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Gillis van Coninxloo and his Disciples – Three Recently Attributed Landscapes from the National Museum in Warsaw*

Many new attributions resulted from the research undertaken in editing a new catalogue of the Museum's collection of old Netherlandish, Dutch and Flemish paintings.[1] Among these recent attributions are three landscapes which, through a curious coincidence, create an interesting group, since one of them was painted by a master and the others by two of his direct or indirect students. The master in question is Gillis van Coninxloo, a landscape painter of Flemish origin, an artist whose significant role in the formation and development of Dutch landscape painting has often been emphasised.[2] The disciples who continued in this path were Jacques van der Wyhen and Willem van den Bundel; both were, like their master of Flemish origin, and likewise were first or second generation immigrants to the independent United Provinces. Jan Briels pointed to this connection, stressing that in the Northern Provinces lively development of landscape painting did not begin until the turn of the century, when a wave of immigration caused by religious differences brought many Flemish artists to Holland. There they began to popularise this

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[1] H. Benesz, M. Kluk, *Early Netherlandish, Dutch, and Flemish Paintings from the Collection of the National Museum in Warsaw*, catalogue manuscript, 1998; this article arose incidentally as a result of the work undertaken to compile the catalogue.

[2] For example J. Białostocki, "Manieryzm i początki realizmu w pejzażu niderlandzkim 1520––1620", *Biuletyn Historii Sztuki*, XII, 1950, pp. 105–144; J. Briels, *Peintres flamands en Hollande au début du Siècle d'Or 1585–1630*, Antwerp 1987; Y. Thiery, *Les peintres flamands de paysage au XVIIéme siècle. Des précurseurs de Rubens*, Brussels, no date.

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