Jacob van Walscapelle

by J. KNOEF.

Little is known positively about Jacob van Walscapelle, a painter of still-lifes. A research instituted by the writer of the above article has brought to light the fact that Van Walscapelle was baptized with the name of Jacob Cruydenier, in May 1644, but that he, together with his brothers and sisters assumed the name of Van Walscapelle. After removing to Amsterdam, he was apprenticed to the painter of still-lifes, Cornelis Kick, and later (1623) received some municipal appointments in connection with the "Say Hall". He died on 16th August, 1727, still in function. It is probable that he had given up painting some time previously.

A Silver Tazza by Janus Lutma the Elder

by MARVIN CHAUNCEY ROSS.

Among the XVII century Dutch silversmiths, Janus Lutma the Elder 1) (1584?—1669), ranks second only to Adam van Vianen, whose brother Paulus possibly was his teacher. He was born at Emden and is known to have been in Paris in 1615. If Paulus van Vianen was really his teacher he could only have studied with him in Munich or Prague. From 1621, he worked in Amsterdam where he married twice, in 1623 and again in 1638, Rembrandt was his friend and did a portrait etching of him 2).

Lutma entered into the full swing of that curious movement in which the grotesque was the chief motif; the German word describes it perfectly Ohrmuschelstil. Adam van Vianen, who is represented in the Metropolitan Museum of Art by a superb silver dish and also by engravings after his work, was a great exponent of this curious, decadent art. Rembrandt 3), too, evidently had a taste for it since he depicted several pieces in his paintings, pieces that he himself might very well have owned.

A covered tazza 4) in silver-gilt in the Walters Art Gallery is an unpublished work by Janus Lutma the Elder. It bears his mark, a heart; the town mark for Amsterdam and the date letter "H" within a circle for the year 1639 5). Both the elder Lutma and his son used similar marks, but this

2) Carl J. A. Begeer, Inleiding tot de Geschiedenis der Nederlandsche Edelsmeedkunst (Cover).
date is too early for Janus the Younger who was only born in 1624. Also a silver goblet 1) by the son is very different in style from the tazza, so we have here a piece that can be definitely ascribed to the father.

The tazza and cover are in silver-gilt; the gilding probably was renewed early in the XIX century. The quatrefoil oval bowl is shell-shaped and has

1) J. B. Obernetter, Exposition retrospective d'objets d'art en or et en argent, Amsterdam, 1881, No. 48.