

# Catalogue of Etchings by Jan Cornelisz. Vermeyen,

by A. E. POPHAM.

The etchings are arranged roughly in the subject order used by Bartsch. References are given to the numbers in Passavant, Vol. III, p. 103; Nagler, *Künstlerlexikon*, Vol. XX, p. 123; Nagler, *Monogrammisten*, Vol. II, p. 71; Le Blanc, *Manuel*, Vol. IV, p. 111; Würzbach, *Niederländisches Künstlerlexikon*, Vol. II, p. 779; F. Courboin, *Bibliothèque Nationale — Gravures de la Réserve*, Vol. II, p. 336.

The catalogue is based on the above and personal examination of the print collections of the British Museum, the Bibliothèque Nationale, the Rijksmuseum, the Bibliothèque Royale at Brussels, the Berlin Museum, the Museum and the now dispersed König Friedrich August II collection at Dresden, and the Albertina at Vienna, and on communications and photographs supplied by the officials of the Hamburg and Munich Print Collections. The extreme rarity of the etchings of Vermeyen, of which, as far as I am aware, no collection anything like approaching completeness, is preserved, makes the hope of a definite catalogue for the present, remote. It is hoped that the present attempt may at any rate form a useful basis.

1. *Christ in the Temple disputing with the Doctors.* (Not signed) [see reproduction fig. 1.]

On the left a rabbi seated on a throne under a canopy, another seated on a step beside him; to the right a group of four rabbis seated on a low step; one of them places his left hand on the shoulder of Jesus, who is seated among them; further to the right, a column and beyond this three more figures; on the left behind the enthroned rabbi, Joseph and Mary; dated 1538 on a scroll of paper in the foreground in the centre.

15 × 23.3 cm. (cut impression). Undescribed.

London.



Fig. 1.

2. *Virgin and Child and an Angel Musician.* (Signed) [see reproduction fig. 2].



Fig. 2.

On the left the Virgin and Child seated on a throne; on the right, a winged angel elaborately dressed playing on a guitar; signed with the monogram and dated 1545 on the upright of the left arm of the Virgin's throne.

24.6 × 34 cm. (plate mark).

Pass. 1; Nagler, K. L. 4; Nagler, Mon. 8; Le Blanc 5; Würzbach 6; Courboin 10814. Amsterdam (good, cut close on right). Berlin. Dresden, Friedrich August II (right hand half only). Paris (poorly printed).

### 3. *Extreme Unction*. (Not signed) [see reproduction fig. 3.]

The naked emaciated figure of a man lies on a bed on the right, before which, on the left, a priest holds a crucifix; behind, and between the man and the priest, two weeping women; further back still on the right a woman holding a baby raises a curtain behind which two men's heads are visible; on the extreme left a half naked youth praying, behind whom is the head of an old woman; behind the two women in the centre the head and outstretched hands of a boy are visible; on a tablet with masques at each end three elegiac couplets, the centre one surrounded by a cartouche: *Mille modis leti miseris Mors una fatigat, / Omnia sub leges mors vocat atra suas. / Mors hominum foelix, quae se*



Fig. 3.

*nec dulcibus annis / Ingerit, & moestis saepe vocata ruit. — / Transitus at vitam est illi,  
qui credit in illum / Qni mortem nostri captus amore fudit.*

38.1 × 49.4 cm. (engraved surface). Undescribed.

Amsterdam (good impression cut close, in places slightly over).

4. *Venus and Cupid*. (Signed) [see reproduction fig. 4].

The goddess, her shoulders and bosom uncovered lies on a bed towards the right, her right hand under her cheek, her left arm crooked; Cupid, a small vulgar boy clothed in a nightshirt, lies asleep to the left, holding an arrow in his right hand; the monogram is on Cupid's pillow in the top left hand corner.

18 × 22.9 cm.

Pass. 2; Nagler, K. L. 6; Nagler Mon. 5; Le Blanc 6; Würzbach 5.

Hamburg. Munich.

5. *A Spanish Feast*. (Signed).

A Spanish banquet at which, on the left, a courtesan is embracing and, at the same



Fig. 4.

time, robbing her lover; on the right a man pokes his fingers into his inflated cheeks; between these two groups on the third side of the table an old man sticking his tongue out seated between two women; behind, two women dancing and an old woman with a tally (?); signed with monogram and dated 1545 in bottom left corner; inscribed underneath on a tablet decorated with masques: — *Sic hispana ven[us] loculos exca [n] tat amando. sic fucata rap [it] basia stult [us] amans.*

31 × 42.1 cm. (plate mark).

Pass. 6; Nagler, K. L. 5; Nagler, Mon. 6; Le Blanc 10; Würzbach 13; Courboin 10816.

Amsterdam (fair, clipped). Berlin. Hamburg. London (good, cut inside plate mark at top). Munich. Paris (2 impressions, one very good, the other poor). Vienna (fair cut at sides).

6. *An Oriental Banquet.* (Not signed).

Seventeen figures, men and women, seated on the ground round an obviously inadequate repast; three candles in the centre.

33.5 × 53.6 cm.

Le Blanc, 12; Würzbach 15; Courboin 10821.  
Amsterdam (good). Dresden (fair). London (cut and damaged at corners). Paris  
(3 impressions, all cut).  
Etched and afterwards gone with the graver.

7. *Figures at Table.* (Signed).

Four persons and a boy seated at table three quarters left; signed with monogram  
and dated 1545.

Würzbach 14.

I only know this from the mention in Würzbach. Can he be describing a fragment  
of No. 5 above?

8. *Dancing Peasants.* (Signed) [see reproduction fig. 5].

A frieze: on the extreme left a peasant with a large cutlass under his right arm,



Fig. 5.

followed by a dog; next a peasant playing on the viol; then a peasant man and women  
embracing; then a peasant with a sword stuck in his belt dancing holding with his left,  
the right hand of a woman dancing with him; next a dog standing on his hind legs  
with a spear over his shoulder, and finally a woman playing a vielle or hurdy-gurdy  
under the branch of a tree on which is a cat, and on which hangs a large medaillon of  
the sun, while against the trunk leans a hermit and some pan-pipes; signed with monogram  
and dated 1546 on the ground below the second figure from the right.

14.7 × 40.9 cm.

Würzbach 11.

Hamburg.

9. *The Emperor Charles V.* (Not signed).

Half length, wearing armour and a wreath on his head; his right hand rests on an  
orb, his left on his hip.

14.2 × 10.5 cm. Undescribed.

Amsterdam.

10. *Ferdinand Gonzaga*. (Not signed).

Half length, three quarters to left; beard and bald head; fur tippet, with the order of the Golden Fleece; sleeves puffed and slashed at the shoulder; hands clasped in front; inscribed at the top on the left *Don fenando/ de gonzaga*.

15.8 × 12.2 cm. (cut impression).

Courboin, 10820.

Paris (cut and wormed).

11. *Henry II of France*. (Not signed).

In profile to left, inscribed *Henricus Rex Gallorum anno Dm MDLV*.

14.5 × 10.5 cm.

Pass. 9; Nagler, K. L. 2; Le Blanc, 3; Würzbach, 3.

Amsterdam (2 impressions, 1 modern). Berlin.

12. *Cardinal Erard de la Mark*. (Signed) [see reproduction fig. 6].

Bust, three quarters left, wearing biretta; inscribed on tablet underneath flanked by heads of a negro with satyr's ears on the left and of a woman in a headdress on the right *Reverendiss Errhardus. A marka Sce. Ro. Eccl. Scti Grisogoni pbr/ Cardinal-Epus. Leodiēn. Dux bulliacē. Comes. Lossen. p. Jo. maiū.*

34.9 × 24.7 cm. (plate mark).

Courboin 10820.

London (good impression cut close).

Paris (cut close and torn at edges in places).

Erard de la Marck died in 1538. The etching was probably made subsequently to this date from a painting, now also attributed to Vermeyen, belonging to Frau von Pannwitz. See P. Wescher, *Zwei niederländischer Bildnisse*, Cicerone, XIX (Febr. 1927), 115.

14. *Muley Ahmed*. (Signed).

Half length, full face, head turned slightly to the right; wearing turban and burnous with belt passing over the left shoulder; sword grasped by the scabbard in left hand; fingers of the right hand visible; in the background ruins of aqueducts and skirmishes between Arab cavaliers and Spanish musqueteers; a baroque escutcheon surmounted by a ducal coronet to the right at the top; inscribed underneath in Roman characters *Mulei Ahmet princeps Africanus filius regis Tunsi/ coum gracia et previligio IC (monogram) maius.*

49.5 × 37.7 cm. (cut impression).

Pass. 10; Nagler Mon. 1; Le Blanc 4; Würzbach 4.

Berlin (cut and rather damaged). Paris (cut out round the head and inside the work all round).

14. *Philip II of Spain*. (Signed).

On horseback, riding to the left; inscribed underneath *la figure de Philippes Roy*



Fig. 6.

*d'Angleterre / Prince de Espaignes ec̄ comme il entra / la ville de Bruxelles, le VIII de September / Lan MDLV / Jo Maius fecit cū Privilegio.* The acid did not apparently bite at first and the plate was heavily rebitten.

22.8 × 33.6 cm. (plate mark).

Pass. 7; Nagler, K. L. 3; Le Blanc 1; Würzbach 1.  
Berlin.

15. *Philip II of Spain.* (Not signed).

Half length full face, wearing cap and order of the Golden Fleece; gloves in right, paper in left hand; inscribed to right of the head *Philippus Rex An= / glorum, Princepsq: / Hispaniarum / anno 1555.*

15.3 × 10.7 cm. (plate mark).

Pass. 8; Nagler, K. L. 1; Le Blanc 2; Würzbach 2.

Amsterdam (poor). Berlin (good). London (good, cut close).

Paris (fair, cut).

16. *Philip II of Spain.* (Not signed).

Whole length standing three quarters left, wearing cloak and sword and holding cap with both hands in front; hangings to right and to left; on this latter the arms of Philip impaling those of England; numbered 6 at bottom to the right.

29.4 × 22.3 cm. (cut impression).

Courboin 10825.

London. London, Coll. of Mrs. Morrison. Paris.

17. *An old Man.* (Not signed).

Bust with hat to the left; hands folded.

4to.

Nagler, Mon. 9.

I have not seen an impression of this.

18. *Portrait of a young Woman.* (Signed).

Half length, three quarters to right; low necked dress and headdress the ends of which are fastened round the neck: signed with monogram and dated 1545 on a hanging flanked by small masques, etc. above the woman's head.

24.7 × 17.1 cm. (plate mark). Undescribed.

London (fair, cut and torn on the left). Vienna (fair).

19. *Portrait of a young Woman.* (Not signed).

Half length, full face, eyelids lowered and gaze directed downwards and slightly to the left; arms crossed over stomach; part of right hand only visible; linen headdress over hair plaited across the forehead; tunic fastened across the bosom by three buttons, over blouse with frilled collar.

14.5 × 9.7 cm. (impression cut close up to line surrounding). Undescribed.

London.

20. *A young Woman playing on the Spinnet.* (Signed).

Half length, three quarters to the right; fingers visible on the keys of the instrument in front of her to the right: lace cap, fur tippet and long sleeves; a hanging behind on the right; on the left a narrow border with musical instruments on one of which is the monogram.

25.6 × 23.2 cm. (engraved surface?)

Würzbach 10. (Illustrated Harzen, *Verzeichniss der Kupferstiche der Kunsthalle zu Hamburg*, facing p. 116).

London (border on left cut off.) Hamburg.

A drawing at Berlin in the same direction as the etching and very close to it may be the original study.

21. *Woman with a Cat*. (Signed).

Half length nearly in profile to the right, holding a cat; wearing a wimple over the head; only the right hand and arm are visible; signed top left with monogram and dated 1546.

22 × 14.8 cm. (engraved surface).

Pass. 5; Nagler, K. L. 7; Nagler Mon. 4; Le Blanc 9; Würzbach 9.

Dresden, Friedrich August II. Hamburg.

22. *An Oriental Woman*. (Signed).

A Tunisian or Spanish woman seated on the ground sewing some quilted stuff; her skirt has heavy braid running round it in parallel lines; to the left at the bottom two rather attenuated cats; to the right in the shadow a dog curled up; behind him a lute; in the foreground to the left a pair of pattens; a vase of flowers in a window at the top to the left; signed with monogram and dated 1545 at the bottom to the right.

24.7 × 17.3 cm. (plate mark).

Pass. 4; Nagler, K. L. 8; Nagler, Mon. 3; Le Blanc 8; Würzbach 7.

Dresden, Friedrich August II (fair cut).

Paris (good). Vienna, (fair, cut).

23. *A woman with bare bosom*. (Signed).

Half length, head three quarters right, covered by a cap: the dress pulled back to expose the breasts; a bunch of grapes held in front in both hands; bracelet on right wrist; earrings; signed with monogram in top left hand corner and date 1545.

21.4 × 18.5 cm. Undercribed.

Hamburg.

24. *An elderly Woman*. (Not signed).

Half length wearing a wimple; head three quarters left; left hand crossed over right.

14.5 × 10.1 cm. (engraved surface).

Würzbach 8.

Vienna (cut).

25. *A middle aged Woman*. (Signed).

Bust, full face, looking towards the left; head covered by a veil; to the left at the top the monogram and date 1545; believed to represent the artist's wife.

21.7 × 18.5 cm. (= 8 × 6.10 Zoll. according to Pass.).

Pass. 11; Nagler, Mon. 2; Le Blanc 11.

I have seen no impression of this. Mme Crick—Kuntziger however informs me that there is an impression at Brussels.

26. *A winged Woman*. (Signed).

She is richly clad, with large wings and a halo and plays on the guitar. It is believed to represent a mistress of Charles V, but might equally well represent the genius of music.

Pass. 3; Nagler, Mon. 7; Le Blanc 7; Würzbach 12.

According to Nagler Mon. this is the same figure as in No. 2 above but in a different position. I have not seen an impression.

27. *The Aqueduct at Segovia*. (Not signed).

On the left the artist is seen drawing in a sketch book which is leaned on the

balustrade of a flight of steps leading up to the aqueduct; to the right, below the aqueduct, houses with figures etc.; inscribed at top to right *L'Aqueduct de Segovie*.

19 × 47.3 cm. (cut impression)

Courboin 10823.

London (cut). Paris (cut, torn and damaged).

## APPENDIX.

### *An Elephant in eight different positions.*

Represented in profile to the l. in the centre on a grassy mound; then on a smaller scale (from the left upwards along and down to the right). 1. seen from behind. 2. kneeling in front of a tree. 3. seen from in front. 4. profile to the right with trunk extended. 5. from the front with head thrown up. 6. in profile marching to right, trunk raised and mouth open. 7. seen from the left front rubbing himself against a tree. Underneath according to Muller eight lines of Latin verses in three columns beginning "*Actis bis senis terquina ad secula lustris, Messibus atq. tribus, Septembri mense,.....*" by Hugo Favolius.

37.9 × 54.4 cm.

Würzbach (under Gerard Paludanus) No. 1. F. Muller, *De nederlandsche geschiedenis in platen*, 1863. No. 462.

London (without inscription and corners damaged).

This etching, usually attributed to a certain Gerard Paludanus, shows a very remarkable similarity in style to the work of Vermeyen. If however it represents, as the inscription, partially quoted by Muller, seems to indicate, an elephant sent by Philip II of Spain to the Emperor and shown in Antwerp in 1563, Vermeyen who died in 1559 cannot be the author. I have unfortunately neither seen, nor obtained a copy of the complete inscription.

### *The Siege of Bougie in Algeria.*

The town, situated on a small bay in a promontory, is being attacked by a fleet of galleys, some of which, on the left, are disembarking provisions; Neptune with sea horses at the bottom on the right; a compass on the right at the top. Inscribed at top "*Bugia urbs maritima Africae / duce Archiepiscopo Toletano capta cujus typum Joan: Mai 9 / Car Vti Imp: Ro: Hisp: regis pictor expressit — an<sup>o</sup> 1551*".

39.4 × 55.3 cm. (cut impression).

Courboin 10824.

Paris.

### *View of Tunis.*

Inscribed on a label above in the centre "*Tunes oppidum Barbarie & Regia sedes; Anno 1535/ cum à Carolo V. Imp. expugneratur, à Joanne Maio ejus Ma<sup>est</sup>/ jestatis pictore ad Vivum delineatum*".

11.5 × 46.5 cm.

Courboin 10825.

Paris, etc.

Both these views are probably etched by Georg Hoefnagel; the second appears in Braun and Hogenberg's, *Civitates Orbis Terrarum* together with views of Aphrodisium and Peñon de Veles. The inscriptions imply that they are after drawings by Vermeyen not that they were actually etched by him.