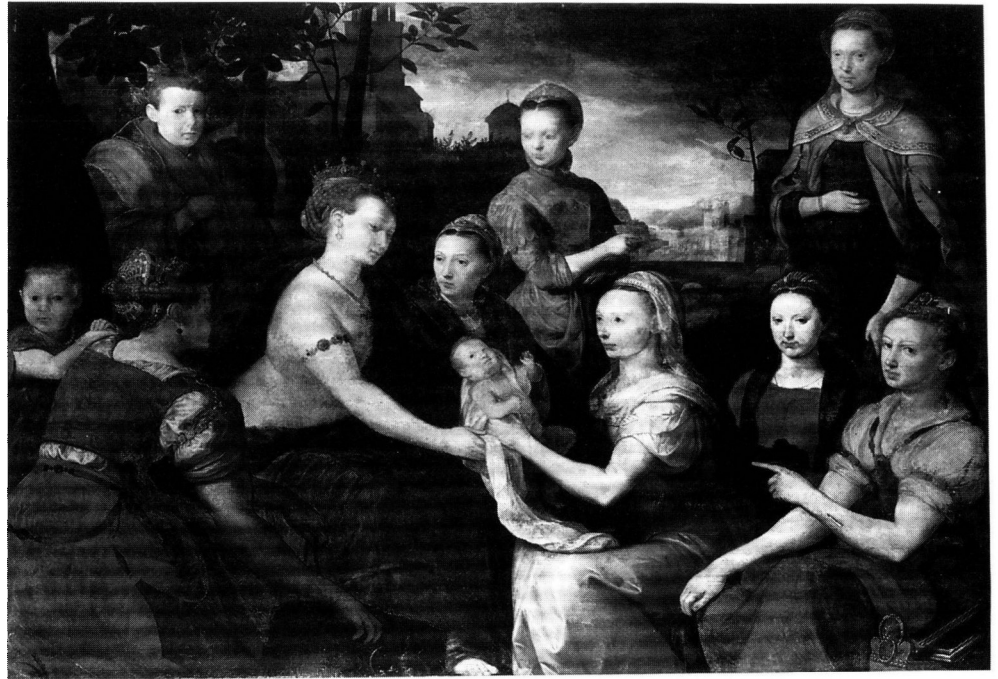


Allegorical Female Busts by Bernaert de Rijckere in the National Museum in Warsaw

In 1878 Pieter Génard published an article on the Antwerp painter Bernaert de Rijckere (Courtrai c. 1535-1590 Antwerp).¹ Pursuing a typically xixth century interest in going back to the source, the author uncovered a mass of archival data from which he could deduce the eminent social standing and essential wealth of this artist. Documents establish that Bernaert de Rijckere, born and educated in Courtrai, owned houses in Antwerp, Courtrai and plots of land in Lendele. After moving to Antwerp in 1561 he was enrolled as a master in the guild of St. Luke and also became a member of the chamber of rhetoricians 'De Violieren'. His paintings were popular among several prominent families of the city, such as Della Faille and de Doncker, who were befriended by him. After his death some of his paintings were purchased by the Prince of Orange. However, the works known to Génard at the time he published his book on De Rijckere – a *Carrying of the Cross* and the triptych of the *Descent of the Holy Ghost* in Courtrai, two portraits of the Clarys, a married couple, in the Antwerp museum, and two further matrimonial portraits of J. B. de Doncker and his wife – aroused the author's interest, leading him to believe that many more important works by this prolific and talented painter might be rediscovered among anonymous or wrongly attributed pieces. His assumption proved to be truly prophetic. In 1970 a painting of the *Four Evangelists* in the sacristy of the church of San Marcos in Madrid was found to be signed and dated 'B. D. Ryckere 1563', paving the way towards further attributions (see below). Since then, the oeuvre of this Antwerp painter has been gradually emerging in the course of establishing its rightful authorship. First in the procession, a 'group-portrait historié' staged as the *Finding of Moses* in the National Museum in Warsaw (fig. 1) could be attributed to De Rijckere on grounds of stylistic comparison with the Madrid altarpiece.² The authorship, intuitively but convincingly forwarded by the Spanish art historian J. Ollero³ received additional substantiation in 1972 from K. G. Boon⁴, who had found drawings relating to the Warsaw composition among a set of drawings in the Cabinet des Dessins in the Louvre purported to be the work of a certain 'Monogrammist B'. Boon identified a preparatory drawing (fig. 2) for the whole composition and three preliminary studies showing separate figures (fig. 3), some of them dated 1562. The group also includes a drawing of various heads of women (fig. 4) wearing complicated Floris-like head-dresses similar to those worn by the ladies in the Warsaw picture.⁵ This enabled Boon to establish the identity of the Monogrammist B (whose signature was a capital letter B placed centrally under the date, usually in the upper left corner of the composition), as that of the Flemish painter Bernaert de Rijckere. The artist's drawings were later described extensively by the same author in an article of 1977.⁶ Final and conclusive proof of the authorship of the Warsaw *Finding of Moses* was supplied by the publication in 1979 of a slightly modified version of this painting (fig. 5) which had turned

1
Bernaert de Ryckere, *The Finding of Moses*, oil on panel, 114.5 × 169 cm, Warsaw, Muzeum Narodowe. Photograph: museum.



2
Bernaert de Ryckere, Preparatory study for the Warsaw *The Finding of Moses*, signed in monogram and dated 1562, drawing, 179 × 198 mm Paris, Musée du Louvre, Cabinet des dessins. Photograph: museum.



up on the art market in Vienna in 1972.⁷ It differed from the Warsaw picture in several respects, notably in the placing of some of the figures, and was signed with the full name of Bernaert de Rijckere and dated 1562. The Vienna painting also helped to confirm the authorship of a mythological composition representing *Diana and Acteon* (fig. 6), monogrammed with a 'B' below the date, 1573, in the Kunsthistorisches Museum in Vienna, but formerly attributed to Anthonie Blocklandt.⁸ It



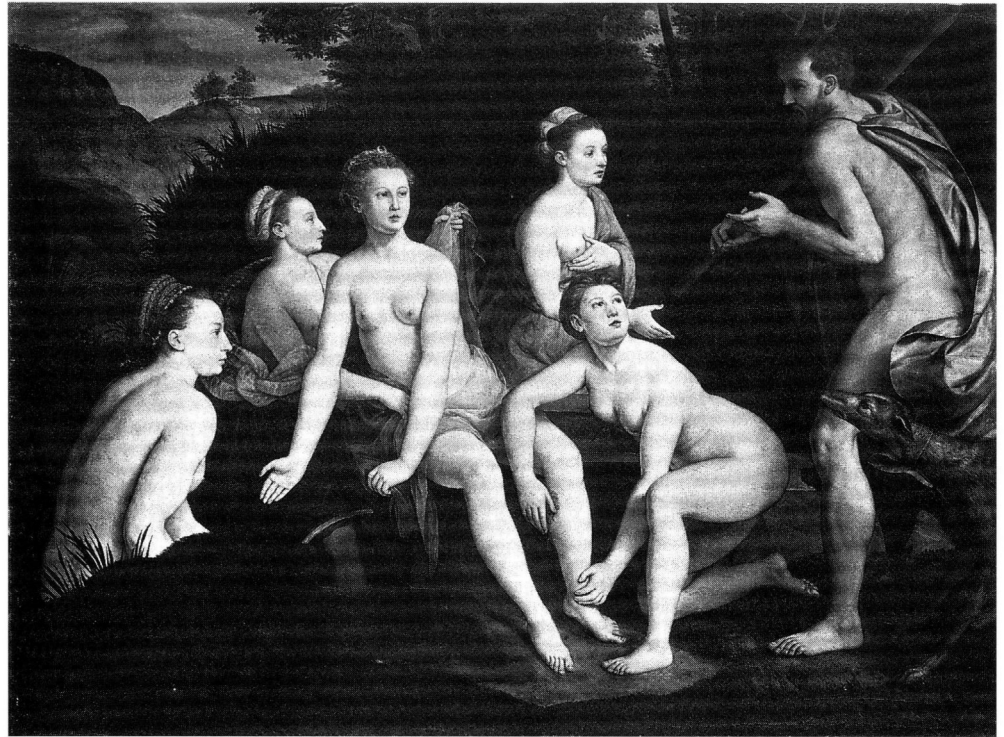
4
Bernaert de Ryckere, *Various studies of heads of women*, drawing, 186 × 281 mm
Paris, Musée du Louvre, Cabinet des dessins. Photograph: museum.

3
Bernaert de Ryckere, *Study of a boy*, used for the Warsaw *The Finding of Moses*,
drawing, 280 × 198 mm Paris, Musée du Louvre, Cabinet des dessins.
Photograph: museum.

5
Bernaert de Ryckere, *The Finding of Moses*, signed and dated 1562, oil on
panel, 100 × 160 cm, Vienna, Art
market, 1972



Bernaert de Ryckere, *Diana Surprised by Acteon*, signed in monogram and dated 1573, oil on panel, 124 × 168 cm. Vienna, Kunsthistorisches Museum. Photograph: museum.



was the first of a whole series of compositions (both paintings and drawings) on the same subject, *Diana Surprised by Acteon*, later presented by L. Konečný in his publication of 1985.⁹ De Rijckere's oeuvre was thus further enlarged. The painter made numerous versions of this dramatic event, apparently his favourite mythological theme. Rendered with mannerist elegance, they feature many nude figures of Diana's companions. Their facial types and elaborate head-dresses are of a certain significance for our later discussion.

Prior to this present paper, the last painting to be proposed as the work of Bernaert de Rijckere was the *Magdalen at the Crossroads* published by Karl Johns in 1995.¹⁰

In accordance with Génard's wish, expressed more than a hundred years ago, our painter's known oeuvre continues to expand. It displays the influence of Frans Floris in an earlier phase (especially noticeable in drawings), later approaching the style of Maerten de Vos and Ambrosius Francken. It is chronologically flanked by the earliest and the last extant fully signed and dated altarpieces, both known to Génard and still kept in the artist's native town of Courtrai. The first, the *Carrying of the Cross*, dated 1560, marks the beginning of De Rijckere's career. It was commissioned by the chamber of rhetoricians, 'De Kruisbroeders', for the chapel of that corporation in the church of St. Martin. The other is the triptych of the *Descent of the Holy Ghost* of 1587.

Bernaert de Rijckere's painted oeuvre is characterized by a versatility of genres. Apart from the aforementioned altarpieces and mythological cabinet paintings, it also includes portraits,¹¹ some of them quite successful, like the companion portraits of Adriaen van Santvoort with two of his sons and Anna van Hertsbeeke with two younger children, dated 1563, in a private collection,¹² or the female portrait now in the Centraal Museum, Utrecht.

New visual evidence which has since become available forges a link between the well-observed portraits and paintings such as *Diana Surprised by Acteon*, featuring several decoratively treated figures of the Goddess's companions. This new material consists of a set of five female heads in the collection of the National Museum in Warsaw, four of them dated 1580 and monogrammed with Bernaert's capital 'B'



7
 Bernaert de Ryckere, *Female Bust, looking towards the right*, first of a set of five, signed in monogram, oil on panel, 47 × 35 cm. Warsaw, Muzeum Narodowe. Photograph: museum.



8
 Bernaert de Ryckere, *Study of a woman's head*, De Passe sketchbook, fol. 51. Whereabouts unknown. Photograph: Royal Library, Brussels.

in the top left-hand corner. The meticulous and precise execution conforms with that of the portraits, and the facial types are common in the mythological paintings. For reasons unknown, they were not included in the critical 1979 catalogue of French, Netherlandish and Italian paintings up to 1600 in the National Museum in Warsaw.¹³ The fact that one of the five panels – the unsigned one – seemed to be a later reconstruction, differing from the others both technically and artistically, apparently diminished interest in the whole set. Unpublished, these paintings of elegant ladies sank into oblivion until the next initiative of publishing a general catalogue of paintings of the Dutch, Flemish and Netherlandish schools (xv-xix centuries) was taken.¹⁴ The female heads are painted on panels, all measuring approximately 47 × 35,5 cm. Their provenance is unknown. They entered the collection of the National Museum in Warsaw after World War II (1946) as abandoned property from what then became the Western territories of Poland. Scrutinizing them in the storeroom, I admired the smooth and fine brushwork, the fine crackle, the diversity and imagination in the rendering of the young ladies' features, their head-dresses and garments. Each head is posed differently, the eyes focused in various directions; the adornment of the coiffures and attire is individualized to an extent that exceeds the pure fashion of the period. The only traits shared by all five ladies are their blond or dark-blond hair and the fact that all wear pearls; some of them have additional jewellery. These images are not portraits, but a talented portraitist can be recognised in the unique characterization of, and approach to, the individual faces. The images are far too finished and elaborate to be called sketches. They evidently belong to an accomplished cycle, quite complex and ornate.

Bernaert de Ryckere, *Female Bust*,
looking up towards the left, second of a
 set of five, signed in monogram, oil
 on panel, 47 × 33.5 cm. Warsaw,
 Muzeum Narodowe. Photograph:
 muscum.



The first lady (fig. 7) is turned and looking towards the right and slightly downwards, with a pensive expression in her dark and serious eyes. On her small mouth is a slightly sad, forlorn smile. The long Roman nose completes the introvert mood. She seems to be contemplating something with compassion. Her hair is combed off her forehead and adorned with a triangularly dressed roll of hair covered with a cap of which only the cylindrical lining is visible. A pearl ear-drop hangs from her ear; round her neck is necklace of pearls and golden filigree beads from which are suspended a lozenge-shaped aquamarine stone and another tear-formed pearl below it. The olive-green gown is decorated with a satin shawl around the wearer's shoulders. There is no denying a similarity in general approach and pose to a drawn study of a woman's head attributed to B. de Rijckere (fig. 8) from the De Passe sketchbook.¹⁵



10
Bernaert de Ryckere, *Female Bust, looking forward*, third of a set of five, signed in monogram, oil on panel, 64.5 × 34 cm. Warsaw, Muzeum Narodowe. Photograph: museum.



11
Bernaert de Ryckere, *Female Bust, looking down*, fourth of a set of five, signed in monogram, oil on panel, 47 × 35.5 cm. Warsaw, Muzeum Narodowe. Photograph: museum.

The second (fig. 9) is a rather plump girl of pale complexion with a faint blush on her cheeks. Her head is turned to the left, the eyes raised up to heaven as if in prayer and expectation. The predominant impression is one of trust and commitment, as well as hope. The girl's hair is elaborately braided at the front and crowned with a complicated arrangement of jewels, minerals and plants: a diadem of large pearls and round corals with a shell and a coral branch in the centre; above, interlaced, are white flowers and the lanceolate leaves of water-plants. The open neck of her dress is surrounded by the collar-like lining of her greyish-white under-garment and by a double golden chain with a large pearl pendant. The grey dress is covered with embroidery imitating fishscales. There appears to be some general resemblance between this girl and Diana's companion kneeling at her mistress's feet in the Vienna *Diana and Acteon* painting.

The third panel (fig. 10) shows a stern young woman facing forward, her penetrating, dark-eyed gaze directed at the beholder. The regular features of her pale face, the high forehead left free, the long straight nose, the small, unsmiling lips and the strong chin suggest a firm character based on solid values. Her dark-blond hair is dressed back in a roll from the forehead, plaited tresses of hair falling behind the ears onto her neck and shoulders. The back of the head is covered with a loosely draped white cloth reaching to the shoulders. Hanging from the woman's visible right ear is a pearl earring, round her neck is a string of perfectly regular, round pearls. The lowcut neckline of her dark yellow gown is relieved by a swathe of some silky white material emerging from the bodice to surround the décolletage. A brownish-green overgarment is thrown over the lady's left arm.

The type of beauty represented by the fourth lady (fig. 11) is refined and noble. Her triangular head tilted slightly to the left, her eyes lowered and looking down to the right, an absent smile on her lips, she seems reflective but well-balanced. Her hair, rolled back from the forehead, is covered by a cap with double cylindrical plaited lining; a chiffon veil, pinned in the centre with a pearl fastening, falls onto her shoulders, enfolding the neck on both sides. Among its folds, in the middle, a double string of pearls and the embroidered lining of her greenish gown can be seen. Similar types of faces are to be found in the Louvre drawings shown in figure 4, lower right, and figure 12, lower left, as well as in the De Passe sketchbook (fig. 13).

The fifth panel, the only unsigned one, shows a young woman in profile (fig. 14), the line of her high forehead continuing down the straight Roman nose. Her gaze is directed forwards, to the beholder's right. In the region of the full, girlish lips and rounded chin the underdrawing is distinctly visible. The yellowish blond hair is not as elaborately coiffed as that of her 'signed' companions, but is combed back; a scarf of white linen, embellished with strings of pearls, descends from the top of her head to her breast, where it is fastened with a brooch. Around the lady's neck are four rows of pearls. She is dressed in an olive-green gown with baggy sleeves in blue, violet and yellowish hues. There is a distinct resemblance to the nymphs shown in profile on Diana's left in the Vienna painting (fig. 6). The lower right female head in the Louvre drawing (fig. 4) is also very similar.

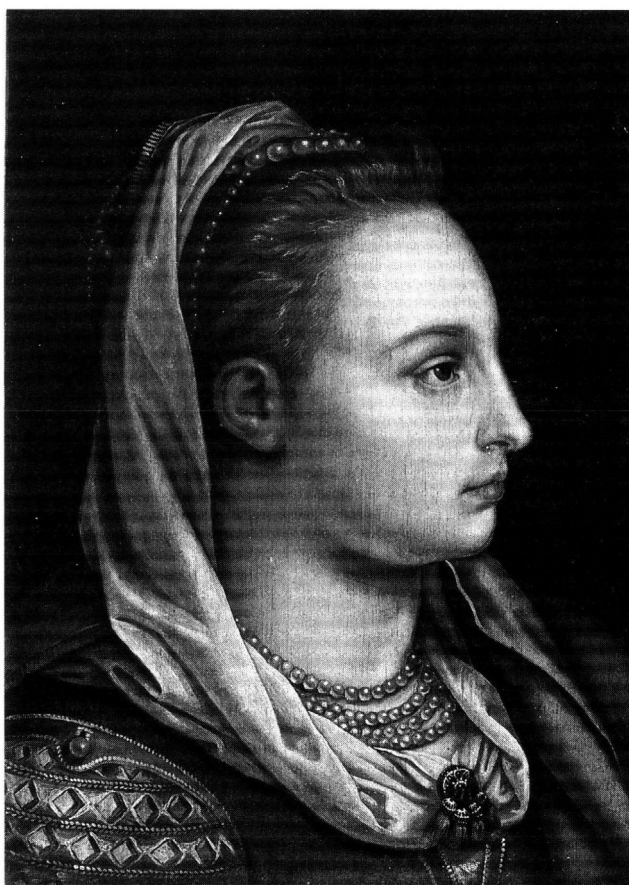
There is an evident difference in artistic quality between the last, unsigned panel and the other ladies who are signed with the monogram 'B'. The treatment is not as fine, as is particularly noticeable in the rendering of the hair, the shape of the ear and details of decoration (pearls) and garments (embroidery on the sleeve). In the documents from the Antwerp archives, which include a partial inventory of the artist's estate (see Appendix), Génard mentions some paintings by Bernaert de Rijckere which were not completed by the master and may have been finished later by his oldest son Abraham, who was an assistant in his father's workshop.¹⁶ Such was probably the case with a pair of portraits of the Della Faille couple, 'retouched' before they were sold after 1590.¹⁷ On the other hand, this fifth lady may have been added to complete the series a little later by someone who knew Bernaert de Rijckere's work well enough to accomplish such a task. Technical analysis of the five panels revealed some slight differences between the signed panels and the unsigned one, for example – above all – the kind and quantity of the binding agent, dissimilar complexion hues and different manners of applying successive coats of paint. However, the pigments and tints used in these works – green earth and crimson lake – are of the same high quality. All in all, the unsigned panel was probably painted before the end of the sixteenth century.

As for the iconography, many uncertainties likewise await explanation. The female busts would appear to be allegorical representations, but the nature of the allegory remains unclear. There is a striking formal relationship between our ladies and the series of engravings by Philips Galle and Hieronymus Wiericks 11 after Joannes Stradanus showing *Christian virtues* (fig. 15). The poses of the women, their differentiated gazes and the decoration of their headdresses are generally very similar. The Virtues, however, although likewise rendered purely as busts, are furnished – as is proper – with the appropriate attributes which identify them in turn as *Charitas*, *Prudentia*, *Iustitia*, *Fortitudo* and *Temperantia*. To interpret the gazes and poses of the heads of the compassionate woman (fig. 7) as *Charitas*, the trustful one (fig. 9) as *Spes*, the strong woman (fig. 10) as *Fortitudo*, the refined, well-balanced lady (fig. 11) as *Temperantia* and finally the earnest one (fig. 14) as *Prudentia* would be entering the realm of speculation. One point must be stressed, however: the inclusion of pearls as decorations in each and every representation of our ladies conforms with the

12
 Bernaert de Ryckere, *Apollo and
 Muses*, signed in monogram and
 dated 1561, drawing, 188 × 285 mm
 Paris, Musée du Louvre, Cabinet des
 dessins. Photograph: museum.



13
 Bernaert de Ryckere, *Study of a woman's head, looking down*, De Passe sketchbook,
 fol. 53. Whereabouts unknown. Photograph: Royal Library, Brussels.



14
 Abraham de Ryckere?, *Female Bust, looking towards the right*, fifth of a set of five,
 oil on panel, 47.4 × 33.4 cm. Warsaw, Muzeum Narodowe. Photograph:
 museum.



idea of Virtue. This kind of decorum as found in these female heads by Bernaert de Rijckere has specifically positive associations. As E. de Jongh demonstrated in his article *Pearls of Virtue and Pearls of Vice*: “It was, and still is, a conventional figure of speech to use the word ‘pearl’ as an epithet of high esteem. In the 16th and 17th centuries it was customary for someone to express his appreciation of another person by representing him or her as ‘pearled with virtue’”.¹⁸ The symbolic meaning of pearls was connected with faith and with the teachings of Christ, especially those connected with the kingdom of heaven, and as such it has its source in the gospel of St. Matthew, who uses the image of pearls twice. Matthew 7:6 warns against “casting pearls before swine” in the meaning of vainly bestowing goods on those who are not able to appreciate them. Matthew 13:46 relates the parable of the merchant who collected rare pearls and sold everything he possessed in order to acquire a particularly fine example, which again signifies attaining the kingdom of heaven. Francis de Sales used the expression “pearls of the Gospel”, which he probably borrowed from a Dutch mystical tract *Die grote Evangelische peerle*, published in Utrecht in 1535 and translated and reprinted several times, the French version of which must have been known to him. Francis stressed the image of the ‘pearled ear’ which receives ‘pearls of the Gospel’ i.e. the ‘holy Faith’ in the words of the apostle.¹⁹

The dignified though varied facial expressions of the ladies depicted by Bernaert de Rijckere, the profusion of pearls that are represented (some 160!), even if only two of them are attached to ‘pearled ears’ in the strict sense, are naturally amenable to such an interpretation. These ladies seem to be rich in blessings (i.e. pearls) which were cast and which reached the right persons who knew how to make proper use of them. Without any possibility of cataloguing the specific values as they

might have been conceived by the artist, in specific images of women, the general connection with *virtue* seems quite acceptable. The female likenesses, as analysed above, exhibit strong links with the major moral qualities such as faith, chastity and dignity, and as such may have been commissioned to epitomize these values in a worthy, though decorative series of paintings.

The inventory of the artist's possessions published by Génard (see Appendix), supplies conclusive evidence of the fact that Bernaert de Rijckere repeatedly painted capital virtues and such allegories as *Peace and Justice* or cycles of the *Four Elements*.²⁰ This type of representation conformed with the taste of the epoch, captured by a symbolic way of reasoning. The same inventory mentions, however, the enigmatically-sounding 'tronien à plaisir'. The Dutch word 'tronie', meaning 'face', is an accepted art-historical term. It refers to preparatory sketches, and to finished studies, even if they are more fluently executed, which in workshop practice were used as a stockpile of facial types for a large-scale composition involving many figures. 'Tronie' also designates the final products for the art market. Among the paintings found in Bernaert de Rijckere's workshop on his death were no fewer than thirteen 'tronien à plaisir'. Whether this term – 'pleasant face' (or 'face painted for pleasure?') – could have also applied, at the time when the inventory was drawn up, to the type of seemingly allegorical representations discussed here, and whether the present series might be among this number, are questions which must be left unanswered for the time being.

The fact is that the National Museum in Warsaw is privileged to possess five works now established as original works by Bernaert de Ryckere, until recently a virtually unknown artist.

NOTES

¹ P. Génard, 'Le peintre Bernard de Ryckere', *Revue Artistique*. I, Antwerp 1878-1879, pp. 27-30; 232-234; 287-294.

² Inv.no. M.Ob. 279 (formerly 711); before 1863 in a private collection in France; collection Cyprian Lachnicki, Warsaw; bequeathed to the museum in 1908.

³ J. Ollero, 'Dos cuadros de B. de Ryckere Van Rues', *Archivo Español de Arte* XLIII, 1970, pp. 351-353.

⁴ K. G. Boon, 'Some observations concerning an Antwerp Portrait by the Monogrammist "B"', *Bulletin du Musée National de Varsovie* XIII, 1972, pp. 71-84.

⁵ F. Lugt, *Musée du Louvre. Inventaire général des dessins des écoles de Nord. Maîtres des anciens Pays-Bas, nés avant 1550*, Paris 1968, no. 514. The drawing shown in our fig. 12 is no. 493.

⁶ K. G. Boon, 'De Antwerpse schilder Bernaert de Rijckere en zijn tekeningen-oeuvre', *Oud Holland* XCI, 1977, no. 3, pp. 109-131.

⁷ D. Kreidl, 'Zur Bestimmung des Wiener Diana und Aktaon-Bildes als Werk des Bernaert de Rijckere', *Oud Holland* XCIII, 1979, no. 1, pp. 47-51.

⁸ J. Vuyk, 'Anthonie van Blocklandt van Montfort, II', *Oud Holland* XLVI, 1929, pp. 106-114. All then known paintings and drawings signed with the capital letter 'B' were published in the catalogue of works accompanying the dissertation on Anthonie Blocklandt by Ingrid Jost, *Studien zu Anthonis Blocklandt mit einem vorläufigen beschreibenden Oeuvre-Verzeichnis*, Diss., Cologne 1960.

⁹ J. Lubomir Konečný, 'A Reflection on Some Early Works by Bernaert de Rijckere', *Nationalmuseum Bulletin* IX, no. 1, Stockholm 1985, pp. 37-45.

¹⁰ K. Johns, 'Magdalen at the Crossroads and Bernaert de Rijckere', *Shop Talk. Studies in Honor of Seymour Slive (Presented on his Seventy-Fifth Birthday)*, Cambridge MA 1995, pp. 120-122. In my opinion this attribution is not convincing. The painting, rather, shows general Maerten de Vos characteristics and the facial type presented by the model is quite distant from de Rijckere's feminine physiognomies.

¹¹ Listed on p. 101 as Monogrammist 'B' by R.-A. d'Hulst, 'Niet Christoffel van Utrecht maar "Meester B"', *Oud Holland* LXVII, 1952, pp. 97-101.

¹² First published by A. B. de Vries, *Het Noord-Nederlands Portret in de tweede helft van de 16e eeuw*, Amsterdam 1934, p. 91, figs. 49 and 50, as the portraits of Derk van Os, his wife and their children. The correct identification of the sitters was published by F. G. L. O. van Kretschmar in *Jaarboek Centraal Bureau voor Genealogie* 33, 1979, pp. 194-201. With thanks to R. E. O Ekkart for directing my attention to this last reference.

¹³ Jan Białostocki and Maria Skubiszewska, *Malarstwo francuskie, niderlandzkie, włoskie do 1600, ze zbiorów Muzeum Narodowego w Warszawie*, Warsaw 1979.

¹⁴ Hanna Benesz and Maria Kluk, *Netherlandish, Dutch and Flemish paintings XV-XIX cent. from the collection of the National Museum in Warsaw*, to be published in 1997/98.

¹⁵ A sketchbook, at one time in the collection of Edmond de Passe in Brussels (1966), present whereabouts unknown, of which a complete set

of photos is kept in the Cabinet des Dessins of the Royal Library in Brussels (female heads – fols. 51-55).

¹⁶ Génard, op.cit. (note 1), p. 291.

¹⁷ Della Faille portraits were discussed extensively in an article by Jean Coquelet and René J. efevre, 'Les portraits datés 1573 de Charles Della Faille et de Cécile Gramaye au Musée d'Ixelles. Identification historique et technologique', *Bulletin de l'Institut Royal du Patrimoine Artistique* XIII, 1971/72, pp. 78-101.

¹⁸ E. de Jongh, 'Pearls of Virtue and Pearls of Vice', *Simiolus* VIII, 1975/76, no. 2, pp. 69-97 (part. p. 84).

¹⁹ Ibidem, pp. 77-78.

²⁰ Génard, op.cit. (note 1), pp. 288-290. Since it is quite difficult nowadays to find Génard's article in reference libraries, I think it is useful to include here as an appendix the fragments of the inventory (Génard, p. 290) in extenso; rendered in bold type are allegories and representations of the kind discussed in this article.

APPENDIX

Fragment of the inventory, made up after Bernaert de Rijckere's death in 1590 (see note 20).

... eenen *noot Godts*, gedootverft tronipaneel
 een schepsel met rondekens
 een *paradysken*, half stooters mate
 dry berders met plaester
 eenen watersteen
 sesse dosynen middelbaer schofflystkens
 vier dosyne cleyne schofflystkens
 tien groote boekxkenslysten
 twee groote schofflystkens met deuren
 eenen doeck van *Hope, Liefde ende Gelooff*
 sevenen twintich *troniconterfeytsels*, copyen
dertien tronien à plaisir
 een *Mariebeelden*
 eenen *sterffdach van Maria*
 negen leege tronipaneelen
 een *Steenrotse* van MERTEN
 eenen *Orpheus*, op een guldens mate
 een *Steenrotse*, acht schellinch mate
 een tronipaneel gedootverft, *poeterye*
 een principale *Susanna*
 een principale **Peys ende Justicia**
 eenen *Acteon* op doeck van MERTEN
Sinte Matheus, op doeck van V. principael
 dry *Fruyten*
 een patron van de *grote tafel*
 een Crucifix, gulden mate
 een oude *Sint-Barbel*
 dry landschappen, tronipaneel
 een principale *Christustronie*
 een cleyne *Crucefixken*
 een principael *Crucifix*
 eenen principalen *Acteon*
 een *Venus*, met den patroon van den *Appoclypsis*
 een principale *Diluvie*
 een *Doexken* van MERTEN
 een dosyn geschilderde telloiren principael
 een groot schoffken
 een groot boexken geschildert
 een deel conste
 een layken met verwe
 twee principale lantschappen op tronipaneel
vier principale Elementen
 eenen principalen *St-Joannes*
 tweelf principale groote schoffkens sonder lysten
 dry principale middelbaer schoffkens
 een boexken
 twee halve stooters, sonder lysten
 een principael *Adam*, tronipaneel
 een *Acteon* gedootverft
 twee principale *Fruyten*
 eenen *Jeronimus* op een tronipaneel
 een *Heydens vrouken*, tronipaneel

eenen principalen *Parys*, negen cleyne stuxkens gedoorverft
 een principale *Steenrotse* op pampier
 een *Tafelbreeckinge van Moises*
 een rondekens van HOLBEEN
 een troniken van CLEVEN
 tweendertich groote schoffkens sonder lysten
 achtenvyftich middelbaer sonder lysten
 negenentsestich cleyne sonder lysten
 sesse halve stooters maten met deuren
 vyff groote schoffkens met lysten
 elf middelbaer met lysten
 twee groote boexkens met lysten
 acht cleyne schoffkens met lysten
 seven cleyne boexkens met lysten
 sestien leege groote schoffkens met lysten ongestoffeert
 sesse middelbaer schoffkens ongestoffeert
 vier middelbaer schoffkens gestoffeert
 sesse cleyne gestoffeert
 vier cleyne boexkens gestoffeert
 negen cleyne boexkens ongestoffeert
 een groote doecklyste al gestoffeert
 pampiere rollen
 een doose met plaester
 een *Ecce homo met Maria*
 twee opgerolde doecken, den eenen een *Caritas* ende den anderen
 eenen *Moises*
 eenen *Moises* op pannel met een lyste, ende de copyen op doeck
 twee tronikens van Cleeff
 een *Kennisse* op doeck
 een principale **Justitia** op doeck
 een *Mariebeelt* op doeck
 eenen *Jacob ende Esau* op doeck
 een afflyvigen ende syne huysvrouwe op doeck
 een groote bosdrolle op pannel
 dry acht stuyvers maten sonder lysten geschildert een guldens ma-
 te **Peys ende Justitia** een *Hope, Liefde ende Gelooff* van MERTEN, op
 tronipaneel
 een *Keuken* op achtstuyvers mate
 dry lantschappen, een op pampier, met lysten
 een oude *Diana*
Vier elementen op doeck wit ende swert
 eenentwintig stuyvers maten met lysten
 negen halve met lysten
 dryentwintich die minder syn met lysten
 dry cleyne lantschapkens
 dry tronien op tronipanelen
 eenen deel printen
Vier elementen van FLORIS, op doeck
 eenen *Adam* op een acht stuyvers mate met een dubbel lyste van
 MERTEN
 twee principale lantschappen op tronipaneel met dubbel lysten
 een principael lantschap op doeck
 een lantschap op een acht stuyvers mate van MERTEN, met lysten
 een *Heydens vrouken* van MERTEN, tronipaneel met lysten
 ende twee tronykens van RUTVELT ...”.