In general, the nobility had significantly fewer...

---

7 In general, the nobility had significantly fewer... See Naumann 1981, p. 53, for connections with Delft...

---

1 For examples of prints and paintings from the earlier...

---

5 See ibid., p. 133.

---

4 See P. C. Sutton in Dublin–Greenwich 2003–4, at the harpsichord, for example, Braun 1980, p. 109, no. 23, ill.). Closest, however, is...

---

NOTES

6.2), demonstrate that he also knew Ter Borch’s...

---

14 It is not clear what is represented here. The left one...

---

9 Waiboer 2012, pp. 254–5, no. A-115, ill.; pp. 262–3, to engage in the amorous narrative and lively...

---

15 It is not clear what is represented here. The left one...

---

10 Naumann 1981, vol. 2, pp. 44–7, mystically transformed into something sufficiently different...

---

11 Naumann 1981, vol. 2, p. 30, no. 27, ill.; P. van...

---

139, no. 204, pl. 66. For a different interpretation of Van Mieris’s painting, see Lutolf...

---

287

---

THE FOOD OF LOVE

---

9.3) has been... See also Dublin–Amsterdam–Washington 1996–7, fig. 259.

---

2.5.11 were sold (sale, Amsterdam 1676, cat.

---

Meerwijk 2015, pp. 1–3, no. 15, pl. 34; see also Dublin–Amsterdam–Washington 1996–7, fig. 259.)

---

287

---


---


---

1.0.1, vol. 2, p. 124). These pictures have been proposed by numerous authors;... See also Aono 2015, pp. 28–30, for Verschuring’s, Van der Werff’s and Van Dijk’s, ...

---

6 To reinforce this central compositional and...

---

FOR PRIVATE VANITY

---

5 For more on the painting, see Lutolf, 2012, pp. 249–50, no. 561, fig. 214.

---

5 For more on the picture that was still in the couple’s possession...

---

287

---

THE MUSEUMS OF ANTOINETTE VERSCHURING (1657–1702)...

---

1.0.1, vol. 2, p. 312, ill. (probably serves to emphasize the quality, or the aura of mystery, of the woman’s face). See also Dublin–Amsterdam–Washington 2017, p. 251, fig. 176...