). The most recent catalogues of Hals' works put the problem into sharp focus. W. R. Valentiner, in his *Klassiker der Kunst* volume published in 1921 (second edition, 1923), accepted about 300 works as autograph. N. S. Trivas, who published what he called a complete edition of Hals' works in 1941 (London, Phaidon Press), listed 109 paintings as authentic. It can be shown that Valentiner included some school pieces and copies in his catalogue. Trivas, on the other hand, threw the baby out with the dirty bath water. Where, then, are we to draw the line? We are confronted with a straightforward problem in connoisseurship.

These days connoisseurship is a dirty word in some circles. This is a major confusion. What an

artist painted must be established before his achievement can be appraised. If Hals made the 300 pictures Valentiner attributed to him he was one artist; if he only painted Trivas' 109, he was quite a different one. It does not follow that methods other than connoisseurship are not to be employed. However, if we drop our standards for controlling the attribution of a work of art we also endanger our control over other kinds of interpretations. The issue is an important one.

Historians are responsible for the way the stuff of history is handled. Our century offers horrifying examples of what use can be made of perverted historical writing. Of course no method or approach can guarantee meaningful results. History is written by men, not methods. One man's royal road to knowledge can be another man's blind alley. Huizinga gave a concise formulation of a historian's essential prerequisites when he wrote: 'The sole condition is that the inner urge for knowledge is really a historical one, and that the scholar is not an ass' ('de enige voorwaarde is, dat de wetensdrang echt historisch is, en de vorscher geen ezel').

In the course of trying to establish an acceptable canon of Hals' works one member of his circle has assumed a rather clear artistic personality. This artist is Frans' son, Jan or Johannes Hals. He is not unknown in the literature (see Hofstede de Groot's account in Thieme-Becker), but it has never been noted how dangerously close some of his portraits are to his father's mature style. Jan Hals has other claims to fame. He travelled to Rome where he joined the *Bentveughels*. In the *Bent* he was dubbed 'Jan de gulden Ezel'—the members of this fraternal organization were probably not thinking along Huizinga's lines when they gave him his nick-name. Jan Hals also painted religious and allegorical pictures and he won praise from Vondel for a painting he made of Homer. Jan's father, who never painted a Homer, did not earn this distinction. Rembrandt, who had excellent reason for such a tribute from Holland's greatest poet, did not win it either. Jan Hals developed a personal style as a genre painter. He specialized in small views of kitchens and inns populated by a curious race of dwarf-like people. His rare drawings have an affinity with a few problematic drawings sometimes attributed to Vermeer. In this note we are primarily concerned with his portrait style and its relation to his father's. A key work in this connection is Jan Hals' *Portrait of a Man* (figure 10), formerly in the Witting Collection, Brunswick, and now in the collection of Mrs. Hans Theodore Kiaer, Fredrikstad, Norway.

The Fredrikstad portrait was erroneously published by Bode-Binder (1914, vol. 1, p. 10, plate A) as a fully signed and dated work by Harmen Hals. It is, in fact, signed Jan Hals and dated 1648 (figure 11). The pose is similar to one which Frans Hals used for half-length portraits during the 'forties and the work has the characteristic restraint and dark tonality of this phase of Frans' career. A detail of the sitter's head (figure 12) gives a good idea of Jan's level. The father was probably not ashamed of Jan's work; the same cannot be said about some of Hals' other sons who became painters. A comparison of the head by Jan with one painted by Frans around the same time (figure 13) shows how closely Jan followed his father. The disposition of the light and dark areas is virtually identical. A one-to-one correspondence can even be established between shadows in the corner of the eyes, and the highlights on the nose and lips. But the differences are equally clear. Jan's touch is never as fluent

or spontaneous as his father's. This becomes particularly evident if passages of the hair are compared. In Jan's picture the brush strokes superficially resemble his father's free touch, but the lively accents are missing. There is little variety in the length and width of Jan's strokes; they tend to remain on the surface of the canvas without suggesting forms in space. Like all of Frans' followers and copyists, Jan never fully understood the way the master integrated curved, angular, zig-zag and hatched strokes to make his pictures pulsate with life. Differences between father and son are made even clearer when the gloved hand in the Fredrikstad portrait (figure 14) is compared with one Hals painted in 1644 (figure 15). Superficially the resemblance is close; however, Jan never matched the liveliness of Frans' incisive brushwork, and he did not respond to the sheer joy of allowing paint to flow upon a canvas the way his father did. A characteristic of Frans Hals is the delicate balance he always maintains between a delight in paint *qua* paint and the solidity and three-dimensionality of the forms he depicts. The three long strokes Jan painted on the left side of the glove his sitter holds have not been integrated into the form of the glove. With Frans it is different. One may argue that in Frans' picture it is difficult to make out what the three large diagonal strokes above the thumb and forefinger represent, but the fourth one, clearly and decisively defines a knuckle. The moment there is a possibility that the brushwork could be interpreted as flat pattern Hals changes the size of a stroke, or makes a radical shift in value, to help define the shape of the hand, as well as the position and structure of the joint of a finger. The final effect of his rapid, rhythmical touch is the life of a hand in a glove.

Some signed works by Jan Hals have escaped attention—or have passed as works by Frans Hals—because Jan's monogram is very similar to his father's. Jan's monogram is a connected 'I' and 'H' (figure 16). The dot over the first vertical bar of the 'H' is clearly visible. Psychologists, as well as art historians, will be interested to learn that monograms on pictures which clearly read 'I H' have been read 'F H'. The case can be complicated by unscrupulous people who have little faith in our ability to look at pictures with preconceived ideas. A slight adjustment in the son's monogram can transform it into the father's more famous one. As the diagram below shows, the operation is a simple one. It is only necessary to remove a dot from Jan's monogram, add a horizontal bar—and presto—a valuable Frans Hals monogram is created:



The Jan Hals inscription reproduced in figure 16 is on the *Portrait of a Seated Woman* (figure 17), dated 1648, at the Museum of Fine Arts, Boston. J. G. van Gelder was the first scholar (1954) to recognize that the monogram read 'I H' not 'F H' and to attribute the work to Jan Hals. Before his discovery all students of Hals' works—including Trivas, who with the exception of M. M. van Dantzig, was Hals' most severe critic—accepted the attribution to Frans Hals. With close examination, or

to put it another way, with the benefit of hindsight, the Boston *Portrait of a Seated Woman* fails in drawing, particularly in the cuffs and hands which have no solidity of form.

Another picture which has been called a signed Frans Hals in all catalogues of Hals' works, but which is in fact a work by Jan Hals, inscribed with his monogram and dated 1648 (figure 18) is the *Portrait of a Man* (figure 19), in the Art Gallery of Toronto. The painting which was stolen in 1959 is now safely back in the museum. Will the thief feel that he was sorely cheated when he discovers that he purloined a monogrammed Jan Hals and not a work by Frans? The Toronto portrait is most likely the companion piece to Jan Hals' *Portrait of a Woman* at Boston (they appeared together at Christie's, London, Miles sale, 13 May 1899; the Toronto portrait, no. 90, £ 3150 to P. and D. Colnaghi; the Boston painting, no. 91, £ 2100 to Lawrie). At first glance the Toronto portrait also looks like a characteristic Frans Hals of the 'forties. However, the design of this knee-length portrait is flabbier than any Frans ever made. A juxtaposition of the head of the sitter (figure 20) with one painted in 1644 (figure 21) by the master makes the differences clear. Jan's work, as always, lacks the richness of his father's. This is seen in every aspect of the work—the expression, the play of light on the sitter's head, the vivid brushwork and the subtle contrast of warm and cool tones. A comparison of the collars is instructive. Jan's has a dull, flat surface and monotonous hard edges. In Frans' there is a subtle modulation of greys and whites; bold hatching and a few angular strokes help mark the difference between the weight and transparency of the bold expanse of the collar and its border. The right side of the collar painted by Frans flaps up off the model's chest; it would appear lifeless if it were perfectly aligned with its mate. Jan was not sensitive to such subtleties.

A third work which has been ascribed to Frans Hals and which should be attributed to Jan is the *Portrait of a Man* (figure 22), dated 1644, now in the North Carolina Museum of Art, Raleigh, North Carolina. The painting was published as a Frans Hals by Ludwig Baldass, 'Two Male Portraits by Frans Hals,' *The Burlington Magazine*, XCIII, 1951, pp. 181—182. The monogram on this painting appears to have been adjusted to look like Frans Hals' well-known one (figure 23). It shows both the dot over the 'H' used by Jan, and the horizontal bar Frans employed to represent his initial 'F'. It is possible that Jan Hals devised a monogram for his full name, Jan Fransz. Hals. If he did, it could look like the monogram in figure 23. But apparently that is not the case here; Mr. Ben F. Williams, curator of the North Carolina Museum of Art, kindly informs me that the top part of the 'F' of the Raleigh picture does not show up under ultra-violet examination. It is, however, well known that even genuine seventeenth century signatures and monograms are not conclusive evidence of the authorship of seventeenth century Dutch pictures. Frans could have signed a picture painted by his son, and the opposite case is not out of the question. The final test must remain the character and quality of the painting itself. In the Raleigh picture the unconvincing bulk of the sitter's body, the bumpy silhouette of the figure, and the clumsy hand make one suspect the attribution to the master. A comparison of a detail of the portrait (figure 24) with a detail from a painting made by Frans Hals a year earlier (figure 25) supports the conclusion that the Raleigh portrait is indeed an example of Jan Hals' conscientious but rather uninspired honesty, and not by his father whose vital energy animates every

square inch of the light passages of his canvas with an intricate play of tones and sparkling accents.

Two other portraits which have been listed as works by Frans Hals can be ascribed to Jan. One is the *Portrait of a Man* (figure 26) inscribed 'AETAT SUA. . . 37/1644' and is signed with Jan's monogram. The portrait, which is now at the Detroit Institute of Arts, was first published by Valentiner, *Klassiker der Kunst*, 1921, no. 198; 1923, no. 219. The second is a *Portrait of a Young Woman Holding a Fan* (figure 27), Los Angeles County Museum; it was catalogued by Hofstede de Groot (no. 370) and Bode-Binder (1914, no. 130) as a Frans Hals. Valentiner included it in his *Klassiker der Kunst* volume (1921, no. 85; 1923, no. 87) with the reservation: 'The attribution of the picture to Frans Hals is not quite certain.' In the catalogue prepared by Paul Wescher and Ebria Feinblatt in collaboration with Valentiner of the *Flemish, German, Dutch and English Paintings, XV—XVIII Century, Los Angeles County Museum*, Los Angeles, Calif., 1954, no. 58, the *Portrait of a Young Lady with a Fan* is attributed to Frans Hals the Younger. There is no foundation for the ascription of this work to the nebulous Frans Hals the Younger. On the other hand, the picture shows Jan's characteristic meticulous detached bruswork and the model has the same smile worn by the seated woman in Boston (figure 17), and another *Portrait of a Woman Holding a Fan*, so-called 'Frau Schmale,' (figure 28) correctly attributed to Jan Hals, now in Dresden. The Dresden portrait is inscribed 'AET. SUAE 19' and is dated 1644, and shows an illegible coat-of-arms. It is listed in the Dresden catalogue of 1930 (no. 1361) as a portrait of 'Frau Schmale' and is called a pendant to 'Herr Schmale', the fully signed and dated 'Jan Hals 1644' (*sic*) which is now in Fredrikstad (figure 10). The Fredrikstad picture is dated 1648 (figure 11), not 1644; there is no compelling reason to assume that it is a pendant to the so-called 'Frau Schmale' in Dresden.

This small group of portraits by 'Jan de gulden Ezel' casts some new light upon a close follower of Frans Hals. Jan Hals' portraits also throw into sharp relief the keen psychological penetration and supreme painterly qualities of his father's autograph works.



(1)

(1). Attributed to Frans Hals. Banquet in a Park. Formerly Kaiser-Friedrich Museum, Berlin.



(2)

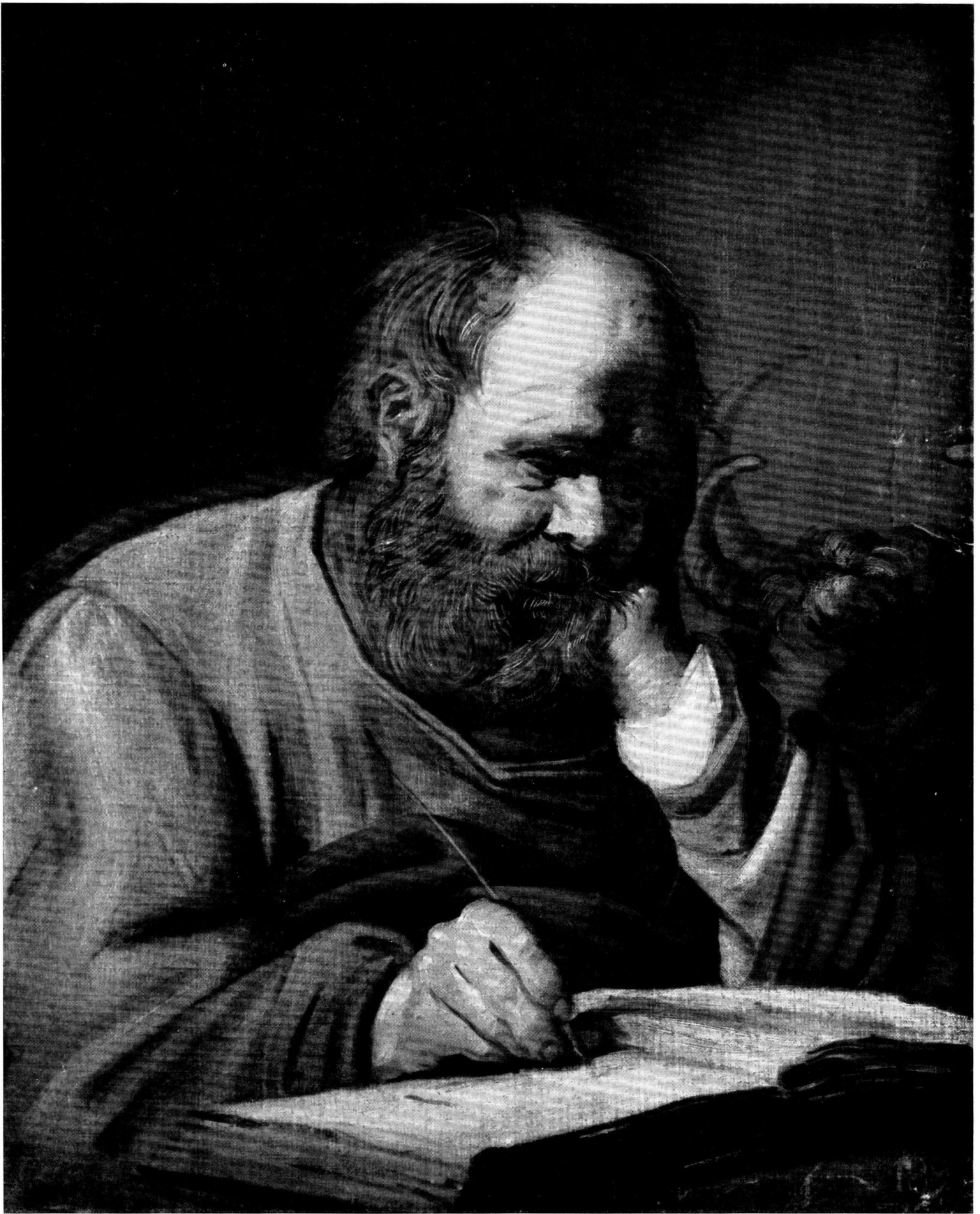


(3)

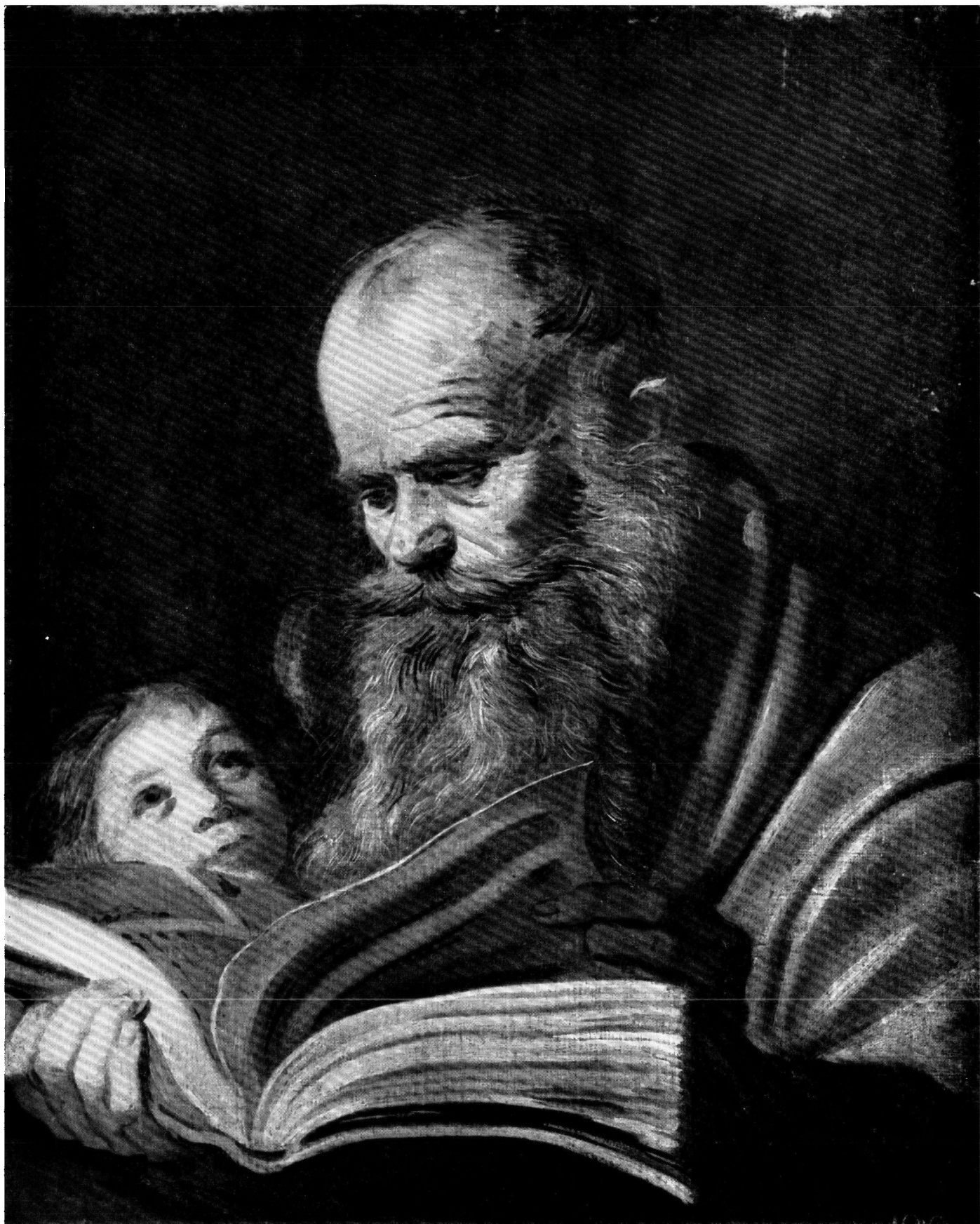


(4)

(2). Attributed to Frans Hals. Detail of the Banquet in a Park. *Formerly Kaiser-Friedrich Museum, Berlin.*—(3) Attributed to Pieter Pietersz. Portrait of a Man, dated 1597. *Mauritshuis, The Hague.*—(4). Jan Anthonisz. van Ravesteyn. Hugo Grotius, 1599. *Frits Lugt Collection, Paris.*



(5)



(6)



(7)



(8)

(7). Hendrick Goltzius. St. James Major. *Prentenkabinet, Rijksuniversiteit, Leiden*.—(8.) Jacques de Gheyn III. St. Matthew, dated C1D10CXVII. *J. Q. van Regteren Altena Collection, Amsterdam*.—(9). Rembrandt. Praying Man, 1661. *C. Bareiss Collection, Zürich*.



(9)



(10)

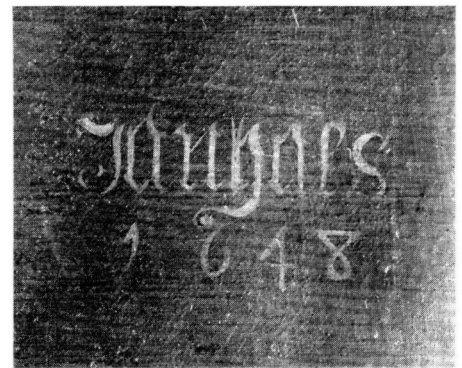


(12)



(13)

(10). Jan Hals. Portrait of a Man. 1648. *Mrs. Hans Theodore Kiaer Collection, Fredrikstad, Norway.*—(11). Jan Hals. Inscriptjon of Portrait of a Man, 1648. *Mrs. Hans Theodore Kiaer Collection, Fredrikstad, Norway.*—(12) Jan Hals. Detail of head of Portrait of a Man, 1648. *Mrs. Hans Theodore Kiaer Collection, Fredrikstad, Norway.*—(13). Frans Hals. Detail of head of Portrait of a Man. *August Oetker Collection, Bielefeld, Germany.* (The total painting is reproduced in *Klassiker der Kunst*, 1923, no. 250.).

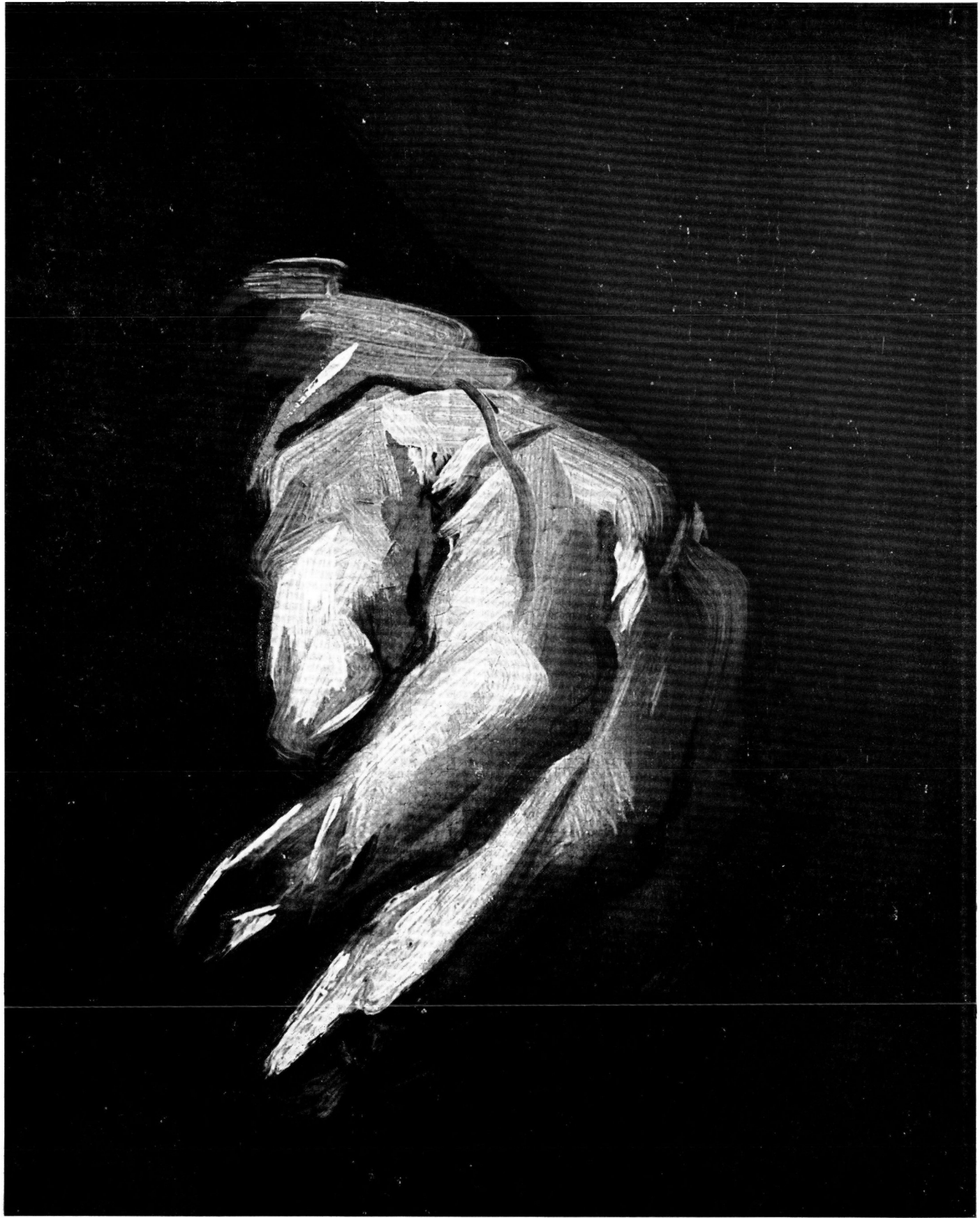


(11)



(14)

(14). Jan Hals. Detail of hand of Portrait of a Man, 1648.
Mrs. Hans Theodore Kiaer Collection, Fredrikstad, Norway.



(15)

(15). Frans Hals. Detail of hand of Joseph Coymans, 1644. *Wadsworth Atheneum, Hartford, Connecticut.* (The total painting is reproduced in *Klassiker der Kunst*, 1923, no. 210.).



(17)

(16). Jan Hals. Inscription on Portrait of a Seated Woman, 1648. *Museum of Fine Arts, Boston*.—(17). Jan Hals. Portrait of a Seated Woman, 1648. *Museum of Fine Arts, Boston*. (18). Jan Hals. Inscription on Portrait of a Man, 1648. *Art Gallery of Toronto, Canada*.—(19). Jan Hals. Portrait of a Man, 1648. *Art Gallery of Toronto, Toronto, Canada*.



(19)



(16)



(18)



(20)



(20). Jan Hals. Detail of head of *Portrait of a Man*, 1648. *Art Gallery of Toronto, Toronto, Canada.*—(21). Frans Hals. Detail of head of *Joseph Coymans*, 1644. *Wadsworth Athenaeum, Hartford, Connecticut.* (The total painting is reproduced in *Klassiker der Kunst*, 1923).

(21)



(22)



(23)

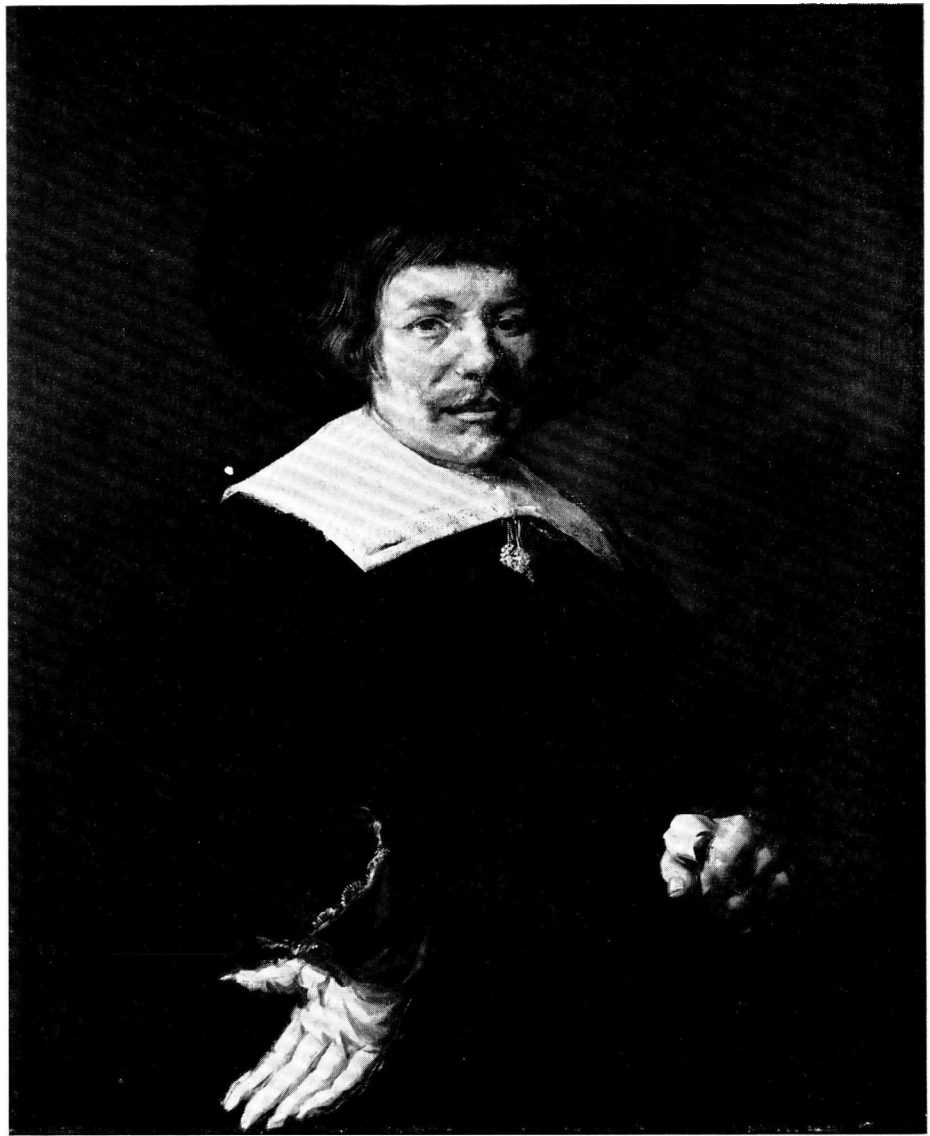
(22). Jan Hals. Portrait of a Man, 1644. *North Carolina Museum of Art, Raleigh, North Carolina.*—(23). Jan Hals. Inscription on Portrait of a Man, 1644. *Museum of Art, Raleigh, North Carolina.*—(24). Jan Hals. Detail of collar of Portrait of a Man, 1644. *Museum of Art, Raleigh, North Carolina.*—(25). Frans Hals. Detail of collar of Paulus Verschuur, 1644. *The Metropolitan Museum of Art, New York.* (The total painting is reproduced in *Klassiker der Kunst*, 1923, no. 208.)

(24)



(25)





(26)

(26). Jan Hals. *Portrait of a Man*, 1644. *Detroit Institute of Arts, Detroit, Michigan*.—(27). Jan Hals. *Portrait of a Woman Holding a Fan*. *Los Angeles County Museum, Los Angeles, California*.



(27)



(28)

(28). Jan Hals. Portrait of a Woman Holding a Fan (so-called 'frau Schmale') 1644. *Gemälde-galerie, Dresden.*