

DUTCH AND FLEMISH ART
AT THE UTAH MUSEUM
OF FINE ARTS

A Guide to the Collection

by

Ursula M. Brinkmann Pimentel

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I dedicate this guide to the memory of my feline friend Midnight, a Prince among Cats, missing in action since August, 1992.

HISTORY OF THE UTAH MUSEUM OF FINE ARTS AND ITS DUTCH AND FLEMISH COLLECTION

History of the Museum

Attempts to establish an art museum on the campus of the University of Utah date back to 1888-89 when the first art gallery was created by the University administration in order to provide objects of art for study to the students in the Department of Fine Arts organized in the same year and led by G. M. Ottinger.¹ The gallery, located on the fourth floor of the main University building, housed paintings, prints, and sculptures.²

Unfortunately, both the Art Department and the gallery were short-lived and disbanded at the end of 1891-92 for reasons that are unknown today. While an art department was in existence for the second time by 1898,³ creating another art gallery was not considered until April 11, 1949, when the Board of Regents responded to two generous promised gifts of art collections by setting aside funds to refurbish the upper floor of the Park Building as a gallery which would hold the Hudnut and the Hatch art collections.⁴

Mrs. Winifred Kimball Hudnut was a granddaughter of Heber C. Kimball, a nineteenth-century apostle of The Church of Jesus Christ of Latter-Day Saints. After her marriage to cosmetics magnate Richard A. Hudnut, the couple lived in Europe for a number of years and amassed a collection of European and Asian art objects, including several Dutch and Flemish works. The death of her husband and the advent of World War II caused Mrs. Hudnut to return to the United States in 1939 and live in New York. In Spring of 1949 Mrs. Hudnut donated much of her collection to the University of Utah.⁵

¹George Martin Ottinger was a painter of religious subjects, genre and marine scenes. He came to Utah in September of 1861 at the age of twenty-eight, having "walked every step of the way from Florence (Nebraska), a distance of 1079 miles, by my reckoning." (Vern G. Swanson, Robert S. Olpin, and William C. Seifrit, Utah Art [Layton, UT: Gibbs Smith, Publisher, 1991] 16-17.)

²Ralph V. Chamberlin, The University of Utah. A History of its First Hundred Years 1850-1950 (Salt Lake City, UT: U of Utah P, 1960) 157.

³Swanson et al. x. The interested reader is referred to this book for its excellent and comprehensive chronology (x-xii) of pertinent developments in the arts in the state of Utah.

⁴Inspired by their fellow Utahn Mrs. Hudnut, and strongly encouraged by then-University of Utah President Ray A. Olpin, Mr. L. Boyd Hatch and his wife Anne McQuarrie Hatch officially donated their collection of fifteenth- and sixteenth-century English, French and Italian furniture and art to the University of Utah on October 4, 1949, in order to aid the establishment of a University museum.

The cost of converting a floor of the Park Building into an art gallery was estimated at approximately \$200,000 (Chamberlin 524).

⁵The Minutes of the Board of Regents meeting of May 5, 1949, include a complete list of "Gift of Art Treasures from Mrs. Winifred K. Hudnut." The specific date of Mrs. Hudnut's donation is unknown.

A further note of interest: Mrs. Hudnut's daughter, Natacha Rambova, continued in her mother's footsteps and added variety to the museum holdings, beginning in 1952 until 1963, with several bequests of Egyptian artifacts. According to the latest biographer of Rambova, Michael Morris (Madam Valentino. The Many Lives of Natacha Rambova [New York: Abbeville Press, Publishers, 1991] 249-50), she also gave precise instructions as to how she wished these pieces to be displayed.

The Utah Museum of Fine Arts (UMFA) was officially inaugurated in 1951 on the fourth or top floor of the Park Building.⁶ Mrs. Hudnut's collection filled the main gallery and two adjoining rooms.⁷ From 1951 until 1964 the Museum was supervised by Dr. I. Owen Horsfall, University of Utah Professor Emeritus of Mathematics.⁸

In 1967,⁹ the University of Utah appointed Mr. E. Frank Sanguinetti as the first professional director of the UMFA. Mr. Sanguinetti came from Tucson, Arizona, where he had held the position of director at the Tucson Museum of Art.¹⁰ In 1970, the entire Museum collection was moved from the Park Building to the newly-constructed Museum building attached to the Art and Architecture complex on campus, where it is presently located.

The Growth of the Dutch and Flemish Collection--Selected Highlights

The University's collecting of Dutch and Flemish works of art preceded the establishment of a proper museum by more than two decades.¹¹ In 1926, Mr. Edward Bartlett Wicks offered the University his collection of over sixty American and European paintings, which included three works of Dutch art. Since there was no museum on campus at that time, Mr. Wicks's collection was accepted by the Art Department, located in the Park Building.¹²

Mr. Wicks, a native of Syracuse, New York, moved to Denver, Colorado, in 1885, and then was sent to Salt Lake City in 1887 as an employee of the Burlington Railroad. He founded his own business, the E. B. Wicks Company,¹³ in 1919 and remained in Salt Lake City. Most of his collection of paintings was acquired during his travels in Europe and California.¹⁴

The three Dutch paintings donated by Mr. Wicks testify to his taste for painters of The Hague School, an important nineteenth-century movement whose artists limited themselves almost exclusively to paintings of landscapes and genre scenes that romanticized life in Dutch fishing villages. One of the three works, *Fisher Folk* (cat. 65) by Philips

⁶ An article in the Salt Lake Tribune of May 5, 1951, announced the opening dedicatory reception.

⁷ The Hatch collection, open to the public for the first time on April 26, 1952, was housed adjacent to the Hudnut galleries in a simulated Elizabethan drawing room. An article in the Sunday edition of The New York Times dated April 27, 1952, described the opening.

⁸ Swanson et al. 193.

⁹ Judging by correspondence in a few Museum files, Ms. Elizabeth Anderson was Acting Director of the UMFA after Professor Horsfall's resignation until the arrival of Mr. E. F. Sanguinetti.

¹⁰ Swanson et al. 199.

¹¹ No records exist that indicate the origin--or the whereabouts, for that matter--of the art objects in the short-lived art gallery that existed from 1888/89 to 1891/92.

¹² At that time, the Art Department was chaired by Utah genre and landscape painter James Taylor Harwood (1860-1940). Harwood's tenure as Chair lasted from 1923-31 (Swanson et al. xi).

¹³ Records held by the Utah State Historical Society indicate that the E. B. Wicks Company dealt in real estate, loans, and fire insurance. I thank Librarian Michele Schick for sharing this information.

¹⁴ According to a Museum press release dated September 5, 1961, the first exhibition of the entire Wicks collection was scheduled from September 10 to October 15, 1961, at the galleries in the Park Building.

Sadée (1837-1904),¹⁵ typifies The Hague School. This genre scene is an example of work produced during the heyday of this movement from circa 1870 to 1885, during the so-called grey period, when artists exhibited a preference for a subtle, almost monochromatic, range of colors and a certain overall silvery tonality. Although Sadée's painting reflects this period stylistically, it differs from paintings by his fellow artists and their sentimentalized descriptions of poverty-stricken peasants in that he added a sobering dose of social commentary to his scenes of daily life in coastal communities whose inhabitants relied on the vagaries of the sea for their existence. The other two paintings from Mr. Wicks's collection are also genre scenes but are works of less distinguished artists.¹⁶

Twenty-five years passed after this modest bequest before the University was given more works of art from the Netherlands. The Hudnut collection, installed in 1951, included several works of Dutch and Flemish art: *The Virgin Nursing the Christ Child* (cat. 29) by the workshop of Peter Paul Rubens (1577-1640); a late seventeenth-century painting of a classical scene (cat. 58) by an unidentified artist; a *Portrait of a Lady as Diana the Huntress* (cat. 55) possibly by a follower of Sir Anthony van Dyck (1599-1641); and two ivory sculptures (cat. 39) showing the influence of the seventeenth-century Flemish sculptor Francois du Quesnoy.¹⁷

For the two decades following, this Dutch and Flemish art collection, like most University and College museum collections in the United States, continued to grow haphazardly.¹⁸ In 1953 and 1959, Mrs. Marion Sharp Robinson donated a *Flower Still Life* (cat. 56) in the style of Jean Michel Picart (ca. 1600-1682) and a portrait of *A Cavalier of the Stuart Court* (cat. 33) attributed to Daniel Mijtens (ca. 1590-1642). A painting of *Birds in a Landscape* (cat. 53) by Melchior de Hondcoeter (1636-1695) was given to the collection in 1965 by Mrs. Elsa Bamberger Michael. Mrs. Michael, the daughter of former Utah Governor Simon Bamberger, and her husband, Herbert I. Michael, were native Utahns whose wide-ranging philanthropic interests benefitted a number of individuals and organizations. Mrs. Michael will best be remembered for donating, aside from the above painting, the funds necessary to add another wing, named after her, to the Museum.¹⁹

When the Friends of the Art Museum was organized in 1972 by the Museum administration,²⁰ funds donated by the members of this organization were used to fill gaps in the collection as well as to acquire works of art that would have been unaffordable on the Museum's limited budget. Purchases made with these funds in the 1970s included objects as diverse as a poster in Art Deco style (cat. 71) by Johan Thorn Prikker (1868-1932); a seventeenth-century genre painting (cat. 32) by Theodoor Rombouts (1597-1637) and Adriaen van Utrecht (1599-1652); and two nineteenth-century prints (cats. 63 and 64) by Jozef Israels (1824-1911).

¹⁵ A receipt from the McDonald Art Gallery in New York shows that Mr. Wicks purchased this painting in 1915 for the then considerable sum of \$1,200.

¹⁶ These paintings are *Children on Seashore* (cat. 70) by Henri Heyligers (1877-1967), and *After the Storm* (cat. 69) by Hollander de Meester, a late-nineteenth-century artist.

¹⁷ Mrs. Hudnut also gave to the Museum a gift of two seventeenth-century Flemish tapestries. These are not included in this catalogue, which concentrates on the collection of works of painting, sculpture and the graphic arts in the UMFA. To prepare a catalogue of the decorative arts would be premature since the collection is not yet extensive enough to warrant this attention.

¹⁸ Susan Donahue Kuretsky repeatedly comments on the fits and starts of university museum collections in her chapter "Dutch Art in Academia. Observations on College and University Collecting" (Ben Broos et al., *Great Dutch Paintings from America* [The Hague: Mauritshuis, 1991] 85, 88).

¹⁹ This addition, which increased the Museum's space to 35,000 square feet, was completed in 1972 (Swanson et al. 208).

²⁰ Swanson et al. 208.

Altogether, thirty-two prints and paintings from the Netherlands were added to the UMFA collection in the 1970s. Among these is a painting by Ambrosius Benson, a sixteenth-century Flemish master, donated by the Stoddard family in 1976. Benson's work (cat. 2) depicts foreign, probably English, ladies and gentlemen dancing in a landscape setting.²¹ Not only is this painting one of the earliest Flemish works of art in the collection, it also confirms that the reputation of Netherlandish artists extended beyond the narrow confines of national boundaries.²²

Another noteworthy addition to the collection was the gift of Mr. and Mrs. N. Butkin in 1977 of a genre painting of *Shrimp Fishermen* (cat. 66) by Evert Pieters (1856-1932), an artist of The Hague School. This painting was the first nineteenth-century work to be donated to the collection after Mr. Wicks's gifts in 1926. Although Evert Pieters is now considered a minor master of The Hague School, during his lifetime he enjoyed an international reputation and exhibited frequently not only in Europe but also the United States. He is represented in a number of public collections in the Netherlands, among them the museums of Dordrecht, Bergen op Zoom, The Hague, Haarlem, and Laren.

In 1978, Mr. and Mrs. Kenneth D. Newman gave two prints that have further enabled the collection to represent the traditions of Netherlandish printmaking. One of the prints, a genre scene of ice skaters (cat. 67) etched in 1889 by James Ensor (1860-1949), is directly descended from similar themes depicted by the sixteenth-century master Pieter Bruegel the Elder.²³

The 1980s brought the greatest number of additions to the collection: six paintings and twenty-one prints, ranging from the sixteenth to the twentieth century and contributing to the goal of the Museum to assemble a wide-ranging general collection. The subject matter of these works includes classical or mythological subjects as well as portraits, landscapes, still lifes, and scenes of daily life. For example, one of three anonymous donations is a genre painting (cat. 48) by a follower of Frans Hals (ca. 1580-1666). A painting presented to the Museum by Mr. and Mrs. F. W. Gay is a biblical scene (cat. 46) by an unknown, possibly Flemish, artist of the seventeenth century. A *Vanitas* still life (cat. 52) painted by Vincent Laurensz van der Vinne (1629-1702) was purchased with funds provided by the Marriner S. Eccles Foundation, established by Mr. Eccles's will in which he stipulated that a specific amount of Foundation money be used for the support of the arts in the state of Utah.

Mr. Marriner S. Eccles was a Utah native who, together with his family, founded the First Security Corporation, the oldest continuously operating multi-state bank company. During the Great Depression, Mr. Eccles served as Chairman of the Federal Reserve Board and was instrumental in creating the Federal Deposit Insurance Corporation and the Federal Housing Administration. As the U.S. delegate to the Bretton Woods Conference he was also involved in the inception of the World Bank.

Two generous endowments made in the 1980s have allowed the UMFA to purchase twelve prints for the Dutch and Flemish collection. One of the three prints purchased in 1987 and 1988 with funds from the M. Belle Rice Trust is an engraving by Jan Harmensz Muller (1571-1628) of a religious subject (cat. 23). Part of the A. Bennion Cahoon Endowment in 1988 was used to acquire nine etchings and engravings. Two etchings by the seventeenth-century Dutch artist Antoni Waterloo affirm the diversity of subject matter interesting to patrons and artists: the classical theme of Venus

²¹ Georges Marlier, in his comments on this painting, reports that in the seventeenth century, while the painting was in the collection of the Duke of Norfolk, the dancers were identified as, from left to right, Henry VIII with Ann Boleyn, the Duke of Norfolk with the Dowager Queen Margaret of Scotland, and Charles Brandon, the Duke of Suffolk, with the Dowager Queen Mary Tudor of France (Ambrosius Benson et la Peinture à Bruges au Temps de Charles-Quint [Damme: Musée van Maulant, 1957] 237).

²² See pp. 23-24 for a discussion of Netherlandish artists working abroad. See also John J. Murray, Flanders and England. A Cultural Bridge. The Influence of the Low Countries on Tudor-Stuart England (Antwerp: Fonds Mercator, 1985), for a study of the impact artists and craftsmen from the Netherlands had on the culture of England.

²³ Reproduced in Louis Lebeer, Bruegel. Le Stampe (Florence: La Nuova Italia, 1967), Plate 40.

and Adonis (cat. 42) and a pastoral landscape (cat. 43). This endowment also enabled the UMFA to purchase several engraved portraits and two etchings of genre scenes, *The Horse and the Dog* (cat. 35) by Pieter van Laer (1599-after 1642), and *Three Drinkers* (cat. 51) by Cornelis Bega (ca. 1632-1664).

The Dutch and Flemish collection gained six additions, five prints and one oil painting, in 1991. Among the prints is an engraving of *Charity* (cat. 4) after Pieter Bruegel the Elder (ca. 1525-1569), purchased with funds from the Friends of the Art Museum organization. The painting is a *Flower Still Life* (cat. 68) by Frederic Vermorcken, a nineteenth-century Belgian artist, donated by Mr. Raymond Kiesel.

In June 1992, the UMFA's Dutch and Flemish collection received a superb example of the *oeuvre* of Pieter Brueghel the Younger (ca. 1564-1637/8), *Dance Around the Maypole* (cat. 26), donated by Mr. Val A. Browning. Mr. Browning, heir to the Browning Arms Co. and Browning Industries, recently received the University of Utah Honorary Alumnus award. Mr. Browning studied mechanical engineering and law at Cornell University before joining the family business. Numerous organizations that serve educational, cultural, scientific, or business needs have benefitted from his philanthropy. Prior to presenting the UMFA with Brueghel's work, Mr. Browning and his late wife Mrs. Ann Browning donated two Italian paintings and also named the Museum as beneficiary of a trust fund. Mr. Browning's promised gift to the UMFA includes fifteen additional Dutch and Flemish paintings, and this generosity will someday result in a Netherlandish collection of considerable importance.²⁴

²⁴Mr. Browning's gift, when it occurs, will consist of the Dutch and Flemish works of art listed below. The collection is not accessible at present; however, it has been examined by Rachel Kaminsky, Christie's Vice President Old Master Paintings, whose assessments are used to describe the paintings.

Jan Provost (1465-1529):

The Madonna and Child in a Landscape (oil on panel, 13 1/4 x 9 1/2")

Adriaen Isenbrant and possibly workshop (previously Adriaen Isenbrant [1485-1561]):

The Madonna and Child, Seated in a Landscape (oil on panel, 12 1/2 x 8 3/4")

The Madonna and Child in an Architectural Setting (oil on panel, 12 1/2 x 8 3/4")

Dirk Hals (1591-1656):

Merry Company, a pair of paintings (oil on panel, 11 1/2 x 20")

Attributed to Gerard Donck (active ca. 1627-1635) (previously to Thomas de Keyser [1596-1667]):

Portrait of a Young Woman (oil on canvas, 24 x 18")

Sir Anthony van Dyck (1599-1641):

Bust Portrait of Hendrik van der Poel (oil on panel, 16 1/4 x 12 1/2")

Mid-18th century copy of a painting by Sir Anthony van Dyck (previously Sir Anthony van Dyck [1599-1641]):

Portrait of Francois Duquesnoy (oil on canvas, 29 x 23 1/4")

Francois Ykens (1601-1693):

Flower Still Life (oil on panel, 37 x 23 3/4")

School of Pieter de Hooch (previously Pieter de Hooch [1629-1683]):

A Musical Party in an Interior (oil on canvas, 21 x 25")

Attributed to Johannes Spilberg (1619-1690) (previously to Carel Fabritius [1624-1654]):

Young Man wearing a Helmet (oil on panel, 17 x 12 1/2")

Hendrik van den Burgh (1630-1680):

A Musical Party (oil on canvas, 21 x 25")

Adriaen van Gaesbeeck (1621-1650), Dutch (previously Gerard Dou [1613-1675]):

A Young Scholar in his Study (oil on panel, 23 x 31 5/8")

A clear trend emerges in terms of how works of art entered the Dutch and Flemish collection. Individual donors generally preferred to give oil paintings, usually one at a time. The only exceptions to this were Mr. Edward B. Wicks and Mrs. Richard A. Hudnut whose gifts given at one time included a number of works of art. Donations made *in memoriam* have also consisted of single oil paintings. Trust fund money was used to purchase several prints at one time. Donations made without a specific purpose ranged from watercolors, drawings and prints to oil paintings.

Purchases for the Netherlandish collection, using Museum funds, were subject to certain constraints. Until 1967, a museum *per se* did not exist; rather, donations of art to the University were administered by Professor Emeritus I. O. Horsfall and displayed on the fourth floor of the Park Building. When Mr. Sanguinetti became the Director in 1967, he initiated lengthy discussions with a number of public figures, members of academia, and potential patrons, regarding the focus and configuration of the collection. After much debate, it was decided that a collection of a general nature would best serve all areas of academic studies in the humanities as well as benefit the public at large. Since all aspects of the entire collection needed attention and additions, the first purchases for the Dutch and Flemish collection using Museum funds did not occur until 1972.

Deaccessioning Policy

Decisions to deaccession, i.e., sell or trade, objects owned by the UMFA, are made by the Museum Director after consultation with Museum staff. In general, the guidelines proposed by the Association of Art Museum Directors are followed in the deaccessioning of objects.²⁵ For example, if an object is in poor physical condition or of inferior quality, a trade is contemplated,²⁶ although works of art by minor masters that are not of museum quality often provide excellent opportunities for study and are retained for that purpose.²⁷ Deaccessioning is also considered if "the authenticity, attribution or genuineness of the object is determined to be false or fraudulent and the object lacks sufficient aesthetic merit or art historical significance to warrant retention."²⁸

Jan Bruegel the Younger (1601-1678) (previously Jan Bruegel the Elder [1568-1625]):
An Allegory of Air (oil on panel, 21 3/8 x 37 1/8")

Jan Bruegel the Younger (1601-1678) and Hendrik van Balen (1575-1638) (previously Jan Bruegel the Elder and Hendrik van Balen):
An Allegory of Earth (oil on panel, 40 1/2 x 29 1/4").

²⁵In 1987, the Association of Art Museum Directors published Considerations for Formulating a Deaccessioning Policy, a guide intended to establish basic norms for the acquisition and sale of works of art by museums in the U.S.

²⁶According to Mr. Sanguinetti, the UMFA has so far not engaged in any sales of objects (personal interview, 5 June, 1992).

²⁷In the absence of written opinions on what constitutes "museum quality," I propose that, for Netherlandish works, the remarks of a seventeenth-century expert, J. van den Vondel, in the preface to his tragedy Adam in Exile (1664), connote an appropriate explanation of "museum quality" in general. Van Vondel's comments refer specifically to history painting, but can equally well be applied to other works of art. He expected superb technical skill and exceptional artistic invention so that "such a ... painting has the power to please and enflame the eyes and attention of virtuous connoisseurs and lovers of art in their insatiable study of this ... work; because the... more accurately he [the viewer] looks at ... it, the more he discovers what is worthy of study and what creates amazement: because everything in it is fixed, wrought and executed according to the demands of nature and all things balance one another" (Qtd. in Albert Blankert et al., Gods, Saints & Heroes. Dutch Painting in the Age of Rembrandt [Washington, DC: National Gallery of Art, 1980] 15).

²⁸Considerations for Formulating a Deaccessioning Policy, 2. Undefined terms like "aesthetic merit" or "art historical significance" offered without explanation seem to have been kept intentionally vague in order to allow individual museum directors and staff the greatest possible leeway in determining which objects to deaccession.

If a work of art was donated, deaccessioning takes place only after the donor has died. In the case of the Dutch and Flemish collection, only two paintings, both donated by the deceased Mr. Wicks, have been deaccessioned.²⁹ In all instances, the trade of objects is undertaken to upgrade the quality of a specific collection.

Dutch and Flemish Art Collecting in Utah

From the outset, the donors of Dutch and Flemish works to the UMFA were a diverse group of people who do not appear to share a common denominator. Their collecting habits were not shaped by academic interests or cultural heritage (only one of the donors appears to be of Dutch ancestry);³⁰ rather, personal tastes and aesthetic appeal seem to have been the motivating factors. Even an important collection like that of Mr. Browning, with its focus on Old Master paintings, is conspicuous in its diversity. Works he has collected include examples of Italian, French, English, Dutch and Flemish painting from the fifteenth to the nineteenth century. Other personal collections of considerable size, like those of Mr. Wicks and Mrs. Hudnut, show the broad interests of their owners. Consequently, donations to the Museum, while generous, did not result in a cohesive collection of Dutch and Flemish works of art. Instead, cohesiveness and representative examples from all categories were accomplished by using Museum funds to purchase objects that filled some of the gaps in the collection.

The Museum Collection as a Resource

A University art museum is expected to perform several functions. It should provide scholars, students or the general public with an opportunity to view actual works of art or study artistic techniques or styles. It should foster an atmosphere that encourages research on any aspect of the collection. It should be accessible to faculty and students as a resource for augmenting University course offerings by providing classes with the opportunity to study specific works of art. It should also be sufficiently diverse to represent a variety of styles and media from different countries and periods.

The UMFA's Dutch and Flemish collection of art fulfills all these objectives. The works of art in this collection present examples of different styles, themes, and artistic skill, thereby acting as a cultural touchstone for members of academia and the public. This collection can be used to develop the aesthetic faculties of all viewers and encourage appreciation of Dutch and Flemish artists.

The Configuration of the Collection

In its entirety, the UMFA's Dutch and Flemish collection can be thought of as a *kunstkamer*, i.e., a curiosity cabinet of paintings and exotica popular in the seventeenth and eighteenth centuries with the European upper-classes and wealthy middle-classes. Contents and quality of these private museums varied considerably and bore testimony to the

²⁹ According to Charles R. Loving, Assistant Director, the first physical inventory of the UMFA's entire holdings was conducted by Museum staff in August 1973 in order to establish values and whereabouts of all works of art owned by the Museum. Since no complete records existed before this, works that could not be located were of necessity deaccessioned, including two Dutch works donated by Mr. Wicks; an oil painting, *Harbor in Holland*, by the nineteenth-century artist Jan van Couver, and a watercolor, *Fishing Boats Return*, by another nineteenth-century artist, H. W. Mesdag.

³⁰ Ms. Dorothy van Stipriaan donated a folio edition (see cat. 44), printed in 1941, of etchings by Adriaen van Ostade (1610-1685) as well as *A Sheet of Sketches of Children* (cat. 62) by the amateur artist Erasmus Bernardus van Dulmen Krumpelman (1832-1909). Ms. van Stipriaan was the Fine Arts Librarian at the University of Utah for a number of years. She also held a Master's degree from the University based on her thesis Biographical Dictionary of Utah Artists (Robert S. Olpin, Dictionary of Utah Art [Salt Lake City, UT: The Salt Lake Art Center and the Utah American Revolution Bicentennial Commission, 1980] 267).

often encyclopedic tastes of the collectors.³¹ Originating in the sixteenth century, when *kunstkamers* also included objects from the natural world like exotic shells, butterflies, or flowers considered worthy of examination or sufficiently bizarre to qualify as "Art produced by Nature,"³² the conversion to cabinets devoted almost exclusively to art objects seems to have taken place during the early decades of the seventeenth century.³³ An example of this type of private museum is commemorated in a painting by Willem van Haecht (1593-1637) of *The Cabinet of Cornelis van der Geest*.³⁴ The work not only inventories this Antwerp merchant's impressive collection of paintings and sculptures, but also observes the visit of Archduke Albert and Archduchess Isabella, accompanied by Peter Paul Rubens (1577-1640) and Anthony van Dyck (1599-1641).³⁵ Van der Geest himself is represented pointing to a painting by Quentin Massys (1465/66-1530).³⁶

That the variety of objects in a *kunstkamer* is also a feature of the UMFA's Dutch and Flemish collection seems fitting because of its works having been collected and donated by private individuals. However, as already pointed out, careful purchases made by the Director of the Museum played the largest role in creating the emphasis on Netherlandish art of the seventeenth century.³⁷

Private collecting habits of earlier periods are also in evidence in the number of engravings after famous paintings.³⁸ Some examples are an engraving (cat. 59) by John Browne (1741-1801) after the painting *Banditti Prisoners* (1794) by Jan Both (ca. 1615-1652); a print (cat. 61) by Petrus Arendzen (1846-1932) after Jan Steen's (1626-1679) painting *Het Oestermaal* (1661); and an engraving (cat. 50) after a painting by Nicolaes Berchem (1620-1683) entitled *Italian Landscape with a Bridge* (1656).

As is the case with many smaller university and college collections in the United States, quite a few of the works of art in the UMFA's Dutch and Flemish collection are by lesser artists or obscure amateurs about whom there is little

³¹In the summer of 1992, the Amsterdams Historisch Museum held an exhibition entitled De Wereld Binnen Handbereik (Distant Worlds Made Tangible) that presented a variety of objects from seventeenth-century curiosity cabinets. The exhibition catalogue provides an in-depth discussion of *kunstkamers*.

³²R. H. Fuchs, Dutch Painting (New York: Oxford U P, 1978) 34.

³³James A. Welu, The Collector's Cabinet. Flemish Paintings from New England Private Collections (Worcester, MA: Worcester Art Museum, 1983) 8.

³⁴Reproduced in Welu 9, Fig. b.

³⁵Rubens himself was an avid collector, and a painting by Henri Staben, again including the Archduke Albert's and Archduchess Isabella's visit, shows Rubens's *kunstkamer*, albeit of more modest proportions (S. Speth-Holterhoff, Les Peintres Flamands de Cabinets d'Amateurs au XVIIe Siècle [Brussels: Elsevier, 1957] Fig. 42, facing p. 120).

³⁶Welu 8-9.

³⁷More than half of the works of art in the Dutch and Flemish collection are from the seventeenth century.

³⁸Particularly in the nineteenth and early twentieth century private collectors were very interested in obtaining copies of famous works of art--much like the interest today in posters that reproduce well-known images. Owning a reproduction was considered almost as good as the actual object, and it allowed collectors with limited means to acquire copies of Old Masters.

published information.³⁹ A wholly different problem are several works of art whose attributions have been questioned, and where little or no prior research existed.⁴⁰

Identifying the subject matter and evaluating the condition of a work can present additional difficulties as, for instance, in the case of a small oil painting (cat. 58) with a questionable attribution to Gerard de Lairesse (1641-1711). This painting is probably in the worst state of any object in this collection.⁴¹ In terms of subject matter it appears as though the artist purposely combined quotations from several classical mythologies in order to provide his patron the opportunity to engage in spirited discussions of the meaning inherent in the depicted theme.⁴²

The UMFA's Dutch and Flemish collection is typical of an American university collection in that it is not focused on a specific era or school. Yet it is precisely this diversity and wide range of examples that permits scholars and the public a view of artistic creation in the Netherlands.

Works of art, as records of a culture, are not only related to societal conditions, but also enable viewers to consider and analyze the social or intellectual position of the artist in society besides providing visual examples of how people of the Netherlands responded to their surroundings. This catalogue, the first attempt at providing a complete inventory of the UMFA's Dutch and Flemish collection,⁴³ is intended to function as a useful reference manual for viewers in the dialogue with works of art.

³⁹ Like, for instance, Erasmus van Dulmen Krumpelman (1832-1909) (cat. 62), by profession a civil servant and teacher, by inclination an amateur artist and art lover (Peter A. Scheen, Lexikon Nederlandse Beeldende Kunstenaars 1750-1880 [s-Gravenhage, Neth.: Uitgeverij Pieter A. Scheen BV, 1981] 127).

⁴⁰ An example is an engraving (cat. 3) supposedly by Claes Jansz Visscher (c. 1550-ca. 1612). Thorough research established that Visscher did not create this engraving. The reader is referred to the catalogue entry for further discussion of this work.

⁴¹ The condition report prepared by an unknown Museum staff member points out that the painting is heavily varnished; that there are several areas, especially across the bottom of the work, where paint losses are severe enough for the canvas to be visible; and that the drapery on the three major figures may have been painted in later.

⁴² See cat. 58 for a discussion of the problem of attribution and an interpretation of the theme.

⁴³ As Edgar P. Richardson, Director of The Detroit Institute of Arts, points out, "A museum collection means nothing until it enters into people's minds, until it is interpreted, known, and loved" (Flanders in the Fifteenth Century: Art and Civilization. Catalogue of the Exhibition Masterpieces of Flemish Art: Van Eyck to Bosch [Detroit, MI: The Detroit Institute of Arts; Brussels: The Centre National de Recherches Primitifs Flamands, 1960] 29).

ART OF THE NETHERLANDS: VISUAL IMAGES AS CULTURAL REFLECTIONS

The Dutch and Flemish works of art in the UMFA's collection span a period of several hundred years, from the late fifteenth century to the present. A similar breadth is reflected in the themes of the works of art, with examples from all subject categories, i.e., history painting, portraits, still lifes, landscapes, and genre scenes.⁴⁴ This thematic diversity reflects cultural circumstances and artistic specialization. After a brief historical overview and short discussion of the formulation of the Netherlandish canon, the following essay focuses on the themes represented in the UMFA's collection and utilizes some of these works as examples. Also considered are foreign influences on northern artists during their travels abroad, as well as the role of prints. Information specific to each work of art in the UMFA's collection is provided in the individual essays of the catalogue.

Historical Background

From the fifteenth century onward, the area known today as the Benelux countries--Belgium, the Netherlands, and Luxembourg--was a culturally homogeneous entity. Political conditions, rather than cultural differences, produced several countries out of this domain.⁴⁵ In 1477, this enormous territory was ruled by the Dukes of Burgundy and included the Benelux countries as well as parts of northern France. Through dynastic marriage, this area was absorbed by the Habsburg empire and administered by the Spanish crown. But regardless of ruler, what remained the same until the end of the seventeenth century was that this domain continued to consist of provinces loosely aligned with one another, each careful to preserve its privileges.⁴⁶ Attempts by the Spanish crown in the mid-sixteenth century to end this fragmentation of power and at the same time insist on strict adherence to the Catholic faith ended in revolt and the infamous Eighty-Years-War from 1568 to 1648.

At the end of the war, the region was divided. The South, unable to free itself from Spanish control, remained with the Spanish crown and the Catholic Church.⁴⁷ Here, artists continued relying on commissions from the Catholic Church, court members, or the nobility. Antwerp remained the foremost art center for historical painting and religious pictures that stressed Counter-Reformation themes.⁴⁸

⁴⁴In 1669, the French theorist André Felibien initiated the categorization of art according to subject matter, a convention still employed today in the study of Dutch and Flemish art. Although compartmentalizing Netherlandish art in this manner is often difficult because objects or settings cut across artificially imposed boundaries, discussion of works of art in this essay will observe established convention and follow the lead of recent exhibition catalogues that consider specific categories (Peter C. Sutton's two works, Masters of Seventeenth-Century Dutch Genre Painting [Philadelphia: Philadelphia Museum of Art, 1984], and Masters of 17th-Century Dutch Landscape Painting [Boston, MA: Museum of Fine Arts, 1987], or Gods, Saints & Heroes, an exhibition catalogue of history paintings, by Blankert et al., to name a few).

⁴⁵Summarized succinctly by Jakob Rosenberg, Seymour Slive, and E. H. ter Kuile, the division of this area was based entirely on military successes and not on cultural, ethnic, or religious differences (Dutch Art and Architecture 1600-1800 [Baltimore, MD: Penguin Books, 1966] 10). Distinct cultural identities did not develop until the nineteenth century, when Belgium and the Kingdom of the Netherlands separated in 1839.

⁴⁶Titles held by Charles V provide evidence of this loose federation. In 1548, Charles was Duke of Brabant, Limburg, Luxembourg and Gelderland, Count of Flanders, Artois, Hainaut, Holland, Zeeland and Namur, Lord of Friesland and Mechelen (Peter Limm, The Dutch Revolt 1559-1648 [London: Longman Group UK Ltd., 1989] 6-7).

⁴⁷Blankert et al. 21.

⁴⁸One of the benefits of the massive destruction caused by the war was that private dwellings and official structures, including hundreds of new churches, had to be rebuilt. The decoration of these buildings kept painters busy with many commissions, particularly of religious subjects (Erik Larsen, Seventeenth Century Flemish Painting [Freren: Luca Verlag, 1985] 12).

The North, or today's Netherlands, won its independence from Spain and the Catholic Church. Calvinism became the official religion, although tolerant attitudes toward other religions encouraged immigration,⁴⁹ as did the booming economy. Fueled by lucrative trade, the urban economies of cities like Amsterdam provided surplus income that allowed working- and middle-class citizens, the burghers, to become art patrons.⁵⁰ With church and aristocratic commissions almost eliminated in the North,⁵¹ seventeenth-century artists had to adjust to the demands expressed by patrons from the middle- and lower-classes. These patrons were interested in a variety of themes, often more secular than religious in nature, for the decoration of their homes. Artists responded by painting what they perceived as marketable, often selling their works at fairs, through art dealers, or using their studios as salesrooms. Rather than artists completing specific commissions for patrons, potential buyers visited artists' studios to view paintings available for sale.⁵² Strong competition resulted in specialization--often even within specific categories--and once an artist had found a popular subject, he or she continued producing similar paintings.⁵³

In 1839, when the northern and southern Netherlands--after an attempt at union--separated into the political entities still existing today, artistic specialization was largely a result of the increasingly important role played by art dealers. Art dealers influenced artistic production and public appreciation by promoting certain artists or schools through auctions and exhibitions. Artists had little or no personal contact with patrons and often signed exclusive contracts with dealers for the sale of their work. Particularly paintings by artists of The Hague School were vigorously promoted by several Dutch dealers.⁵⁴ These artists painted landscapes and genre scenes to the exclusion of almost any other topics. Contemporary opinion compared their work to that of seventeenth-century masters and spoke of a second Golden Age

⁴⁹Blankert et al. 21. Jan de Vries points out that, although there are no accurate estimates, "tens of thousands" left the southern Netherlands for the north for either religious or economic reasons (Christopher Brown, Dutch Landscape. The Early Years. Haarlem and Amsterdam 1590-1650 [London: The National Gallery, 1986] 79).

⁵⁰Blankert et al. 22.

⁵¹The Calvinist religion forbade the decoration of churches, and the aristocracy played only a minor role as patrons of the arts (Bob Haak, The Golden Age. Dutch Painters of the Seventeenth Century [New York: Harry N. Abrams, Inc., 1984] 28).

⁵²Haak 28.

⁵³Like, for instance, Adriaen van Ostade, whose genre paintings almost always depict peasants (Sutton, Dutch Genre xvii). Another example are landscape painters, some of whom specialized even further and exclusively produced either forest scenes, seascapes, topographical views, or Italianate views (Burton B. Fredericksen, Masterpieces of Painting in the J. Paul Getty Museum [Malibu, CA: The J. Paul Getty Museum, 1988] cat. 28).

As Lyckle de Vries comments, "In the seventeenth century, the extent of production and the keen competition encouraged... specialization within the traditional specialties. One was not a still life painter, but a painter of fish still lives, etc. (Das Ausmass der Produktion und die Schärfe des Wettbewerbs hatten im 17. Jahrhundert die ... Spezialisierung innerhalb der traditionellen Fachgebiete gefördert. Man war kein Stillebenmaler, sondern Fishstillebenmaler usw.)" ("Das Ende des Goldenen Zeitalters am Beispiel der Genremalerei," Holländische Genremalerei im 17. Jahrhundert. Symposium Berlin 1984 [Berlin: Gebr. Mann Verlag, 1987] 349).

A print by Hans Collaert after Stradanus illustrates the working methods that allowed an artist to cater to patrons interested in owning an original work of art at a reasonable cost. In an almost factory-like setting, the master adds the finishing touches to a large canvas. Assistants are engaged in different tasks, like preparing canvasses and paints, and those more talented or more advanced in their training also work as painters. Collaert's print is reproduced in the exhibition catalogue Die Sprache der Bilder. Realität und Bedeutung in der Niederländischen Malerei des 17. Jahrhunderts (Braunschweig: Herzog Anton Ulrich-Museum, 1978) Fig. 1.

⁵⁴Ronald de Leeuw, John Sillevius, and Charles Dumas, eds. The Hague School. Dutch Masters of the 19th Century (London: Royal Academy of Arts, 1983) 131-132, 133.

when discussing works by The Hague School artists.⁵⁵ Especially popular with international collectors, paintings by these masters commanded high prices.⁵⁶

Karel van Mander and the Formulation of the Netherlandish Canon

When Karel van Mander published his Schilder-Boeck in 1604, the earliest surviving art-theoretical treatise of the Netherlands, the North and South were already separated, although an official treaty would not be signed until 1648.⁵⁷ Van Mander, an artist and art theorist, primarily relied on two important sources in his attempt to establish a standard for artistic production in the north. The first was Giorgio Vasari's Lives of the Most Excellent Painters, Sculptors, and Architects dated 1568, an anthology of Italian artists. The second source, according to a recent re-evaluation of van Mander's treatise, was a portrait series of northern masters assembled by Domenicus Lampsonius and Hieronymus Cock.⁵⁸

Besides providing biographies of dead and living masters, van Mander also dispenses practical instructions to aspiring painters. In his *Exhortatio*, for example, he urges young Netherlandish artists to diligently practice the drawing of figures so that the work of northern artists will no longer be seen as inferior to Italians who consider themselves preeminent in painting the human form, a skill necessary for the creation of scenes from history.⁵⁹ Although this comment seems to demonstrate van Mander's preference for history painting, a less dogmatic statement in van Mander's preface allows that not all artists are equally talented. Those whose ability does not permit perfection in history painting, have his blessing to concentrate on that which they do do well, be it genre painting, landscapes, still lifes, or portraits.⁶⁰

⁵⁵ de Leeuw et al. 115.

⁵⁶ Canadian collectors, for instance, were willing to go to considerable expense for a painting by an artist of The Hague School (de Leeuw et al. 117). An example of the increasing market value of paintings by The Hague School masters is Jozef Israels's work. His pictures "fetched about 3,000 guilders around 1890, but by 1910 collectors could expect to pay some 30,000 guilders and one work was sold for 100,000 guilders" (de Leeuw et al. 125).

A thorough discussion of the role of art dealers is provided by de Leeuw et al. (130-134) who comment that, from the eighteenth century onward, dealers increasingly took over the commercial aspects of the art trade that previously had been part of the artists' obligations. The reason for this separation of roles--the artist as producer, the dealer as seller--was the increasing demand for works of art by the middle class, as well as the increasing number of artists catering to this demand. Where previously patrons and artists personally discussed specific commissions, the burgeoning demand for works of art rendered this system too cumbersome. Art dealers functioned as intermediaries and provided artists with a public space for exhibiting their work and patrons with a specific location where they could view works of art by a number of artists (130).

⁵⁷ The South was ruled by Archduke Albert and his wife Isabella, the daughter of Philip III of Spain. The northern provinces were governed by the regents, members of the wealthy merchant class.

⁵⁸ In his publication Shaping the Netherlandish Canon. Karel van Mander's Schilder-Boeck (Chicago: U of Chicago P, 1991), Walter S. Melion describes the Lampsonius/Cock portrait series of 1572 as the first northern canon. Van Mander augments this series and also uses Lampsonius's written evaluations of each master's artistic talent, recorded in Latin verse below the portraits (Melion 143). For two examples from the Cock/Lampsonius Set, see cat. 5 and 6.

⁵⁹ Rudolf Hoecker, Das Lehrgedicht des Karel van Mander (The Hague: Martinus Nijhoff, 1916) 47, verse 71.

According to Melion's re-evaluation of the Schilder-Boeck, van Mander's goal was to ensure equal standing of northern artists, whose talent for landscapes was widely admired, but whose aptitude for figures was denigrated, especially in comparison with Italian artists. This reading of van Mander differs considerably from the generally accepted view that "Dutch art theorists [like van Mander] accepted as an article of faith the notion that history painting was the highest form of art" (Sutton, Dutch Genre xv).

⁶⁰ Hoecker 15.

Thematic Diversity in the UMFA's Dutch and Flemish Collection

The prevalence of secular topics in this collection seems to indicate that artists themselves paid greater attention to demands by patrons and the open market than to art theorists.⁶¹ Genre scenes and landscapes predominate,⁶² concurring with recent statistical analyses of seventeenth-century Netherlandish art collecting which indicate that, like the artists, patrons also seem to have purchased according to personal taste rather than critical opinion. This is not to say that Flemish artists, relying on traditional church and aristocratic patronage,⁶³ created only history or religious paintings and that Dutch artists, catering to the bourgeoisie, received no commissions of this type.⁶⁴ Rather, the change in patronage shifted the focus from history painting to themes of a secular nature. While the wealthy merchant class continued collecting paintings of a biblical or mythological nature in keeping with classical art theory, the burghers preferred paintings that reflected their environment, although many of these seemingly secular works include moralizing messages or have religious connotations.⁶⁵ By the nineteenth century, the creation of history scenes played an insignificant role; instead, artists painted landscapes, portraits, and genre scenes.⁶⁶

⁶¹ Although several treatises became available in the seventeenth century, few artists seem to have been interested in owning a copy. Of 280 inventories of artists' belongings that included books, van Mander's treatise--the most popular of all those available--was found in only twelve (Haak 63). The reader is referred to Haak (61-62) for a list of seventeenth-century authors of art-theoretical works.

⁶² Leading the seventeenth-century artist and art theorist Samuel van Hoogstraten to complain that "Art since the Iconoclasm in the previous century, in Holland is not entirely destroyed, although the best careers,... the [decorating of] churches, are closed to us as a result, and most painters devote themselves to meager matters, indeed even entirely forsake painting for trifles" (Blankert et al. 46). This development must have been particularly irksome for van Hoogstraten who supported art-critical tenets established in fifteenth-century Italy that rated history painting as the most desirable artistic expression because of its emphasis on the artist's inventive powers and the skill required in painting the human figure.

⁶³ As pointed out by Larsen, in the southern Netherlands, or Flanders, which remained under Spanish rule and continued adhering to the Catholic faith, "commissions for religious [i.e., history] paintings were paramount for a painter. He could not earn his living otherwise" (270).

⁶⁴ Ostensible examples are, of course, Rembrandt van Rijn, a Northerner who painted numerous histories, and the Southerners Pieter Bruegel the Elder and his son Pieter Brueghel the Younger, whose genre scenes enjoyed extraordinary popularity.

John Michael Montias's statistical analysis of Amsterdam inventories of collections determined the obvious; namely, that "religious pictures occurred much more frequently in Roman Catholic households [than in Reformed households]" (John Michael Montias, "Works of Art in Seventeenth-Century Amsterdam. An Analysis of Subjects and Attributions," Art in History. History in Art, eds. David Freedberg and Jan de Vries [Santa Monica, CA: The Getty Center for the History of Art and the Humanities, 1991] 338).

⁶⁵ Blankert et al. 24. The reader is referred to E. de Jong, Tot Lering en Vermaak. Betekenisse van Hollandse genre-voorstellingen uit de zeventiende eeuw (Amsterdam: Rijksmuseum, 1976), or L. Goedde, Tempest and Shipwreck in Dutch and Flemish Art: Convention, Rhetoric, and Interpretation (University Park, PA: Pennsylvania State U P, 1989) as two of many sources for further reading on moral or religious meaning in secular works of art. See also cat. 27 and cat. 54 for two examples of genre prints or paintings with didactic meaning.

The decline of patronage for history paintings is obvious from Montias's statistical data, referred to by Blankert et al. (23), of inventories of collections in Delft. Here, the collecting of history paintings declined from 46.1% at the beginning of the 1600s to 16.6% in the late 1600s. "Modern" patrons, i.e., the Calvinist bourgeoisie, now collected landscapes and genre scenes (Montias 346).

⁶⁶ This situation may have, at least partially, been caused by nineteenth-century artists' inability or lack of interest to create convincing and accomplished history scenes. De Leeuw et al.'s comment that "the grand flourish and the monumental conception required for a convincing history piece had been lost in the eighteenth century" is supported by a quote from a nineteenth-century critic who concluded that comparisons with history paintings by Old Masters resulted in "bitter humiliation for the present day" (39).

History Painting

Several paintings and prints in the UMFA's collection agree with the definition provided by a twentieth-century scholar of history painting as relying on biblical, mythological or historical sources for inspiration.⁶⁷ This definition was accepted, albeit with qualifications, as a standard by Albert Blankert et al.,⁶⁸ whose exhibition catalogue published in 1980 is the most definitive work to date on history paintings created in the northern Netherlands.

The painting *The Virgin Nursing the Christ Child* (cat. 29) from the workshop of Peter Paul Rubens exemplifies how international, and particularly Italian, trends are acquired and assimilated by Netherlandish artists. Like many other northern artists, Rubens made the almost obligatory journey to Italy in 1600 and worked and travelled there, interrupted only by a trip to Spain, until 1608.⁶⁹ The emphasis on color typical of Italian artists like Titian (ca. 1490-1576) and Tintoretto (1518-1594) is apparent in the UMFA's work. Although depicting a devotional image, Rubens's familiarity with classical sources enabled him to infuse it with an allusion to classical mythology.⁷⁰

Strictly mythological in nature is a seventeenth-century painting by an unknown northern artist whose artful arrangement of figures and quotations from classical sources combine to confound efforts at precise interpretation (see cat. 58). On the other hand, a fifteenth-century print (cat. 3) created by an unknown artist faithfully adheres to a biblical source and presents the viewer with an easily understood depiction of apocalyptic events preceding the Second Coming of Christ. Another print with a religious theme is an engraving by Hans Collaert of *Sara* (cat. 22), an account of the conflict between Abraham, his wife Sara, and their maid Hagar. Here, visual reality and allusions to divine intervention mesh seamlessly. Comfortingly familiar to the viewer, a typically northern European thatched-roof house provides the background for a monumentalized figure from the Old Testament.

Portraiture

Two prints (cat. 5 and 6) in this collection are from the *Pictorum aliquot celebrium Germaniae inferioris effigies*, the portrait series utilized by Karel van Mander as the nucleus of his Schilder-Boeck.⁷¹ Domenicus Lampsonius, a

⁶⁷ Lydia de Pauw-de Veen qtd. in Blankert et al. 18. An even more succinct definition postdates the one proposed in Blankert et al.: History painting does not depict "current or even recent events," but comments on "significant human actions as they were narrated by the Bible, myth, the historians, and the poets" (Svetlana Alpers, *The Art of Describing. Dutch Art in the Seventeenth Century* [Chicago: The U of Chicago P, 1983] 159).

⁶⁸ Blankert et al. (19) do not consider landscapes with small figures of historical, mythological, or religious significance (like, for instance, the print by Antoni Waterloo of *Venus and Adonis* [cat. 42] or Herman van Swanevelt's *Birth of Adonis* [cat. 41]) as "true history painting" and rely on van Mander's vagueness to prove their point. In his Schilder-Boeck, van Mander urges his readers that "It would be good if your knew your history from books or from poems... as to better order your landscapes accordingly. But especially do not forget to place small figures next to big trees..." (Hoecker 212-214: "'Twaer goet/ waert ghy u storycken voorweter Schriftich/ oft Poetich/ naer u benoeghen/ Om u Landtschap daer naer te schicken beter/ Maer boven al en weest doch geen vergheter/ Cleyn Beelden by groote Boomen te voeghen...") Van Mander's inclusion of this advice in his chapter on landscape painting begs the question whether sixteenth- and seventeenth-century artists and patrons regarded any scene with historical content a history. Since paintings by the sixteenth-century Netherlandish artist Joachim Patinir, for example, in which the landscape dominates over the religious figures, are regarded as histories, the view of Blankert et al. seems unnecessarily restrictive. For the purpose of this essay, works of art that include mythological, historical, or biblical scenes are categorized as histories.

⁶⁹ Larsen 92, 96, 97, 103.

⁷⁰ Larsen 90.

⁷¹ Van Mander incorporated Lampsonius's biographies in his compilation of Netherlandish artists and also used Lampsonius's evaluation of artistic prowess (Melion 143).

Flemish humanist, Latin scholar and privy secretary to the bishops of Liege, and Hieronymus Cock, an Antwerp publisher, collaborated in compiling portraits of twenty-three fourteenth- and fifteenth-century Netherlandish artists for this series. By depicting the artists in bust-length portraits--a traditional *typus* based on antique tradition--and using facial expressions and gestures understood by contemporaries as visible indicators of intellectual reasoning, the masters were categorized as practitioners of the Liberal Arts. The entire series was intended as a document that emphasized the contributions of these artists, underscored their humanistic scholarly leanings and, by extension, elevated their status from mere craftsmen to humanistic scholars.⁷² Issued by the Cock Publishing House in 1572, these portrait prints include a Latin inscription by Lampsonius that refers to the talents specific to each artist and exhorts aspiring painters to look to these masters as examples.⁷³

The popular success of the Cock-Lampsonius series fostered later efforts. At the beginning of the seventeenth century, Hendrick Hondius, a publisher from The Hague, and the engraver Simon Frisius collaborated on a collection of portraits of artists that included and expanded on the Lampsonius/Cock series (see cat. 25 for a print from the Hondius/Frisius set).

However, the most inspired--and ambitious in terms of scope--collection of portraits based on the tradition established by Lampsonius and Cock is the *Iconography* by Anthony van Dyck (1599-1641) which consists of eighty portraits engraved by several printmakers.⁷⁴ Two of these portrait prints are in the UMFA's collection (cat. 31 and cat. 30). Van Dyck used the same format as his predecessors and portrayed the artists Jan Lievens (1607-1674) and Martin Pepyn (1575-ca. 1642) as gentlemen scholars. Lievens is shown with sheets of paper and a book as indicators of his erudition. The background in the portrait of Martin Pepyn consists of classical architecture, an allusion to his knowledge of antique sources and preference for history painting. That the *Iconography* combines portraits of artists with other notables like philosophers, aristocrats, and statesmen, is further confirmation of van Dyck's intent to endow artists with the same elevated social rank.

The painting *Portrait of a Lady* (cat. 21), attributed to Frans Pourbus the Younger (1569-1622), attests to the commemorative function of portraiture.⁷⁵ It may have been commissioned as a gift to be sent to a noble house or a court. Since Pourbus was internationally acclaimed in his time and worked for the Spanish Regents Albert and Isabella at

⁷²An interpretation of this portrait series cogently argued by Hans-Joachim Raupp, Untersuchungen zu Künstlerbildnis und Künstlerdarstellung in den Niederlanden im 17. Jahrhundert (Hildesheim, Ger.: Georg Olms Verlag, 1984) 20 ("Die Büste als Bildnisform ist traditionell ... durch ihre Herkunft aus der Antike legitimiert."); 22 ("... ein ausdrucksvoll gespannter Blick ebenso wie eine rhetorische Geste [sind] im zeitgenössischen Verständnis die äusseren Kennzeichen einer Befähigung zu geistig-rationaler Tätigkeit. Sie charakterisieren den Porträtierten als Repräsentanten einer *ars liberalis* im humanistischen Sinn.")

⁷³Melion 144.

⁷⁴Christopher Brown in Van Dyck Drawings (New York: Harry N. Abrams, 1991) provides a short history of the making of, and later additions to, the *Iconography*, from its inception until 1851, when the Louvre acquired the plates (190-193).

A monograph written by Marie Mauquoy-Hendrickx, L'Iconographie d'Antoine van Dyck: Catalogue Raisonné (Brussels: Academie Royale de Belgique, 1956) discusses in depth the *Iconography* and its history.

⁷⁵Portraiture was, however, not limited to depiction of famous men or women or reserved for the wealthy or aristocratic classes. Lorne Campbell's book Renaissance Portraits. European Portrait-Painting in the 14th, 15th, and 16th Centuries (New Haven: Yale U P, 1990) includes a discussion of the functions and uses of portraiture for all social classes (193-225).

Brussels, in Italy for Vincenzo I Gonzaga, Duke of Mantua, and for Maria de Medici in Paris,⁷⁶ it is possible that the sitter belonged to one of these courts.⁷⁷

Netherlandish Artists Abroad--International Links

Pourbus as a travelling portrait painter also furnishes an excellent example of Netherlandish artists working abroad, bringing with them Dutch or Flemish influences and,⁷⁸ in turn, absorbing new ideas.⁷⁹ Daniel Mijtens (ca. 1590-1647) is another portraitist represented in this collection who achieved success abroad. Mijtens, who arrived in England in 1618, is one of the Netherlandish painters credited with introducing a livelier, more natural style of portraiture. This is evident in his portrait of an unknown *Cavalier of the Stuart Court* (cat. 33), a considerable contrast to the then-fashionable depictions of rigidly posed royalty like, for example, the portrait of *James I* (ca. 1605/10)⁸⁰ attributed to the Flemish-born painter John de Critz (ca. 1552-1642).⁸¹ Mijtens was named court painter by Charles I (1600-1649)⁸² and remained Charles's favorite painter until he was usurped by Sir Anthony van Dyck (1599-1641).

The painting *Elegant Couples Dancing in a Landscape* (cat. 2) by Ambrosius Benson provides additional evidence of the international flavor of the Netherlands and the connections between artists of the Netherlands and artists and patrons elsewhere. Benson's painting is a combination of careful and characteristically northern surface description with emphasis on the human figure typical of the Italian Renaissance.⁸³ The figures in his painting and the setting suggest that he received this commission from a foreign aristocratic patron.

The elegance of these figures--their elongated bodies and affectated gestures--is complimented by the graceful, classically inspired and partially ruined building in the landscape setting that serves as a backdrop. It is likely that the sitters' expectation to be portrayed in a manner suitable to their social position motivated Benson to create a cultured, courtly atmosphere.⁸⁴

⁷⁶Deborah Marrow comments that Maria de Medici established a reputation as an active art patron who was continuously commissioning portraits to be sent as gifts to other courts (*The Art Patronage of Maria de' Medici* [Ann Arbor, MI: UMI Research P, 1982] 13).

⁷⁷An early chronicler of Pourbus, Henri Hymans, Conservator of the Printcabinet of the Belgian Royal Library, wrote in 1883 that one of Pourbus's duties was to paint portraits of court members because "The exchange of portraits [as gifts], frequent among the courts, provided ample material for his work..." Henri Hymans, "Les Pourbus." *L'Art: Revue Hebdomadaire Illustree* 34 (1883): 104.

⁷⁸In the case of Pourbus, Hymans commented that his Flemish style of painting influenced Italian artists (104).

⁷⁹In this context, see also p. 21 about Peter Paul Rubens's journey to Italy.

⁸⁰Reproduced in Roy Strong, *The English Icon: Elizabethan and Jacobean Portraiture* (New Haven, CT: Yale U P, 1969) 264, no. 248. See also Ellis Waterhouse, *Painting in Britain 1530 to 1790*, 4th ed. (Harmondsworth, Eng.: Penguin Books, Ltd., 1978) 42, Fig. 27.

⁸¹Comparing the stiffly posed king with the unselfconscious ease of Mijtens's sitter justifies David Piper's comment that with Mijtens's arrival, "the first hint of the Baroque... was felt in England... The stiff people in the paintings began to relax, only slightly at first..." (qtd. in Murray 349).

⁸²Who, by the way, knighted three Netherlandish painters: Peter Paul Rubens (1577-1640), Anthony van Dyck (1599-1641), and Peter Lely (1618-1680) (Michael Levey, *Painting at Court* [New York: New York U P, 1971] 123-124; Murray 353), but did not award a knighthood to Mijtens, although he named him "picture drawer to the king" and gave him a pension for life (Charlotte C. Stopes, "Daniel Mytens in England," *Burlington Magazine* 17 (1910): 161).

⁸³Benson, a native of Italy, presumably received his training there and possibly worked in Spain before permanently settling in Bruges.

⁸⁴Craig Harbison, "Realism and Symbolism in Early Flemish Painting," *Art Bulletin* 66.4 (Dec. 1984): 589.

Although Netherlandish artists travelled and worked in many European countries, the greatest concentration of northern artists was found in Italy, and especially in Rome.⁸⁵ Collectively known as Italianates, they focused on Italian motifs, be it the *campagna* or picturesque ruins.⁸⁶ Their talent in creating light-filled mediterranean scenes was more highly esteemed in the seventeenth and eighteenth centuries than work by Netherlandish artists who concentrated on painting local settings.⁸⁷ An example of an Italianate genre scene is a drawing (cat. 51) after Nicolaes Berchem that evokes the much-prized bucolic atmosphere of Italian life.

The Role of Prints

The preponderance of prints in the UMFA's collection, i.e., etchings and engravings, merits a brief discussion of early print collecting and the function of prints as learning tools for artists and as vehicles for the dissemination of knowledge.⁸⁸ For a twentieth-century viewer accustomed to modern means of communication, it takes a conscious effort to comprehend the importance of the invention of printmaking. Etchings and engravings could be inexpensively reproduced numerous times and reach a broad audience, as opposed to the greater effort and cost involved in creating paintings that often were not available for public viewing.⁸⁹

Print collectors displayed their collections in albums and divided the prints according to subject matter, a method initially suggested by Samuel van Quicchelberg in 1565.⁹⁰ Quicchelberg's detailed instructions include directions on the proper ordering of sets of prints and individual sheets. Several prints owned by the UMFA show evidence of having been part of a carefully sorted collection; hence the numbers added in ink that are found on three prints. The *Landscape with Ruins and a Farm Beyond* (cat. 28) by Jan van de Velde II (1593-1641) has a number in ink written over the printed number, indicating that a collector had placed this print in an album and renumbered it according to his needs. Another example is a print (cat. 45) by Reinier Nooms (ca. 1623-1664). Here, an anonymous hand added the number 261 outside of the plate. The print *Three Drinkers* (cat. 51) by Cornelis Bega (ca. 1632-1664) also shows the attention of a collector.

⁸⁵By 1623, Netherlandish artists worked in Rome in such numbers that they even formed an organization, the *Schildersbent*, intended to encourage social contact and provide assistance for northern artists against demands by the Italian guild that were perceived as excessive. However, a proclivity for immoderate behavior and accusations of "bacchic irregularities" resulted in the termination of the *Schildersbent* by papal decree (G. J. Hoogewerff, *De Bentvueghels* ('s-Gravenhage, Neth.: Martinus Nijhoff, 1952) 157.

Of the artists represented in this catalogue, the following were members of the *Schildersbent*, or *Bentvueghels*: Pieter van Laer (1599-after 1642), Herman van Swanevelt (c. 1600-1655), Nicolaes Berchem (1620-1683), and Jan Both (c. 1615-1652).

⁸⁶For a thorough account, the interested reader is referred to Albert Blankert's *Dutch 17th Century Italianate Landscape Painters* (Soest, Neth.: Editions Davaco, 1978). Blankert also outlined certain stylistic traits that recur in Italianate painting: "brilliant southern sunlight, preference for bright, local color, and non-impressionistic depiction of detail" (7). Subject matter was limited predominantly to landscapes, cityscapes and harbor scenes, all including human figures, and occasional landscapes with classical or biblical themes (12-13).

⁸⁷Rosenberg et al. 168.

⁸⁸A seventeenth-century collector emphasized the educational function of prints when he wrote, "Prints, well selected and well ordered, will conveniently supply information, not only about all the sciences and all the fine arts, but about everything imaginable" (Michel de Marolles qtd. in Stone-Ferrier 15). Roger de Piles seconded this enthusiastic assessment in 1699 by declaring that prints described "all the visible Productions of Art and Nature" (qtd. in Clifford Ackley, *Printmaking in the Age of Rembrandt* [Boston: Museum of Fine Arts, 1981] xxvii).

⁸⁹A comprehensive discussion of the history of printmaking, the various roles and functions of prints, famous printmakers, and an explanation of technical terms is provided by Michel Melot et al., *Prints* (New York: Rizzoli, 1981). The reader is also referred to a dated, but nevertheless important and encyclopedic historical account by Arthur M. Hind, *A History of Engraving and Etching from the 15th Century to the Year 1914* (3rd ed., 1923; New York: Dover Publications Inc., 1963).

⁹⁰Ackley xxxi-xxxiii.

In this instance, not only is the print mounted on wove paper (indicating that this must have occurred after 1757 when wove paper became available), but the information "Cornelius Bega. f." is written in ink below the print on the wove paper.

Also reflected in the UMFA's collection is the practice of issuing thematically related series of prints of varying subject matter. The sixteenth-century engraving of *Sara* (cat. 22) by Hans Collaert the Younger (1566-1628) is from a series of prints representing women of the Old Testament. Pieter Bruegel the Elder (ca. 1525-1569) created a series depicting the *Seven Virtues*, and the UMFA's collection contains the print *Charity* (cat. 4) after a drawing for this series. Didactic in nature, biblical scenes were meant to remind the viewer of the importance of one's earthly conduct in order to ensure eternal salvation.

Some seventeenth-century examples of thematic series include a *Landscape with Venus and Adonis* (cat. 42), one of six landscapes with mythological figures by Antoni Waterloo (1610-1690). Pieter van Laer's etching *The Horse and the Dog* (cat. 35) is part of a *Set of Horses*.

The ease with which prints could be handled or conveyed over great distances made them an invaluable vehicle for the dissemination of artistic ideas. Rembrandt's etchings, for example, were known across Europe during his lifetime.⁹¹ When Hendrik Goltzius travelled to Italy in the late 1600s, he often traded places with his servant in whose guise he inquired about himself and his work. The answers he received invariably confirmed that his prints were widely known and admired by artists and patrons alike.⁹²

This collection also contains an example of prints intended to be utilized as teaching tools. Abraham Bloemaert (1564-1651) created drawings meant to instruct aspiring artists. Bloemaert's son Frederik etched his father's works and issued them in book form, the *Tekenboek* (see cat. 36 for the title page from this work).

Whether genre prints, like Cornelis Bega's *Three Drinkers* (cat. 51) or Adriaen van Ostade's *Dance in the Inn* (cat. 44), functioned as "Mirrors of Life or Masks of Morals" is open to debate.⁹³ In the sixteenth and early seventeenth century, genre prints often served a didactic function. Images of excessive or boorish conduct were meant to convey a moralistic message. From approximately the 1620s onward, allegorical meaning played a less significant role.⁹⁴ However, artists probably also created genre prints as preparatory sketches for paintings or simply as nonjudgmental comments on human behavior.

⁹¹Ackley xxix. Rembrandt himself was an avid print collector. An inventory of his possessions at the time he declared bankruptcy in 1656 included thirty-four print albums, thirty-two volumes of drawings, and three containing both prints and drawings (Linda Stone-Ferrier, *Dutch Prints of Daily Life: Mirrors of Life or Masks of Morals?* [Lawrence, KS: The Spencer Museum of Art, 1983] 35, n. 86).

⁹²Haak 27, 170.

⁹³A question posed by Linda A. Stone-Ferrier in the exhibition catalogue *Dutch Prints of Daily Life: Mirrors of Life or Masks of Morals?* As Stone-Ferrier points out, "Ultimately, the widely varying interpretations of such scenes may be a function of the diversity of ways in which the imagery allows an individual viewer today to relate to a work based upon his [or her] own experience, moral system and idiosyncratic assumptions about ... Dutch society. Similarly, all seventeenth-century viewers could not have understood or valued every scene of daily life in the same way" (27).

⁹⁴A convincing explanation is presented by Stone-Ferrier who attributes this shift to financial prosperity and a renewed sense of national pride after the successful defeat of the Spanish. These significant cultural changes also fostered a change in personal taste. Patrons were interested in recognizable images of their surroundings and daily life and paintings that reflected on their economic status or social rank (23-24).

That the "passion for prints,"⁹⁵ and their appeal to a wide range of buyers, was an enduring phenomenon is evident from the date of a print (cat. 59) after a painting by Jan Both (1615-1652), *Banditti Prisoners*. The English engraver John Browne created the print in 1794; it was issued by the publishing house Boydell of London in the same year.

But even the availability of photographs from the middle of the nineteenth century onward did not diminish the interest in prints. Rather, the ability to mechanically reproduce an image presented a challenge to reproductive engravers who were now forced to compete with photographers for accurately reproducing an image. At the same time, collectors increasingly demanded originality. As a result, from approximately the mid-nineteenth century onwards the medium of etching enjoyed renewed popularity with discriminating patrons.⁹⁶ Two prints (cat. 63 and cat. 64) by Jozef Israels, a nineteenth-century painter of The Hague School, provide examples of the revival in etching. The number of impressions of Israels's print *The Hearth* seem to indicate that they were intended for members of print collectors' societies, i.e., collectors interested in etchings published in portfolios. The popularity of prints continued for much the same reasons that inspired the extensive seventeenth-century collections: they were affordable, easily stored, and transporting them required less care than was necessary for paintings.

The invention of lithography in 1799 and its perfection as a commercially viable medium in 1819 provided artists with the opportunity to produce numerous impressions of one image.⁹⁷ By the 1890s, French artists had taken the lead in creating colorful posters for Parisian billboards.⁹⁸ This origin is reflected in the only poster in the UMFA's collection. Johan Thorn Prikker (1868-1932), a Dutch artist who eventually lived permanently in Germany, created a poster (cat. 71) advertising an art exhibition in 1903 in Krefeld, Germany.

Genre Scenes

A succinct definition of the term genre was not formulated until the eighteenth century. Before that, genre scenes were classified by what they pictured: musical companies, guard room pictures, brothel scenes, or peasant fairs, to name a few. In 1766, the French writer Diderot was the first to use the catch-all term genre as a definition for paintings of landscapes, still lifes, and scenes of every-day life.⁹⁹

⁹⁵A term coined in 1699 by Florent La Comte, a connoisseur of prints, who stated that they "delight both the scholar and the plebeian" (Ackley xxvii).

⁹⁶See Melot et al. for a discussion of nineteenth-century printmaking and the invention of new processes (100-121).

⁹⁷A. Hyatt Mayor, *Prints & People. A Social History of Printed Pictures* (New York: The Metropolitan Museum of Art, 1971) 613.

⁹⁸Mayor 642. However, critical opinion expressed in 1898 stated categorically that, "by its very nature, its origins and its tradition, the art of printmaking is without question the art of black and white" (Melot 119).

⁹⁹Qtd. in Sutton, *Dutch Genre* xiv.

Max Friedlander delivered the most compelling explanation of the term genre when he concluded that genre "is a vague term with uncertain limits... Whatever is not of historical, religious, or mythological significance in a picture dealing with man and his activities, whatever is not characterized, exalted or consecrated by knowledge, thought, or faith, falls in the category of genre... Anonymity is the genre's idiosyncrasy. Because we do not know the names, are not interested in them, the common human condition is revealed (emphasis added)..." (*Landscape, Portrait, Still-Life. Their Origin and Development* (New York: Philosophical Library, 1950?) 154, 155.

A print by Cornelis Bega, *Three Drinkers* (cat. 51), lends itself perfectly to the on-going controversy over inherent meaning in scenes of everyday life between so-called descriptionists and iconologists.¹⁰⁰ Depending on the viewer's bias, this could alternately be interpreted as a harmless moment of relaxation, as I argue, or as a moral allegory that addresses wanton indulgence in sensual pleasures and provides critical commentary on unprincipled peasants who squander their meager income on alcohol.

The enduring belief first voiced in the nineteenth century, that Dutch painting in general--including genre scenes--reflects everyday-reality, began with early art theorists like Eugene Fromentin. In 1875, Fromentin's perception of Netherlandish art, whether portraiture, landscapes, or genre scenes, was that it provided the viewer with an unembellished, faithful portrait of Holland.¹⁰¹

In the twentieth century, an opposing view was espoused by Erwin Panofsky in his ground-breaking study on the iconography, or the symbolic meaning, inherent in Netherlandish works of art. This engendered numerous iconographical analyses of artistic creations.¹⁰² By the 1980s, the debate on the presence or absence of symbolic meaning led to a polarization of opinion which either saw Netherlandish art as realistic reflections of nature and society, a view espoused by Svetlana Alpers and her followers,¹⁰³ or imbued with allegorical meaning,¹⁰⁴ an interpretation closer aligned with opinions expressed by Eddy de Jongh and his adherents.¹⁰⁵

Evaluating the motivation of the artist and the viewer's response will continue to be an exercise in possibilities rather than certainties. The question that cannot be answered to complete satisfaction is how works of art were perceived by viewers of the time. Clearly, it would be a broad generalization to expect like responses from sixteenth- and seventeenth-century viewers and to ignore conditions imposed by social standing, intellectual alertness, or personal preferences, just as beholders of today bring cultural baggage to the viewing of art that results in different interpretations.¹⁰⁶

¹⁰⁰ Succinctly labelled by Anne Walter Lowenthal, Svetlana Alpers and her supporters can be defined as descriptionists, i.e., scholars who see much of Netherlandish art as straightforward reflections of society without allegorical meaning. Eddy de Jongh and his followers are designated as iconologists, researchers who search for underlying symbolic messages ("Response to Peter Hecht," *Simiolus* 16.2/3 [1986]: 188).

¹⁰¹ Eugene Fromentin, *The Masters of Past Time. Dutch and Flemish Painting from Van Eyck to Rembrandt*, ed. H. Gerson (Ithaca, NY: Cornell U P, 1981) 97.

¹⁰² And also warnings to over-enthusiastic scholars using questionable research methods against "the building of iconological castles in Spain" (Jan Baptist Bedaux, "The Reality of Symbols: The Question of Disguised Symbolism in Jan van Eyck's Arnolfini Portrait," *Simiolus* 16 [1986]: 26).

¹⁰³ Commented on by Sutton: "Though a useful counterbalance to the weight of recent iconographic research, it is not clear, despite her [Alpers's] efforts to coin a new vocabulary ('mapping,' 'picturing,' etc.), that her concept of Dutch realism is fundamentally different from Fromentin's" (*Dutch Genre* lxiii, n. 49).

¹⁰⁴ Making a painting a "visual sermon," as Gary Schwartz writes ("Art in History," *Art in History. History in Art* 11).

¹⁰⁵ Egbert Haverkamp-Begemann provides pertinent commentary on this dispute in his article, "The State of Research in Northern Baroque Art," *Art Bulletin* 69.4 (Dec. 1987): 510-11.

¹⁰⁶ Or, as Lyckle de Vries comments, "regardless of how strongly conditioned the audience's thinking was, interpretation was the task of each individual viewer; what the work of art meant was not unequivocally established by the painter..." ("The Changing Face of Realism," *Art in History. History in Art* 218).

A common-sense approach might be to consider works of art in the context of *Gesprächsspiele*, as described by Jochen Becker who discusses the role of works of art in these "games of conversation," where "contemporaries were allowed to give moralistic interpretations, to reduce the painting to risqué puns, or simply to enjoy the image it portrayed or its artistic quality... It would seem highly unlikely therefore that spectators would have felt compelled to arrive at a single agreed-upon meaning" ("Are these Girls Really so Neat," *Art in History. History in Art* 157-158).

Landscapes

Like genre painting, landscape painting is in the throes of reassessment, i.e., a debate over possible intrinsic meaning versus realistic description. This discussion began with Svetlana Alpers in 1983, who redefined landscape painting as descriptive in a topographical sense,¹⁰⁷ an opinion that differs sharply from the traditional view that landscape painters created imaginary scenes that appear to be realistic representations of specific settings.¹⁰⁸ There are many images that are imaginative inventions of the artist like, for instance, an etching from a series created by Jan van de Velde II, *Landscape with Ruins and a Farm Beyond* (cat. 28). Rather than reproducing nature in topographical correctness, the artist carefully selected natural features and combined them into a plausible scene in which the viewers recognized parts of the visible reality in which they lived. While van de Velde II may have been inspired by the ruins of Brederode Castle near Haarlem, a specific site has not been identified.¹⁰⁹ Most likely, motives other than geographical accuracy may have prompted van de Velde II to create this etching. He may have issued this series of visually pleasing scenes simply for their commercial appeal, or he may have included ruins as symbols of the ephemeral nature of human endeavors for those viewers who preferred prints with allegorical meaning.¹¹⁰

None of the landscapes in the UMFA's collection is entirely without human figures, although the figures may be secondary to the setting.¹¹¹ The landscape print *Paths Leading to a Stream* (cat. 43) by Antoni Waterloo includes a very small genre figure on the path. As discussed in the catalogue entry, the scenery appears to be an artful combination of various landscape elements apparently drawn *naer het leven*--or possibly inspired by works of the Italianate painter Jan Both--with images conceived *uyt den gheest*.¹¹²

An example of actual description is the print *Ships Hauled Down for Hull Resurfacing* (cat. 45) by Reinier Nooms. Nooms drew the ship in such a realistic, detailed manner that a replica could conceivably be built using his etching as a blueprint.¹¹³

Nooms's work also serves as a nexus between artistic creation in the seventeenth and nineteenth centuries. A comparison with nineteenth-century seascapes, *Shrimp Fishermen* (cat. 66) by Evert Pieters, and *Fisher Folk* (cat. 65) by Philips Sadée, reveals distinctly different purposes. Pieters and Sadée painted ships in order to create a certain mood or as fishermen's tools of trade necessary to earn their livelihoods. There is no interest in the accurate description of a ship, as in Nooms's etching; rather, the anonymous genre figures are physically and pictorially supported by the ships and

¹⁰⁷"We can suggest that pictures in the north were related to graphic description rather than to rhetorical persuasion..." (Alpers 136). "Where European Renaissance picturing is concerned, it is in the north, ... that maps and pictures are reconciled, and the results are clear in the great and unprecedented production of mapped pictures, the landscapes and city views..." (Alpers 137).

¹⁰⁸As Haverkamp-Begemann points out, "Art does not describe... Dutch artists did not 'describe' reality; in almost every case they constructed a plausible reality, partly by using elements of reality, partly by using their imagination, more like poets than reporters" ("State of Research" 511).

¹⁰⁹Ackley 72.

¹¹⁰As Ackley speculates, "One has the sense that ruins... represented for Jan van de Velde not only national history or the brevity of human works but also sheer visual delight" (72).

¹¹¹As observed by Peter Sutton, landscapes completely devoid of figures are a rarity (Dutch Landscape 7).

¹¹²David Freedberg discusses these two aspects of artistic creation in Dutch Landscape Prints of the Seventeenth Century (London: British Museum Publications Ltd., 1980) 10-11.

¹¹³Richard W. Unger, "Marine Paintings and the History of Shipbuilding," Art in History. History in Art 91.

landscapes that shape their lives. For the nineteenth century, the issue of meaning versus description--or artistic invention versus reality--is illustrated from an artist's perspective by an impatient response from the landscapist Sam Vermeer. When asked, "Where is that?," he snapped, "Well, damn it, if you're a painter, then you make a town yourself!"¹¹⁴

Still Lifes

Despite the devastating assessment by the seventeenth-century artist and theorist Samuel van Hoogstraten who wrote in 1678 that still life painters "are but common footsoldiers in the field army of art...,"¹¹⁵ still life paintings gained great popularity from the beginning of the seventeenth century,¹¹⁶ if only because initially they were, besides small-sized landscapes and genre scenes, the least expensive works of art.¹¹⁷

What seems to have induced van Hoogstraten's low opinion of still life painters is their ostensibly faithful reproduction of nature. For example, the *Flower Still Life* (cat. 56) in the UMFA's collection by an unknown seventeenth-century artist carefully reproduces a generous bouquet of flowers in bloom. Closer inspection reveals that the artist exercised considerable discretion in the depiction of these flowers. They could not possibly simply have been picked and painted because they are not in season at the same time; for instance, daffodils bloom earlier than tulips, and carnations flower later. Yet they are grouped together in an apparently artless fashion as though they have just been gathered.

The arrangement itself also warrants consideration. Comparison of the size of the glass vase with the towering bouquet makes it clear that in actuality the container would not be able to hold the flowers, another conceit employed by many artists.¹¹⁸

Although it is likely that the popularity of flower still lifes was the simple desire to enjoy flowers during all seasons,¹¹⁹ inclusion of certain types of flowers or the addition of insects invites symbolic interpretation.¹²⁰ The notion of

¹¹⁴ Qtd. in de Leeuw et al. 76, n. 90.

¹¹⁵ Qtd. in Blankert et al. 18.

¹¹⁶ Ingvar Bergström comments on the initially "incidental production" of still lifes by pointing out that a flower still life painted on the back of a donor portrait (c. 1490) by Hans Memling is one of the first attempts by an artist "to separate the customary symbols from the religious scene and to give them an independent existence as a symbolical still-life" (Dutch Still-Life Painting in the Seventeenth Century [1956; New York: Hacker Art Books, 1983] 14). Although dated, this text is valuable as a comprehensive discussion of all types of still lifes. Bergström's chapter "Historical Introduction" reproduces a number of paintings and illuminated manuscripts from the fifteenth and sixteenth centuries which include still lifes, similar to Memling's, that are secondary or "incidental" to the topic.

Lyckle de Vries notes, too, that still lifes initially were painted as part of a dominant theme and were not considered as separate topics. From c. 1600 onward, still lifes became increasingly popular and were produced separately in considerable numbers ("The Changing Face of Realism," Art in History. History in Art 228).

Sam Segal's book Flowers and Nature. Netherlandish Flower Painting of Four Centuries (The Hague: SDU Publishers, 1990) provides a comprehensive discussion of the development of flower still life painting from the fifteenth to the nineteenth century (19-59).

¹¹⁷ However, later in the seventeenth and in the eighteenth century, prices for still lifes by famous artists increased considerably, as did the status of these artists. Arthur Wheelock, Jr., comments that although seventeenth-century theorists accorded still life painters little respect, their work was much sought after by collectors whose interest was reflected in the high prices they were willing to pay (Arthur K. Wheelock, Jr., ed., Still Lifes of the Golden Age. Northern European Paintings from the Heinz Family Collection [Washington, DC: National Gallery of Art, 1989] 12).

¹¹⁸ An experiment conducted by a photographer and described in Wheelock, Jr. (37) bears this out. In order to photograph flower still lifes arranged like those painted by Dutch artists, flowers had to be supported by wires and kept in the refrigerator until lighting and setting arrangements had been completed, and leaves were kept fresh by inserting them in glass tubes.

Ars longa, vita brevis stresses the transitory qualities of all earthly things, a concept particularly applicable to earlier flower still lifes. However, the presumed later date of the UMFA's still life makes it probable that its purpose was decorative rather than didactic.¹²¹

In contrast, a painting entirely didactic in nature is Vincent Laurensz van der Vinne's *vanitas* still life (cat. 52) which dazzles the viewer with ostentatiously sumptuous objects whose underlying message is to remember death, or *Memento Mori*. A detailed interpretation of the meaning inherent in the objects is presented in the catalogue entry.

Like flower still lifes, *vanitas* still lifes initially were associated with religious paintings executed in the Netherlands in the early sixteenth century, where the back of the wings of a diptych might be used to depict a still life consisting of a few judiciously chosen objects like a skull and a scroll with a *memento mori* inscription.¹²² The *vanitas* motif was also included in sixteenth-century portraits which often contained human skulls as reminders of ever-present death.

The increasing popularity of *vanitas* still lifes in the early seventeenth century could be based on several factors; from the destruction caused by the resumption of hostilities between the Netherlands and Spain in 1621 to the devastating plague of 1624-25. Clearly, events like these made imminent death a continual threat and served as a reminder of the uncertainties of human existence and the insignificance of material possessions.

Visual Images as Cultural Reflections

As is evident from the previous discussion, the UMFA's Dutch and Flemish collection consists of examples from all subject categories. The collection presents a well-rounded view of artistic creation in the Netherlands and invites viewers to reflect on meaning or message in Netherlandish art. Perhaps opposing observations expressed by the nineteenth-century critic Theophile Thoré best point out the difficulties of interpretation. On the one hand, Thoré asks, "What other people has written its history in Art?" On the other, Thoré cautions, "nothing is less real than reality in painting."¹²³

¹¹⁹ As expressed by a grateful Italian patron, the Cardinal Borromeo, who wrote, "When winter...restricts everything with ice, I have enjoyed from sight...fake flowers...expressed in painting...and in these flowers I have wanted to see the variety of colors, not fleeting, as some of the flowers that are found (in nature), but stable and very enduring" (qtd. in Wheelock, Jr. 15).

In the same vein, the Dutch poet Joachim Oudaan described flower still lifes in a poem published in 1646, "How short a time and the blossom must wither. Yet there is a means whereby the rose will not wither and perish. It will endure in secure colors, planted to measure by Zeuxis' hand..." (qtd. in Wheelock, Jr. 41).

¹²⁰ Flowers served as allegorical attributes of religious figures like, for instance, the white lily as an indicator of the chastity of the Virgin Mary. Flowers could also indicate the seasons or refer to the sense of Smell. Paradoxically, by mid-seventeenth century they could also function as a warning to the viewer not to indulge in sensual excesses or as indicators of God's bounteous creation that deserved to be admired (Wheelock, Jr. 16-18).

¹²¹ As Segal cautions, "the interpretation of paintings from the past is a delicate undertaking, because of the vanished tradition... Generally speaking, it is easier to interpret a religious painting or a portrait with attributes than a landscape or a still life, unless they contain unmistakable attributes..." (Flowers and Nature 37).

¹²² An example of this type of still life is reproduced in Bergström 16, Fig. 12. Segal also comments on this development and adds that a work by Jacques de Gheyn dated 1603 appears to be the first separate *vanitas* still life in Dutch art (A Prosperous Past. The Sumptuous Still Life in the Netherlands 1600-1700 [The Hague: SDU Publishers, 1988] 19).

¹²³ Qtd. in Simon Schama, The Embarrassment of Riches. An Interpretation of Dutch Culture in the Golden Age (New York: Alfred A. Knopf, 1987) 9, 10.

CATALOGUE

Explanation of Cataloguing Practices

Works of art in this catalogue have been arranged in loosely chronological order. All works of art are measured height before width. No effort was made to have illustrations of the works reflect the size of the actual objects. Correct measurements are given in each catalogue entry.

"Condition" refers to the physical state of the work of art and repeats available information contained in Museum files.

"Sight size" refers to the visible area of a work of art in instances where the actual size could not be determined.

"Literature" refers to a bibliographic reference that specifically discusses or reproduces the work in question.

"Bibliography" refers to books or articles that discuss the artist, the subject, or that provide insights of a general nature pertinent to the artist or work of art.

All "Literature" and "Bibliography" references are included in the Selected Bibliography at the end of the catalogue.

Terms Used to Describe Prints

"Imprinted" denotes signatures in etchings or engravings by artists and other persons who played a role in publishing the work in question. Also included is any writing inside or outside of the image. **Bold-face** type indicates imprinted words.

"Cut to the plate" or "Cut to the image" refers to prints whose margins have been cut off at some point. It is possible that inscriptions or numbers that were part of the original etching or engraving might have been lost.

"Abrasion" indicates that small areas of the print have been rubbed thin as a result of friction.

"Foxing" describes brown or reddish-brown spots on prints probably caused by mold or oxidation of iron particles in the backing or mount used to hold the print.

"Losses" refers to holes in the paper.

"Vestigial fold" indicates a barely visible fold in the paper as a result of incorrect handling or storage, but that has smoothed out over time.

Terms Used to Describe Attributions of Paintings to Specific Artists

Any signatures, dates, or inscriptions in paintings are indicated in **bold-face** type. The following terms have been adapted from the "Glossary" in Sotheby's and Christie's auction sales catalogues.¹²⁴ Use of this terminology does not imply that Christie's or Sotheby's have been consulted or were involved in any way. The author of this handbook is solely responsible for decisions regarding attribution.

A work catalogued with the name(s) or recognised designation of an artist, without any qualification, is a work by the artist.

In other cases, the following expressions, with the following meanings, are used:

"Attributed to" is probably a work by the artist in whole or in part.

"Studio of" or "Workshop of" is a work executed in the studio or workshop of the artist which may or may not have been executed under his supervision.

"Circle of" is a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

"Style of" or "Follower of" is a work executed in the artist's style, contemporary or nearly contemporary, but not necessarily by a pupil.

"Manner of" is a work executed in the artist's style but of a later date.

"After" is a copy (of any date) of a known work of the artist.

"Signed," "Dated," "Inscribed" indicates that the work has been signed/dated/inscribed by the artist.

"Bears a signature and/or date and/or inscription" means that the signature/date/inscription is by a hand other than that of the artist.

¹²⁴Christie's auction sales catalogue (Amsterdam: Christie's Amsterdam B.V., 14 November 1991) n. pag.; Sotheby's sales catalogue (New York: Sotheby's, 14 October 1992) n. pag.

Catalogue 1

Unknown Artist (Flemish?), ca. early 16th century

Bust Portrait of a Bearded Man

Oil on panel

32.7 x 25.6 cm

Museum # 1983.097

Condition: Background severely damaged; sitter's clothing appears heavily restored; only parts of the face appear free of reworking

Provenance: Mrs. F. Rutherford collection until 1960

Rutherford sale at Sotheby's, March 23, 1960 (86) (as F. Clouet)

1960 - 1978 in the collection of an anonymous private collector

1978 - 1983 in the collection of an anonymous foundation

Gift of an anonymous foundation in 1983

This painting was originally purchased by the donor in 1960 as a work by the sixteenth-century artist Francois Clouet. Research since then has shown that this attribution is most likely incorrect. It appears as though severe damage or heavy-handed restoration have left little that is original in this painting. The clothing of the sitter has been reworked rather crudely and consequently renders it useless so far as identification of the subject is concerned.¹²⁵

A comparison with early sixteenth-century portraits indicates that the hat worn at an angle and the finely-worked hair covering seem to have been fashionable for upper-class or aristocratic males in much of early sixteenth-century Europe. A portrait painted in 1526 by Hans Maler of the German Matthäus Schwarz invites comparison with our subject in several aspects.¹²⁶ Both are wearing similar cloths that cover their hair almost completely, and both also wear their hats at a similar angle. Further, both are dressed in shirts with smocking at the neck, if one can assume that the smocking is original to the UMFA's painting or has at least been reworked close to what was depicted initially.

Another comparison that underscores how wide-spread was the fashion of the gold- and black-striped hair covering in the sixteenth century is a portrait of *Messer Marsiglio and his Bride*, an Italian gentleman who had himself painted with his fiancée in 1523 by Lorenzo Lotto.¹²⁷ While the design on the cloth covering the sitter's hair is more flamboyant, it is of the same black cloth embroidered or woven with gold threads. Marsiglio also wears his hat at the same angle as our sitter.

A painting from approximately the first quarter of the sixteenth century by the Flemish artist Jan Gossaert shows a descendant of Philip the Good, Duke of Burgundy.¹²⁸ Here, while the angle of the hat is the same, the subject does not

¹²⁵There is German writing of a modern type on the back of the panel. A penciled comment states, "Wurde neu abgehobelt für's Parquettieren" (was freshly [or newly] planed for parqueting). This probably refers to the back of the panel having been planed in preparation for a cradle.

¹²⁶Reproduced in Campbell 128, Plate 152.

¹²⁷Reproduced in Campbell 210, Plate 229.

¹²⁸Reproduced in Campbell 111, Plate 129.

wear a hair covering, but his hat is adorned with a badge that is decorated with an image of Venus and Cupid. The sitter in the UMFA's painting wears a large faceted stone pinned to his hat which, on close inspection, reveals that it also contains a painted scene. Even on enlargement (Fig. 1), however, an accurate identification of the subject is difficult.¹²⁹

One explanation for the meditative, inward-looking expression of the sitter is that this portrait was created as part of a devotional diptych. The sitter's position, turned to the left, may indicate a subject of higher rank, possibly religious, in the missing pendant.¹³⁰

It is not possible to attribute this painting to a specific artist. However, several elements in the portrait indicate that the sitter, and most likely the artist, were probably Flemish. Presumably, the sitter was a member of the aristocracy and the hat badge a token of affiliation, either with a cause or a particular noble house. Wearing a hat badge seems to have been in fashion with members of the House of Burgundy. The sitter was painted "in the three-quarter view so characteristic of Early Netherlandish portraiture....,"¹³¹ like the Flemish and German subjects to which this portrait was compared (whereas the Italian sitter is presented in full frontal pose). The comparison of the hat and haircovering is convincing enough to place the painting in the beginning of the sixteenth century.

Bibliography: Ring, 1913; Campbell, 1990

¹²⁹On either side of what seems to be an oblong shield-like shape are two figures, the one on the right dressed in blue, the left one in red. It is unclear whether the figure on the right is kneeling with his head bent forward and the other upright, or whether the figure on the right holds an object in his hand while the figure on the left holds up a crown-like object towards the figure on the right. A further possibility is that the mask-like shape between the figures could be a third person who is being crowned by the figure on the left.

¹³⁰Rogier van der Weyden (1399/1400-1464) is credited with the invention of devotional diptychs that unite a holy figure and a male patron. In his two-volume work Early Netherlandish Painting. Its Origins and Character (New York: Harper & Row, 1971), Erwin Panofsky discusses van der Weyden's innovation (vol. 1, 294-296). Several examples of diptychs by van der Weyden are reproduced in vol. 2, Plates 227-229. Van der Weyden's placing his male subjects in the deferential sinister position in relation to the holy figure is derived from marriage portraits in which this subservient placement is reserved for the wife (Panofsky 294; James Snyder, Northern Renaissance Art [Englewood Cliffs, NJ: Prentice-Hall, Inc., 1985] 138-139, Figs. 135-136).

¹³¹Fuchs 18-20.



Plate 1. Unknown Artist (Flemish?), ca. early 16th century, *Bust Portrait of a Bearded Man*.



Figure 1. Enlarged reproduction of the hat pin worn by the unknown sitter in *Bust Portrait of a Bearded Man*.

Catalogue 2

Ambrosius Benson (ca. 1495 Lombardy-1550 Bruges)

Elegant Couples Dancing in a Landscape

Oil on Panel

134 x 110 cm

Museum # 1976.016

Literature: Marlier, 1957, pp. 236-238, Plate 62 (facing p. 245), cat. 113

Provenance: The Duke of Norfolk

The Earl of Arundel

Offered in the Duke of Norfolk's Sale of June 19, 1703, and purchased then by James Sotheby (1655-1720)

Remained in the Sotheby family until 1955; offered in "The Sotheby Heirlooms" sale, Sotheby's, catalogue no. 26, Part II, October 12, 1955

Newhouse Galleries, New York, NY

Purchased from the Newhouse Galleries, New York, NY, on May 19, 1976, with funds from Mr. and Mrs. Howard J. and Jenny Creer Stoddard in honor of John Preston and Mary Elizabeth Brockbank Creer

Exhibition: *The Royal House of Tudor*, New Gallery, London, England, 1890 (no. 145)

Although Ambrosius Benson (or Ambrose Benzone, as he is named by an early scholar in deference to his Lombardian origin¹³²) was Italian by birth, scholars consider him a painter of the Flemish school.¹³³ As succinctly described by Max Friedländer, Benson warrants this affiliation because of the considerable influence of Gerard David (active 1484-1523) apparent in Benson's work as well as his stylistic similarities to the manner of Adriaen Ysenbrant (1485-1561).¹³⁴ These comparisons aside, Benson's long-term residency in Bruges, from 1519 to his death in 1550, and his membership in the painters' guild also support this claim.

Benson is presumed to have come to Bruges in 1519, when he would have been approximately twenty-four years old, because he registered that year with the guild as a master.¹³⁵ Respected by his peers, he became dean of the guild in 1537, and governor in 1540. There can be no doubt that he must have known Gerard David personally, since David, highly successful and running a large workshop, was also active in the Bruges painters' guild from 1484 to his death in

¹³²W. H. J. Weale, "Ambrose Benzone." Burlington Magazine 13 (1908): 152.

¹³³Max Friedländer, "Ambrosius Benson als Bildnismaler," Jahrbuch der [Kgl.] Preussischen Kunstsammlungen 31 (1910): 10; Max Friedländer, Early Netherlandish Painting, vol. 11 (New York: Praeger Publishers, Inc., 1974) 59-60.

¹³⁴Friedländer, Early Netherlandish Painting, vol. 11, 59.

¹³⁵Benson's whereabouts during his early years, as well as his training, appear to be unknown.

1523,¹³⁶ four years after Benson's recorded membership began. Not surprisingly, scholars have repeatedly commented on Benson's debt to David's style.¹³⁷

Georges Marlier, who calls this painting "a very remarkable picture,"¹³⁸ and Benson's contemporaries seem to have been less disparaging than Friedländer and unconcerned about David's influence on Benson.¹³⁹ The high opinion of contemporaries is reflected in the prestigious positions Benson held in the guild as well as in the lively and successful business in which he engaged of exporting his paintings to patrons in Spain.

Several scholars have commented on features typical of Benson's style that recur constantly and are present in this work.¹⁴⁰ Benson seems to have preferred the dark green and dark red colors dominant in this painting.¹⁴¹ The hands, often too big, are painted with fingers that "lack flesh" and are too long and thin.¹⁴² The ear of the male figure on the extreme right is large and long.¹⁴³

The marked elongation of the figures and the artificiality of the poses acknowledge a debt to the courtly manner, of which the Limbourg Brothers' portrayal of the aristocracy in the illuminated manuscript Les Tres Riches Heures du Duc de Berry (1413-1416) is an early example. Benson painted his noble sitters with elegantly artificial poses against a background characteristically northern in its attention to detail;¹⁴⁴ evident, for example, in the carefully detailed flowers in the foreground at the feet of the dancers and the meticulously outlined luminous folds in the clothing of the two darkly dressed figures in the left of the painting.

Identification of the figures with actual members of the aristocracy is hypothetical. However, Marlier states that while this work was part of the collection of the Duke of Norfolk in the seventeenth century, family tradition had it that the dancing aristocrats were, from left to right, Henry VIII with Anne Boleyn, the Duke of Norfolk Thomas Howard with

¹³⁶ Snyder 187.

¹³⁷ Eberhard Freiherr von Bodenhausen, Gerard David und seine Schule (Munich: Verlagsanstalt F. Bruckmann A.-G., 1905) 201; Weale 152; Friedländer, "Ambrosius Benson" 1; Friedländer, Early Netherlandish Painting, vol. 11, 60. In 1910 Friedländer harshly complained that Benson as a portraitist produced "rather monotonous work. An almost factory-like workshop is revealed and a pathetic lack of invention. Nearly every motif can be traced back to Gerard David." ("Ambrosius Benson" 1-2: "Bensons Werk ist... recht eintönig. Ein fast fabrikmässiger Betrieb enthüllt sich und ein kläglicher Mangel an Erfindung. Beinahe jedes Motiv lässt sich auf Gerard David zurückführen.") Nonetheless, Friedländer concluded that Benson, despite these shortcomings, added a breath of fresh air to the pervasive "dumpfe Klosterkunst" (fusty monastery art) of the Bruges school by finally secularizing his sitters rather than painting them in the same manner in which donors in altarpieces had been depicted. Benson introduced attributes that pointed out the worldly activities in which especially his male sitters were engaged, and infused his portraits with the monumentality practised by masters of the Italian High Renaissance ("Ambrosius Benson" 10).

¹³⁸ Marlier 236: "un très remarquable tableau..."

¹³⁹ See Friedländer's comments in footnote 137 above.

¹⁴⁰ Friedländer, Early Netherlandish Painting, vol. 11, 60.

¹⁴¹ von Bodenhausen 202; Weale 155.

¹⁴² The hands elicited comments from several scholars: von Bodenhausen 202; Weale 155; Friedländer, "Ambrosius Benson" 10; Marlier 237; Friedländer, Early Netherlandish Painting, vol. 11, 61.

¹⁴³ Friedländer, Early Netherlandish Painting, vol. 11, 60.

¹⁴⁴ Hans Mielke, Manierismus in Holland um 1600 (Berlin: Staatliche Museen Preussischer Kulturbesitz, 1979) 8.

the Dowager Queen Margaret of Scotland, and the Dowager Queen Mary Tudor of France with the Duke of Suffolk Charles Brandon. In the eighteenth century, Horace Walpole referred to the male figure in the center as Francis I.¹⁴⁵

As Marlier pointed out, this painting is unusual for its lively portrayal of the dancers and their animated figures. The variations in poses convey a sense of movement that invites comparison with Pieter Bruegel the Elder's (ca. 1525-1569) paintings of peasants dancing at fairs or weddings--like, for example, *The Peasant Kermis* (ca. 1567), or *Peasant Wedding Dance* (1566)¹⁴⁶--the altogether dissimilar social setting notwithstanding.¹⁴⁷

Bibliography: von Bodenhausen, 1905, pp. 201-207; Thieme and Becker, 1907-1950, vol. 3, p. 351; Weale, Burlington Magazine 13 (1908): 152-55; Friedländer, Jahrbuch ... Kunstsammlungen 31 (1910): 139-48; Parmentier, 1937; Marlier, 1957; Friedländer, 1974, vol. 11, pp. 59-61

¹⁴⁵Qtd. in Marlier 237.

¹⁴⁶Both reproduced in Walter S. Gibson, Bruegel (1977; London: Thames & Hudson, Ltd., 1988) 163, Fig. 116; 161, Fig. 115.

¹⁴⁷Marlier 237-238. That Benson changed his mind at least once about the placement of the figures is clearly discernible in the foreground below and between the legs of the dancers. Drawn lines indicating the legs in positions different from the final painted version are visible to the naked eye.



Plate 2. Ambrosius Benson (ca. 1495 Lombardy-1550 Bruges), *Elegant Couples Dancing in a Landscape*.

Catalogue 3

Unknown Artist (Dutch?), ca. mid-16th century

Visiones Apocalypticæ

Engraving on laid paper

8.2 x 7.3 cm image size

Museum # 1976.091

Imprinted: Above image center the number **11**; below image 4-line Latin inscription **Mox sexta...cadit Cap. 9**

Condition: Cut to the image; some foxing, some abrasions, scattered losses

Provenance: Ferdinand Roten Galleries, Inc., Baltimore, MD

Purchased in 1976 from Ferdinand Roten Galleries, Inc., Baltimore, MD, with funds from Friends of the Art Museum

At the time of purchase this print was attributed to Claes Jansz Visscher (ca. 1550-ca.1612) or his son Nicolaes Visscher (ca. 1587-1652), both of whom were Amsterdam engravers and publishers. The Elder Visscher not only worked as an engraver for notable artists like Abraham Bloemaert, Gillis van Coninxloo or Jan van de Velde II, but was also the first artist to draw the landscape around Amsterdam directly from nature. These works were not preparatory drawings for paintings, but were meant to stand on their own as topographical landscape etchings, a novel idea for its time.

Visscher the Elder was a staunch Contra-Remonstrant and participated actively in the religious struggle during the twelve years of truce from 1609 to 1621 by publishing a number of prints in support of his beliefs.¹⁴⁸ Presumably it was this activity that led to this print of apocalyptic destruction having been attributed to him. However, an in-depth search of the literature and of a dissertation on Visscher written by Maria Simon in 1958 at Freiburg University, in particular, uncovered no supporting evidence that Visscher was the author of this print or that Visscher's *oeuvre* included any apocalyptic scenes. This research did, however, raise the possibility that one of Visscher's employees, Pieter Hendriksz Schut (ca. 1619-ca. 1660), might have been the artist. Schut probably worked for Visscher from ca. 1634/35 onwards.

A description of two sets of illustrations in Hollstein mentions Pieter H. Schut as the etcher and Claes Visscher's son Nicolaes as the publisher.¹⁴⁹ Unfortunately, the measurements for these prints are considerably different from the dimension of the UMFA's print. I was able to see the complete edition of Hollstein 46 at the Rijksprentenkabinet in Amsterdam and had to conclude that Schut's work is much more elaborate and detailed than that of the artist of this print. Although Schut did create scenes of the Apocalypse, his are technically more sophisticated, and he employs much more *chiaroscuro* than the artist of this engraving.¹⁵⁰

In the absence of any identifying marks, the visual evidence provided by the print itself suggests its possible origin. The Latin inscription below the scene stems from Revelations 9:13-17 and is part of the Second Coming of Christ: "Then the sixth angel blew his trumpet, and...four angels were released... to kill a third of mankind... And this was how I saw the horses in my vision: the riders wore breastplates... and the heads of the horses were like lions' heads, and fire and

¹⁴⁸ Haak 179.

¹⁴⁹ Hollstein 46: TONEEL OFTE VERTOOCHE DER BYBELSCHE HISTORIEN (consisting of 192 illustrations to the Old Testament and title page and 144 illustrations to the New Testament) and Hollstein 47: HISTORIAE SACRAE VETERIS ET NOVI TESTAMENTI (three volumes of Figures of the Bible).

¹⁵⁰ I thank E. L. Kort-van Kaam of the Rijksprentenkabinet for her assistance in researching this print.

smoke and sulphur issued from their mouths."¹⁵¹ The unknown artist has successfully created an almost verbatim image of the text, but the number 11 above the image is a little problematic. If it refers to Revelations 9:1-11 it is incorrect because the fifth trumpet releases a plague of locusts with human heads and tails with serpent's heads. However, it could also simply be a page number which would indicate that this print was part of a volume of apocalyptic scenes.

Considering the technically unsophisticated aspects of this print, particularly the coarsely engraved faces, it might date from the mid-sixteenth century when publication of books illustrated with engravings became increasingly common.¹⁵² Most likely, this particular print was part of a religious treatise created in the aftermath of the Reformation. It is not possible to determine the identity of the artist.

Bibliography: On engraving in general:
Hind, 1963

On Visscher:

Thieme and Becker, 1907-1950, vol. 34, p. 414; Simon, 1958; Ackley, 1981, pp. 61-63; Haak, 1984, pp. 175-176; Wurzbach, 1963, vol. 2, pp. 795-796

On Schut: Simon, 1958, pp. 269-280; Wurzbach, 1963, vol. 2, p. 594; LeBlanc, 1971, vol. 2, p. 482

¹⁵¹H. G. May and B. M. Metzger, eds., The New Oxford Annotated Bible with the Apocrypha (New York: Oxford U P, 1973, 1977) 1501.

¹⁵²William M. Ivins, Jr., Prints and Visual Communication (Cambridge, MA, 1953) 49.



Plate 3. Unknown Artist (Dutch?), ca. mid-16th century, *Visiones Apocalypticae*.

Catalogue 4

Pieter Bruegel the Elder (ca. 1525 Breda-1569 Brussels)

Charity (Charitas), 1559, after a drawing; Plate no. 3 of *The Seven Virtues*, published by Hieronymous Cock, Antwerp, 1559-1560

Engraving on laid paper

22.6 x 29.2 cm image size

Museum # 1991.015.001

Imprinted: In image lower center **CHARITAS**, lower-left **H. cock excude.**, lower-right corner **Bruegel. 1559**; below image 2-line Latin inscription **SPERES TIBI...CONSTITVTVS IMPLORAT**

Condition: Cut to the plate; a pale ink spot lower right, vestigial center fold, short mended tear in right bottom margin. A curious addition (of an unknown date) on the back of the print are two finely-drawn right hands in red-brown pencil. The lesser worked hand is drawn with the palm facing up, the other more detailed one with the palm down and a pointing index finger, inviting comparison with God's gesture in Michelangelo's *Creation of Adam*.

Literature: Bastelaer 134; Hollstein 134; Lebeer 33; Riggs p. 320, no. 32, only state

Provenance: Elizabeth Hamilton - Jeffrey Wortman, Inc., New York, NY

Purchased in 1991 from Elizabeth Hamilton - Jeffrey Wortman, Inc., New York, NY, with funds from Friends of the Art Museum

The theme of the *Seven Virtues*, one of which is the subject of this print, enjoyed undiminished popularity from the Middle Ages onward. Initially, the virtue of Charity was one of the three theological virtues, the others being Faith and Hope. By the Middle Ages, the four cardinal virtues of Justice, Prudence, Fortitude, and Temperance, originally envisioned by Plato in his *Republic*, had been merged with the three theological virtues.¹⁵³ Church doctrine taught that Charity had a dual responsibility: the love of God, and the love of one's neighbor.

In this print, Bruegel employed all the attributes common to the depiction of Charity. Charity, a female figure first seen in Gothic art, is in the center of the scene surrounded by people performing the Works of Mercy: feeding the hungry, giving drink to the thirsty, visiting prisoners, burying the dead, offering hospitality to the stranger, comforting the sick,¹⁵⁴ and clothing the naked. Charity is easily identifiable by the pelican on her head who is tearing its own chest in order to feed its young, a symbol of self-sacrifice. Charity holds a flaming heart in her left hand, a popular attribute from the fourteenth century onward, suggesting that she is offering her heart to God. She is also holding the hand of a child, in accordance with the message of Christ (Luke 9:48): "Whosoever shall receive this child in my name receiveth me."

Bruegel's combination of these traditional attributes with low-life types emphasizes both aspects of Charity, the religious and the worldly. It has been suggested that the genre figures represent the humanistic notion of charity as a part of the social structure and should be considered as "a type of moral and social behavior" which is the collective responsibility of all village inhabitants.¹⁵⁵

¹⁵³ James Hall, *Dictionary of Subjects and Symbols in Art* (New York: Harper & Row, Publishers, 1979) 336.

¹⁵⁴ Bruegel eliminated a house wall so that the beholder could observe this visit.

¹⁵⁵ Sheila D. Muller, *Charity in the Dutch Republic. Pictures of Rich and Poor for Charitable Institutions* (Ann Arbor, MI: UMI Research P, 1985) 96.

Two additional attributes, placed near Bruegel's name in the lower-right corner, further underscore the meaning of this scene: an empty bowl, the attribute of a beggar, and a belt, signifying "tightening one's belt." This could indicate either an act of voluntary self-deprivation, or, more likely in this context, hard times and scarce food.

Bibliography: On Bruegel:

Bastelaer, 1907; Glück, 1951; Lebeer 1967; Klein and Klein, 1968; Gibson, 1977; Roberts, 1982; Muller, 1985, pp. 95-98

On Cock:

Hind, 1915, vol. 5, p. 150; Robels and Rödiger, 1977, pp. 13-30



Plate 4. Pieter Bruegel the Elder (ca. 1525 Breda-1569 Brussels), *Charity (Charitas)*, 1559, after a drawing; Plate no. 3 of *The Seven Virtues*, published by Hieronymous Cock, Antwerp, 1559-1560.

Catalogue 5

Jan (or Johan) Wierix (ca. 1549 Antwerp-ca. 1615 Antwerp)

Pieter Coecke van Aelst Holding a Palette and Brushes, no. 16 from the Cock-Lampsonius Set, first edition, 1572

Engraving on laid paper

21.4 x 12.4 cm image size

31.5 x 19.3 cm sheet size

Museum # 1991.020.002

Imprinted: In image upper-left corner the initials **IH.W**, upper-right corner the number **16.**; below image **PETRO COECKE ALOSTANO, PICTORI.**, with Latin hexameter following: **Pictor eras... Francigenasque doces.**; below hexameter center the number **16**, lower-right corner **C iiij**

Condition: Small repair in blank area lower-right corner

Literature: Alvin 1883; Mauquoy-Hendrickx 1744/II (without [C iiij])

Provenance: R. E. Lewis, Inc., Larkspur Landing, CA

Purchased in 1991 from R. E. Lewis, Inc., Larkspur Landing, CA, with funds from the Jarman Family Endowment Fund

In 1572 the humanist Domenicus Lampsonius and the engraver and publisher Hieronymus Cock collaborated in the compilation of a portrait series of twenty-three deceased and renowned artists.¹⁵⁶ The engravings were created by Cock, Cornelis Cort, and Jan Wierix, while Lampsonius provided the laudatory comments in Latin.¹⁵⁷ The series, published after Cock's death by his widow, was so popular that by 1600 it had already appeared in four editions.¹⁵⁸

Pieter Coecke van Aelst warranted inclusion not only for his artistic endeavors,¹⁵⁹ but also because of several translations of Italian treatises.¹⁶⁰ His translation of some writings by Vitruvius and a book on architecture by Sebastiano Serlio was intended to familiarize northern artists with Italian art theory because, as Rosenberg et al. write, "No really systematic work was done with the apparatus of classical and semi-classical forms [in the Netherlands] before about 1555."¹⁶¹ Coecke most likely acquainted himself with books by these authors during his travels in Italy in the 1530s, another reason for including him in this anthology because of Domenicus Lampsonius's conviction that "A man who

¹⁵⁶This anthology preceded and probably inspired Anthony van Dyck's *Iconography* published in 1645 (see cat. 30 and cat. 31 for two examples from the *Iconography*).

¹⁵⁷For information on Cock, see Timothy A. Riggs, *Hieronymus Cock. Printmaker and Publisher* (New York: Garland Publishing Inc., 1977).

¹⁵⁸Raupp 18-23.

¹⁵⁹Which Gert von der Osten and Horst Vey dismiss as having "no great weight... A good deal that he delivered was made by his assistants in his obviously large workshop... No picture by his own hand can be identified with certainty" (*Painting and Sculpture in Germany and the Netherlands, 1500 to 1600* [Baltimore: Penguin Books, 1969] 196). However, contemporary opinion seems to disagree with this twentieth-century view because Coecke not only headed a large workshop, designed tapestries and stained glass, but also held the title *pictor imperatoris* as court painter to Charles V.

¹⁶⁰Von der Osten and Vey 196.

¹⁶¹Rosenberg et al. 225.

wants to become an artist must visit Rome... He must also have produced many paintings in the style of this school... before he may be regarded honestly an artist."¹⁶²

Jan Wierix, precocious and already a technically accomplished engraver at an early age,¹⁶³ was one of the engravers trained and employed by Hieronymus Cock, and produced several plates for the Cock-Lampsonius anthology.¹⁶⁴ Wierix's work is often mentioned in the same breath as that of his two brothers, Anton and Jerome, because the brothers' styles were so similar that it is difficult to separate their engravings.¹⁶⁵ The brothers seem to have honed their skills by copying Dürer's work, and "in some instances [they] rivalled Dürer's control of the graphic medium."¹⁶⁶ Despite complaints by Christoph Plantin, another publisher for whom Wierix worked, that Wierix and his brother Jerome spent too much time visiting inns and brothels and not enough time working at their trade, the Wierixes' *oeuvre* consists of over two thousand prints.¹⁶⁷

Presumably, Wierix designed and engraved the portrait of Coecke, since the print only bears Wierix's signature. Wierix presents Coecke with the tools of his trade. Coecke appears to be at work and is directing a penetrating glance at the viewer as though he or she were sitting for a portrait. One can also deduce Coecke's financial success from this print, since Wierix depicts him as a well-groomed man in a fashionable, fur-trimmed jacket whose sleeves slashed at the wrist match the slashed hat.

Bibliography: On Wierix:

Alvin, 1866; Museum Plantin-Moretus, 1900; Staley, *The Connoisseur* 5 (1903): 60-62; Thieme and Becker, 1907-1950, vol. 35, pp. 537-538; Wurzbach, 1963, vol. 2, pp. 880-881; Sterling and Francine Clark Institute, 1975, pp. 25-28

On Coecke van Aelst:

Marlier, 1966; Friedländer, 1967-1976, vol. 12, pp. 32-39; von der Osten and Vey, 1969, pp. 196-197

¹⁶²Qtd in Snyder 467.

That Coecke had indeed created "art in the Italian style" is evident from comments by von der Osten and Vey who mention a *Last Supper* painted by him with borrowings from Leonardo da Vinci and Raphael (196-197).

¹⁶³Comments in the literature discuss Jan's technical virtuosity in recreating Dürer's prints (Thieme and Becker, vol. 35, p. 537; Sterling and Francine Clark Art Institute, *Dürer through Other Eyes* [Williamstown, MA: Sterling and Francine Clark Art Institute, 1975] 26).

¹⁶⁴See Marie Mauquoy-Hendrickx, *Les Estampes des Wierix*, 3 vols. (Brussels: Bibliothèque Royale Albert Ier, 1978-83), and Louis J. Alvin, *Catalogue Raisonné de l'Oeuvre des Trois Freres Jean, Jérôme & Antoine Wierix* (Brussels: T. J. I. Arnold, 1866) for a complete description of the prints created by Jan Wierix and his two brothers.

See also cat. 6 for another print engraved by Jan Wierix for the Cock-Lampsonius Set.

¹⁶⁵Thieme and Becker, vol. 35, p. 537.

¹⁶⁶Sterling and Francine Clark Art Institute 27.

¹⁶⁷Sterling and Francine Clark Art Institute 26.

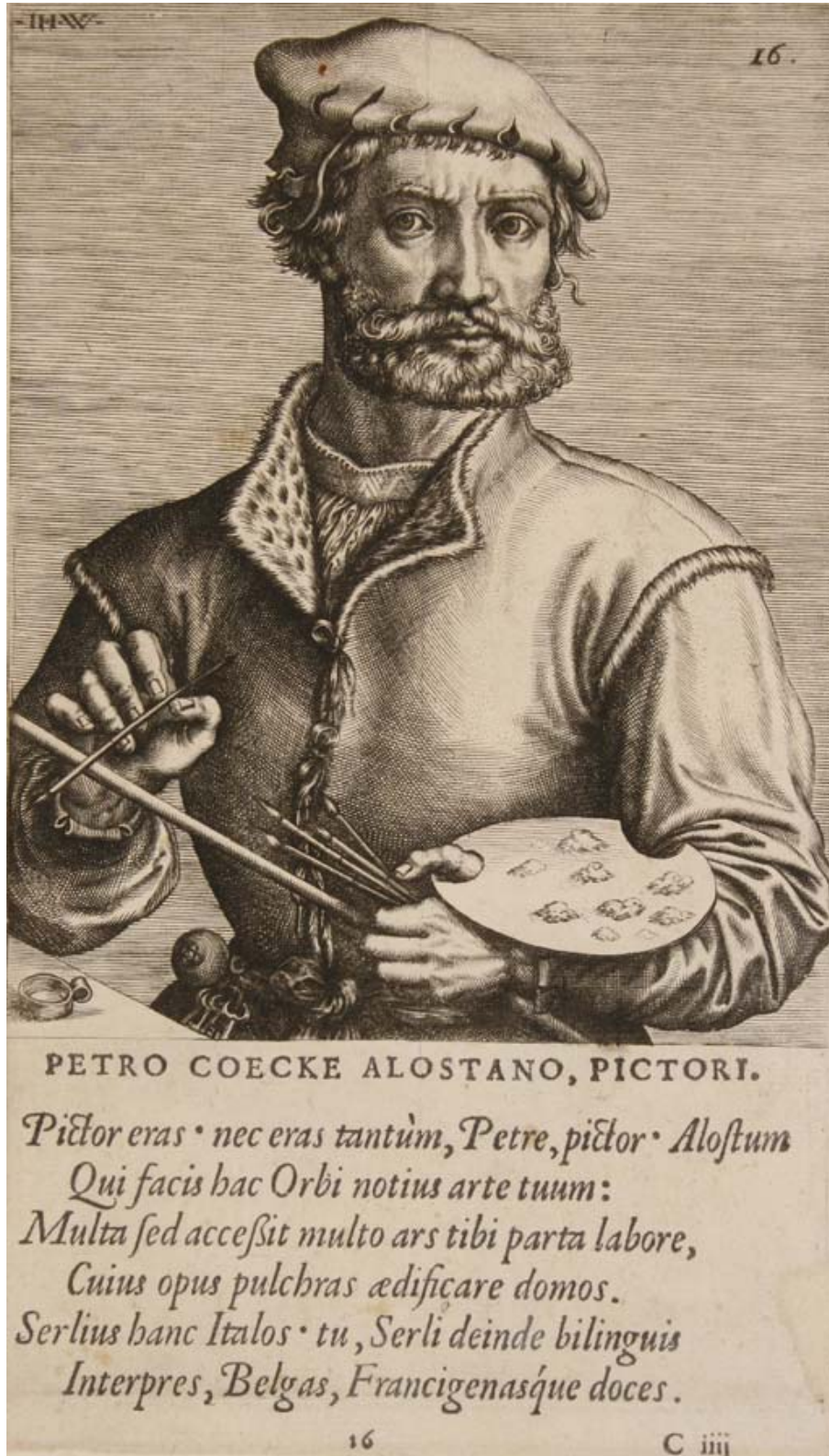


Plate 5.

Jan (or Johan) Wierix (ca. 1549 Antwerp-ca. 1615 Antwerp), *Pieter Coecke van Aelst Holding a Palette and Brushes*, no. 16 from the Cock-Lampsonius Set, first edition, 1572.

Catalogue 6

Jan (or Johan) Wierix (ca. 1549 Antwerp-ca. 1615 Antwerp)

Jan van Amstel (Jan de Hollander), no. 11 from the Cock-Lampsonius Set, first edition, 1572

Engraving on laid paper

21.7 x 12.8 cm image size

31.4 x 19.2 cm sheet size

Watermark: Sheaf with initials

Museum # 1991.020.001

Imprinted: In image upper-left corner the initials **IH.W**, upper-right corner the number **11.**; below image **DE IOANNE HOLLANDO, PICTORE.**, with Latin hexameter following: **Propria Belgarum...scire deos.**, below hexameter center the number **11**

Literature: Alvin 1929; Mauquoy-Hendrickx 1742/II (without [11] lower center)

Provenance: R. E. Lewis, Inc., Larkspur Landing, CA

Purchased in 1991 from R. E. Lewis, Inc., Larkspur Landing, CA, with funds from the Jarman Family Endowment Fund

A second example of a portrait from the Cock-Lampsonius Set,¹⁶⁸ this print depicts Jan van Amstel (ca. 1500-1540?)--also known as Jan de Hollander--a Flemish Landscape painter who, according to Karel van Mander, spent "much time lying on the window-sill looking at the sky, in order to improve his painting from nature."¹⁶⁹ Coincidentally, van Amstel was a brother-in-law of Pieter Coecke van Aelst, the sitter in the other UMFA print by Wierix from the Cock-Lampsonius Set.

As in his portrait of Pieter Coecke van Aelst, Wierix presents van Amstel as a well-attired gentlemanly figure whose occupation, unlike Coecke's, could only be guessed at were it not for the inscription below the portrait.¹⁷⁰ Nor does the completely plain background provide any indication of the sitter's profession;¹⁷¹ rather, van Amstel's splendid fur-lined coat and the elegant gloves are perhaps more an indication of his wife's business acumen than his own productivity. As van Mander comments, "Jan's wife travelled with his paintings to the markets of Brabant and Flanders, placing his works everywhere, and making good profits" from selling his landscapes which van Mander asserts "are of the best."¹⁷²

¹⁶⁸See cat. 5 for another print by Wierix in the UMFA's collection.

Edgcombe Staley enthusiastically assesses the Wierix brothers' work by stating that "in the annals of Engraving no names stand out more brilliantly than those of the families Wierix... ("The Wierixes: A Famous Family of Engravers at Antwerp in the Sixteenth and Seventeenth Centuries." *The Connoisseur* 5 [1903]: 60). Staley continues by saying that "there was hardly a person of note, or at all remarkable, in Europe whose features they have not preserved for posterity."

¹⁶⁹Carel van Mander, *Dutch and Flemish Painters. Translation from the Schilderboeck* (New York: McFarlane, Warde, McFarlane, 1936) 60.

¹⁷⁰Composed by Lampsonius, which reads, in part: "This artist from Brabant enjoyed painting landscapes well, instead of painting portraits, human figures and the Deity, badly" (qtd. in van Mander 60).

¹⁷¹As is the case, for example, in the portrait of Martinus Pepyn drawn by Anthony van Dyck and engraved by Schelte Bolswert (see cat. 30) which, while excluding any utensils indicative of his vocation, at least refers to the painter's predilection for historical themes.

¹⁷²van Mander 60.

Bibliography: On Wierix:

Alvin, 1866; Museum Plantin-Moretus, 1900; Staley, The Connoisseur 5 (1903): 60-62; Thieme and Becker, 1907-1950, vol. 35, pp. 537-538; Wurzbach, 1963, vol. 2, pp. 880-881; Sterling and Francine Clark Institute, 1975, pp. 25-28

On van Amstel:

Thieme and Becker, 1907-1950, vol. 1, pp. 423-424; van Mander, 1936, p. 60, 451-452

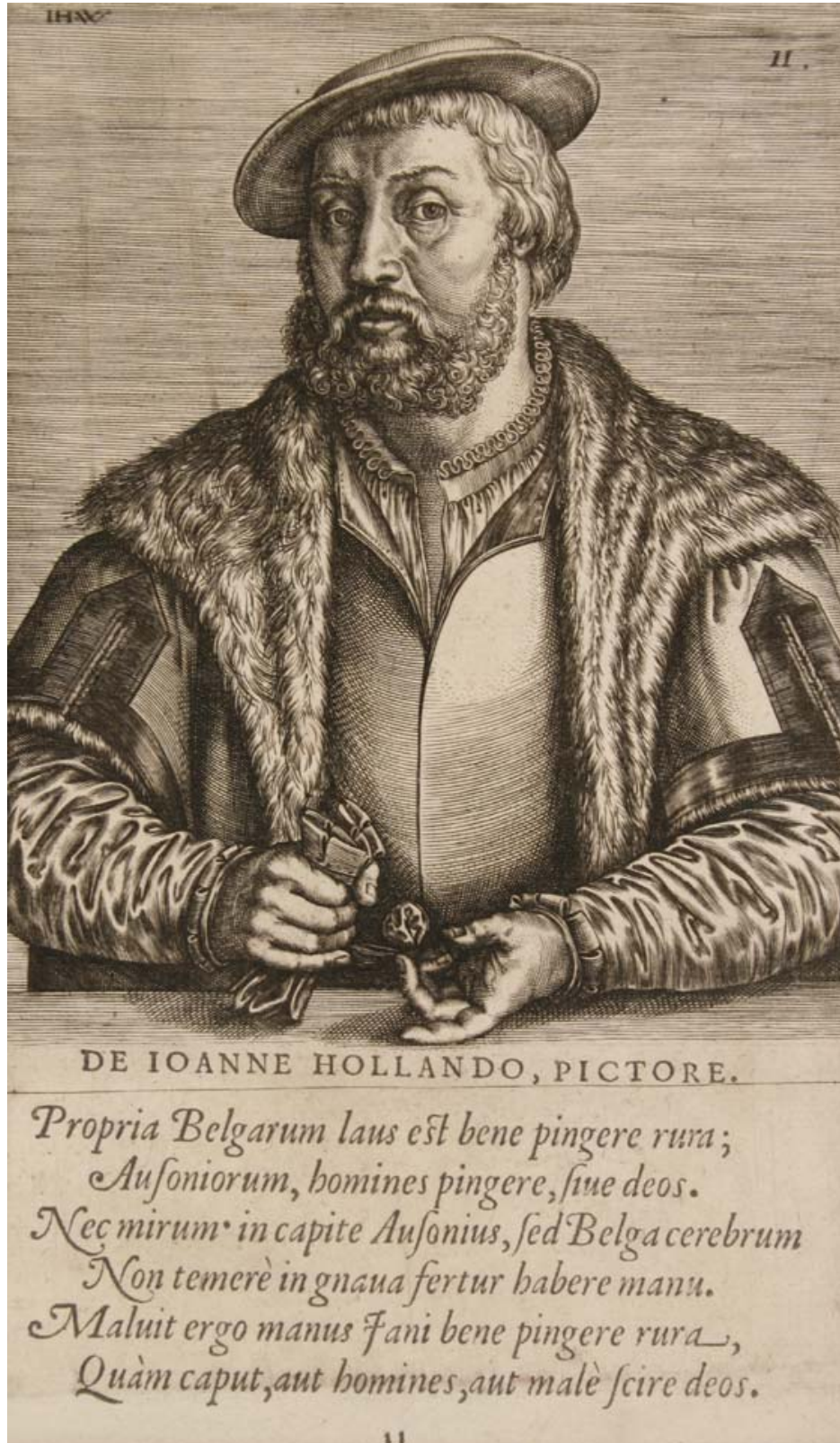


Plate 6.

Jan (or Johan) Wierix (ca. 1549 Antwerp-ca. 1615 Antwerp), *Jan van Amstel (Jan de Hollander)*, no. 11 from the Cock-Lampsonius Set, first edition, 1572.

Catalogue 7

Jan van der Straet, called Stradanus (1523 Bruges-1605 Florence)

Title Page, engraved by Adriaen Collaert (ca. 1560 Antwerp-1618 Antwerp), from *Equile. Ioannis Austriaci Caroli V.*

Imp. F., third edition

Engraving, glue-mounted on laid paper

21.2 x 28 cm image size

Museum # 1977.258A

Imprinted: In image center **EQVILE IOANNIS AVSTRIACI CAROLI V. IMP. F. In quo... delectus. Ad vivum... delineati... Iohanne Stradano... Et a Philippo Gallaeo editi.**; in image lower-right corner **Adrianus Collaert Sculpsit**; below image center **Antuerpiae apud Theodorum Galleum.**, and dedication by Philips Galle to Alfonso d'Avalos, **ILLmo...PHILIPPVS GALLAEVS DD.**

Condition: Cut to the image; some foxing

Literature: Hollstein 595; Wurzbach I, p. 315, no. 22

Provenance: E. Frank Sanguinetti

Gift of E. Frank Sanguinetti in 1977

This catalogue entry and the following eleven describe twelve sheets from a collection of prints that depict the horses of Don Juan of Austria, Governor-General of the Netherlands from 1576 to 1578. Designed by Jan van der Straet, or Stradanus, and executed from ca. 1578 to 1580 by several prominent Netherlandish engravers, the entire folio contains forty plates divided into four series, exists in three editions of several states, and probably four copies of all four series.¹⁷³

Stradanus, a Flemish artist who left the Netherlands to settle permanently in Italy sometime after 1548,¹⁷⁴ created history paintings, tapestry designs, and frescoes. In his Lives of the Most Eminent Painters, Sculptors and Architects, Giorgio Vasari (1511-1574) furnishes a glowing report of Stradanus's original inventions and technical skills. Stradanus's talents earned him a post at the court of Duke Cosimo I dei Medici in Florence,¹⁷⁵ where Vasari also worked.¹⁷⁶

The designs Stradanus created for his folio of Don Juan's horses are described by Walter Liedtke "as the earliest set of prints ... important for Baroque equestrian portraits, and as the most reliable source for equine anatomy" until a later work by Antoine de Pluvinel (1555-1620), L'Instruction du roy en l'exercice de monter a cheval, dated 1625.¹⁷⁷ It was

¹⁷³ Marie Mauquoy-Hendrickx identifies three editions consisting of three or four states, and four copies (Les Estampes des Wierix, vol. 2, 314). Otto Hirschmann writes of two editions of all four series in two states and one or more copies (Verzeichnis des Graphischen Werks von Hendrick Goltzius, 1558-1617 [Leipzig, Ger.: Verlag von Klinkhardt & Biermann, 1921] 151).

¹⁷⁴ Much to the dismay of Karel van Mander who lamented, "the Belgian cities rightly criticize Florence, the beautiful and the flourishing, for depriving Belgium of the ... excellent painter, Hans van der Straet... If, in the future, Italy... keeps his body, Flanders will have the consolation of having a son of Bruges who embellished even beautiful Florence with the flower of his work" (304, 305).

¹⁷⁵ Besides working for the Medici family in Florence, Stradanus also worked in Venice and Rome (R. H. Wilenski, Flemish Painters 1430-1830, vol. 1 [New York: The Viking Press, n.d.] 663).

¹⁷⁶ Giorgio Vasari, Lives of the Most Eminent Painters, Sculptors and Architects. Trans. Gaston du Ca. de Vere, vol. 3 (New York: Harry N. Abrams, Inc., 1979) 2085-2086.

¹⁷⁷ Walter Liedtke, The Royal Horse and Rider. Painting, Sculpture, and Horsemanship 1500-1800 (New York: Abaris Books, 1989) 30.

probably his work for the Italian aristocracy that secured Stradanus this commission and an invitation by Don Juan of Austria to accompany him to the Netherlands in 1576, a journey that would have given Stradanus ample opportunity to observe Don Juan's horses. Don Juan,¹⁷⁸ an illegitimate son of Charles V and half-brother to Philip II (1555-1598), King of Spain and the Netherlands, had distinguished himself as a superb military strategist by leading Spanish troops in a decisive victory against the Ottoman Empire in the Battle of Lepanto in 1571. His appointment in 1576 as Governor-General of the Netherlands, short-lived because he died of the plague in 1578,¹⁷⁹ was intended to quell any resistance of the population of the Netherlands against Spanish troops.¹⁸⁰

Don Juan was an avid collector of horses from diverse areas of Europe. The names given his horses often indicate their origin; for example, *Britannus* from Brittany, *Siculus* from Sicily, *Romanus* from Rome; or they refer to specific qualities, like the unnamed horses in cat. 10 who are fertilized by the Zephyrs, or the west winds, a reference to their swiftness. Even though the horses are shown in outdoor settings, most exhibit restrained stances that duplicate specific, carefully taught *dressage* positions which seems to imply that Stradanus observed his subjects in the interior setting of a stable or riding school.¹⁸¹

Carefully trained and pampered horses like those of Don Juan's stable were not only an overt display of the owner's astute horse sense, but also--by extension--an indication of his character because, as Bernardo de Vargas Machuca, a commentator on courtly riding in Spain, wrote in 1619, "the highest one can say of a Prince is this, that he rides well, a phrase which embraces his virtue and bravery."¹⁸² And in order to ride well and appear in control, an aristocrat required well-trained horses of a superior blood line so as to create a dignified impression.

Several engravers contributed to creating this folio. Of the sheets in the UMFA's collection, the title page (cat. 7) was engraved by Adriaen Collaert. Hieronymus Wierix was the engraver of four prints (cat. 8-11), and Hendrik Goltzius is represented by one sheet (cat. 18). For the remaining six prints, the engravers are unknown (cat. 12-17).¹⁸³

The publishing house Philips Galle issued the folio, initially under the supervision of Philips Galle (1537-1612), and later under his son Theodor Galle (1571-1633). Philips Galle began his career by working as an engraver, then

¹⁷⁸For a comprehensive study of Don Juan, see William Stirling-Maxwell, Don Juan of Austria or Passages from the History of the Sixteenth Century 1547-1578, 2 vols (London: Longmans, Green, and Co., 1883).

¹⁷⁹Stradanus left the Netherlands after the death of Don Juan and returned to Italy (Gunther Thiem, "Studien zu Jan van der Straet, genannt Stradanus." Mitteilungen des Kunsthistorischen Institutes in Florenz 8 [1958]: 98).

¹⁸⁰Limm 115, 44, 45, 50, 136-137.

¹⁸¹*Afer* (cat. 16), for example, is shown in a *levade*, i.e., with his forehead off the ground. *Sardonicus* (cat. 14) and *Brito* (cat. 15) are displaying the *passage*, or collected trot.

For a brief discussion of *haute école* riding, see Liedtke 87-90. Liedtke's book is liberally illustrated with examples of equestrian portraits that show horses in various *dressage* positions.

A succinct essay on horses in art is provided by John Baskett, The Horse in Art (Boston: New York Graphic Society, 1980) 21-41.

¹⁸²Qtd. in Liedtke 35.

¹⁸³The prints have been arranged based on the index provided by Hirschmann who groups the prints according to series (151-152).

became a highly successful publisher after the death of Hieronymus Cock in 1571.¹⁸⁴ A good measure of Galle's success was based on the excellent engravers working for him, like the Wierix brothers and the Collaert family.

Hieronimus Wierix (ca. 1553-1619), the second-eldest of the three brothers, worked after his own designs and that of other artists, including Philips Galle. In comparing Hieronymus with his brother Jan,¹⁸⁵ Edgcumbe Staley writes that "Hieronymus had perhaps less firmness of design than Jan, but his plates were remarkable for softness and polish,"¹⁸⁶ although a more recent assessment credits both Jan and Hieronymus with achieving results similar to those of Albrecht Dürer.¹⁸⁷ In fact, both brothers were admitted to the painters' guild in Antwerp without the usual "reception piece," perhaps because of their exceptional skills,¹⁸⁸ although an early chronicler suggests that their father being a master of the guild was the reason for this unusual concession.¹⁸⁹

Adriaen Collaert (ca. 1560-1618), a prolific engraver, may have been a student of Philips Galle, who later became his father-in-law. Collaert's neat and delicate technique is often lost in later prints from over-used plates that do not reproduce the many fine, thin lines typical of his style.¹⁹⁰

Hendrik Goltzius (1558-1617), one of the most productive and talented of Netherlandish engravers,¹⁹¹ worked for Philips Galle until 1582, then established his own printing shop.¹⁹² Goltzius was the nucleus of a group of Haarlem engravers that included Jan Muller and Jan Saenredam, among others.¹⁹³ Goltzius created approximately 360 engravings before 1600 when he abandoned printmaking and began concentrating almost entirely on history painting.¹⁹⁴ Goltzius's talents included an astute business sense. He established his international reputation by marketing his prints not only in the Netherlands, but also in Paris, London, and Rome, perhaps with the intent of building the patronage base necessary to support his career change.

¹⁸⁴For information on the Galle, see Arno Dolders, The Illustrated Bartsch. Vol. 56. Netherlandish Artists. Philips Galle (New York: Abaris Books, 1987).

¹⁸⁵See cats. 5 and 6 for works by Jan Wierix. See also catalogues raisonné by Alvin and Mauquoy-Hendrickx on the Wierixes.

¹⁸⁶Staley 61.

¹⁸⁷Sterling and Francine Clark Institute 26: "If it were not for the addition of the Wierix dates and occasional monograms some of these copies [of Albrecht Dürer's work] could easily be confused with the originals."

¹⁸⁸Sterling and Francine Clark Art Institute 25.

¹⁸⁹Alvin xii, qtd. in Sterling and Francine Clark Institute 25.

¹⁹⁰Thieme and Becker, 1907-1950, vol. 7, 210.

¹⁹¹Ackley 2. On Goltzius, see also Walter L. Strauss, ed., Hendrick Goltzius, 1558-1617: the Complete Engravings and Woodcuts, 2 vols. (New York: Abaris, 1977).

¹⁹²Blankert et al. 94.

¹⁹³Blankert et al. 94. See cats. 23 and 24 for works by Muller and Saenredam.

¹⁹⁴Van Mander suggests that Goltzius's concentration on history painting resulted from his travels in Italy and especially exposure to paintings by Venetian masters (368). Another reason for Goltzius's career change is suggested by Reznicek who believes that Goltzius's health problems as well as the preeminence of painting over engraving in contemporary art theory were responsible (qtd. in Ackley 3, n. 6).

- Bibliography: On Stradanus:
Fetis, 1857, vol. 1, pp. 121-142; Orbaan, 1903; Thieme and Becker, 1907-1950, vol. 32, pp. 149-50; Hoogewerff, 1912, pp. 155-156; Thiem, Mitteilungen des Kunsthistorischen Institutes in Florenz 8 (1958): 88-111; Wurzbach, 1963, vol. 2, pp. 668-669; Hind, 1915, vol. 5, p. 182; van Mander, 1969, pp. 304-305; McGinty, 1974; Wilenski, n.d., p. 663
- On Galle:
Dolders, 1987
- On Collaert:
Thieme and Becker, 1907-1950, vol. 7, p. 210; Wurzbach, 1963, vol. 1, pp. 315-316; Veldman, Bulletin van het Rijksmuseum 31.1 (1983): 37-46
- On Wierix:
Alvin, 1866; Museum Plantin-Moretus, 1900; Staley, The Connoisseur 5 (1903): 60-62; Thieme and Becker, 1907-1950, vol. 35, pp. 537-538; Wurzbach, 1963, vol. 2, pp. 880-881
- On Goltzius:
Thieme and Becker, 1907-1950, vol. 14, pp. 349-353; van Mander, 1936, pp. 355-373; Reznicek, 1961; Wurzbach, 1963, vol. 1, pp. 597-602; Strauss, 1977; Ackley, 1981, pp. 2-15, 26-29; de Groot, 1979, Plates 1-5

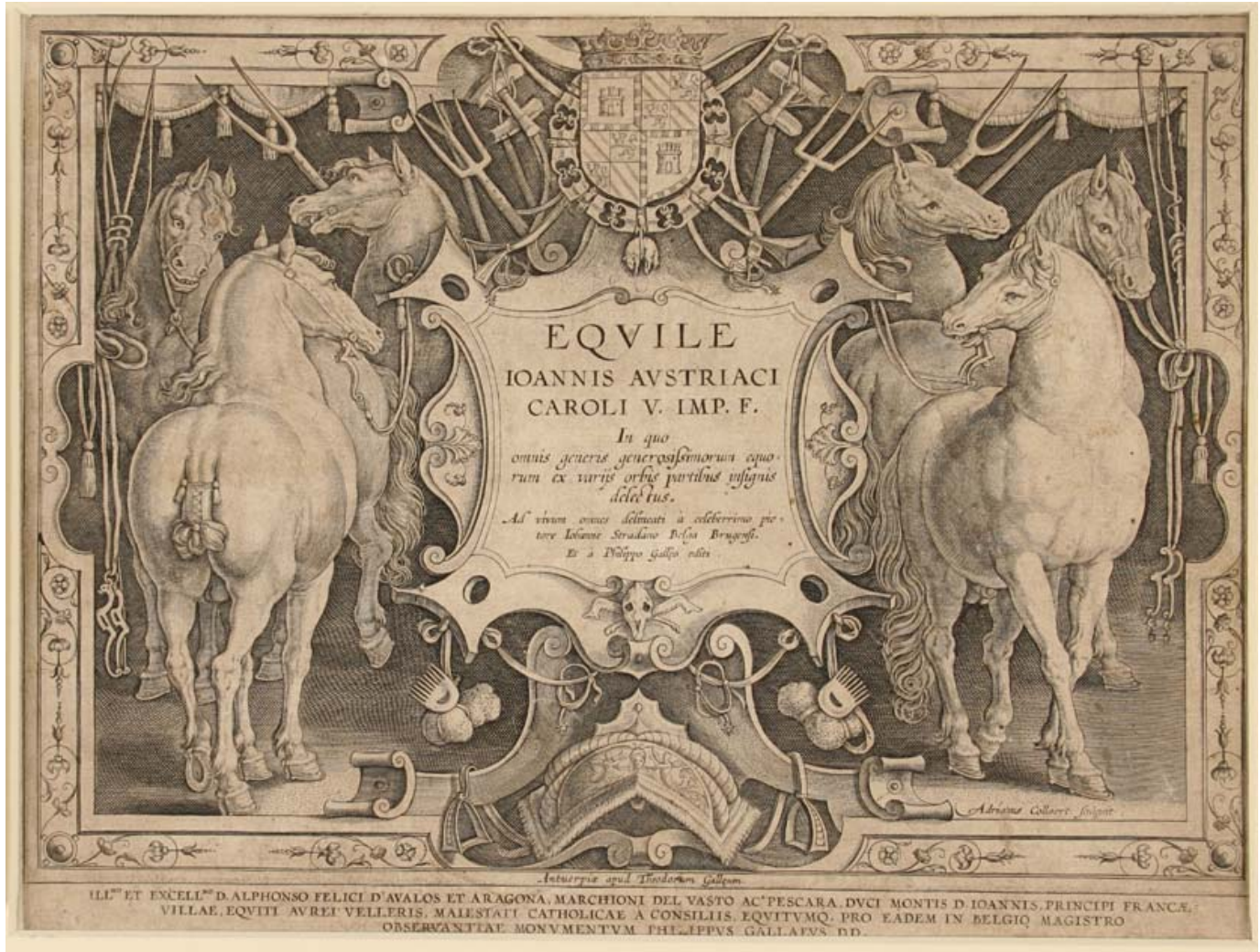


Plate 7. Jan van der Straet, called Stradanus (1523 Bruges-1605 Florence), *Title Page*, engraved by Adriaen Collaert (ca. 1560 Antwerp-1618 Antwerp), from *Equile. Ioannis Austriaci Caroli V. Imp. F.*, third edition.

Catalogue 8

Jan van der Straet, called Stradanus (1523 Bruges-1605 Florence)

Thessalus, engraved by Hieronymus Wierix (ca. 1553-1619), from *Equile. Ioannis Austriaci Caroli V. Imp. F.*, third edition

Engraving on laid paper

19.4 x 26.4 cm image size

26.8 x 33.8 cm sheet size

Two unidentified watermarks

Museum # 1978.479C

Imprinted: In image upper center **THESSALVS.**; in image lower-left corner **Ioann. Stradan. inven. Hieron. Wierix Sculpfit.**; in image lower center **Theodor. Galle excudit.**; below image four-line Latin inscription **Hunc... vires.**; below image lower-right corner the number **10.**

Condition: Vertical fold in image; vertical, partially torn fold in sheet; some foxing

Literature: Alvin 1567; Hirschmann, p. 151, no. 8 in Series I; Mauquoy-Hendrickx 1722/IV

Provenance: E. Frank Sanguinetti

Gift of E. Frank Sanguinetti in 1978



Plate 8. Jan van der Straet, called Stradanus (1523 Bruges-1605 Florence), *Thessalus*, engraved by Hieronymus Wierix (ca. 1553-1619), from *Equile. Ioannis Austriaci Caroli V. Imp. F.*, third edition.

Catalogue 9

Jan van der Straet, called Stradanus (1523 Bruges-1605 Florence)

Siculus, engraved by Hieronymus Wierix (ca. 1553-1619), from *Equile. Ioannis Austriaci Caroli V. Imp. F.*, third edition

Engraving on laid paper

19.8 x 26.2 cm image size

26.7 x 34.3 cm sheet size

Two unidentified watermarks

Museum # 1977.258B

Imprinted: In image upper center **SICVLVS.**; in image lower center **Ioann. Stradanus inventor**; in image lower-right corner **Hiero. Wierix Sculp. Theodor. Galle excud.**; below image center four-line Latin inscription **Protulit... cursu.**; below image lower-right corner the number **19.**

Condition: Some foxing

Literature: Alvin 1569; Hirschmann, p. 151, no. 10 in Series I; Mauquoy-Hendrickx 1724/IV

Provenance: E. Frank Sanguinetti

Gift of E. Frank Sanguinetti in 1977

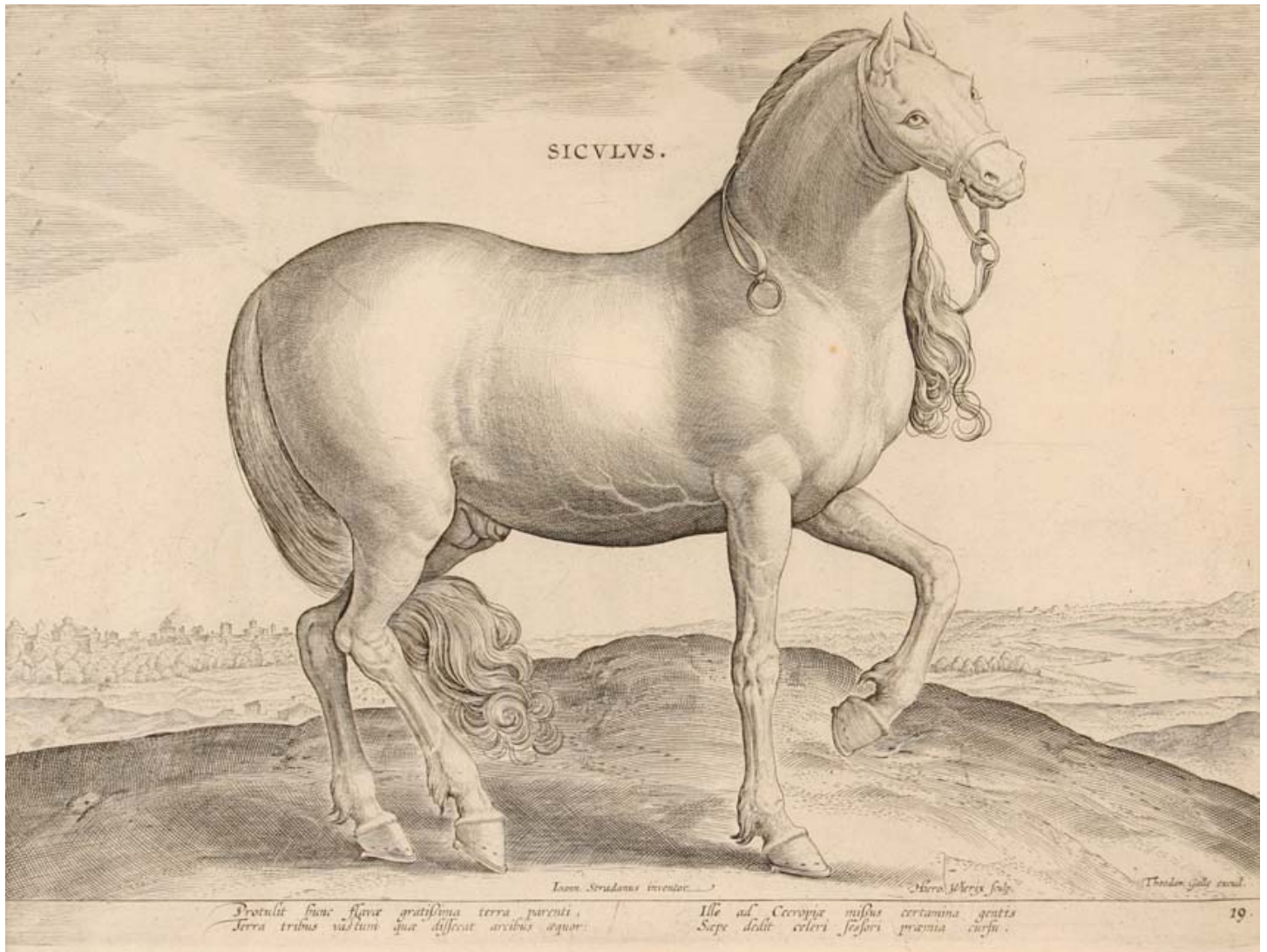


Plate 9. Jan van der Straet, called Stradanus (1523 Bruges-1605 Florence), *Siculus*, engraved by Hieronymus Wierix (ca. 1553-1619), from *Equile. Ioannis Austriaci Caroli V. Imp. F.*, third edition.

Catalogue 10

Jan van der Straet, called Stradanus (1523 Bruges-1605 Florence)

Mares Inseminated by Zephyr, attributed to Hieronymus Wierix,¹⁹⁵ from *Equile. Ioannis Austriaci Caroli V. Imp. F.*, third edition

Engraving on laid paper

20.5 x 25.9 cm image size

26.8 x 34.4 cm sheet size

Two unidentified watermarks

Museum # 1977.258C

Imprinted: In image lower-right corner **Ioannes Stradanus inventor. Theodor. Galle excudit.**; below image center four-line Latin inscription **Ore omnes... convalles.**; below image lower-right corner the number **36.**

Condition: Some foxing; four vertical creases in paper; scattered losses outside of image in sheet

Literature: Alvin 1571; Hirschmann, p. 152, no. 12 in Series I; Mauquoy-Hendrickx 1726/II

Provenance: E. Frank Sanguinetti

Gift of E. Frank Sanguinetti in 1977

¹⁹⁵ by Alvin (Alvin 1571).



Plate 10.

Jan van der Straet, called Stradanus (1523 Bruges-1605 Florence), *Mares Inseminated by Zephyr*, attributed to Hieronymus Wierix, from *Equile. Ioannis Austriaci Caroli V. Imp. F.*, third edition.

Catalogue 11

Jan van der Straet, called Stradanus (1523 Bruges-1605 Florence)

Romanus and Equus Matronalis, engraved by Hieronymus Wierix (ca. 1553-1619), from *Equile. Ioannis Austriaci Caroli V. Imp. F.*, third edition

Engraving on laid paper

19.6 x 26.2 cm image size

26.9 x 34.5 cm sheet size

Two unidentified watermarks

Museum # 1978.479B

Imprinted: In image upper left **ROMANVS.**; in image upper right **EQVVS MATRONALIS.**; in image lower-left corner **Ioan. Stradan. inven.**; in image center **Hieron. Wierix Sculp.**; in image lower-right corner **Theodor. Galle excud.**; below image left (beneath Romanus) four-line Latin inscription **Gloria... equorum**; below image right (beneath Equus Matronalis) four-line Latin inscription **Parvus... puellas.**; below image lower-right corner the number **16.**

Condition: Severe scattered foxing

Literature: Alvin 1572; Hirschmann, p. 152, no. 14 in Series I; Mauquoy-Hendrickx 1727/IV

Provenance: E. Frank Sanguinetti

Gift of E. Frank Sanguinetti in 1978

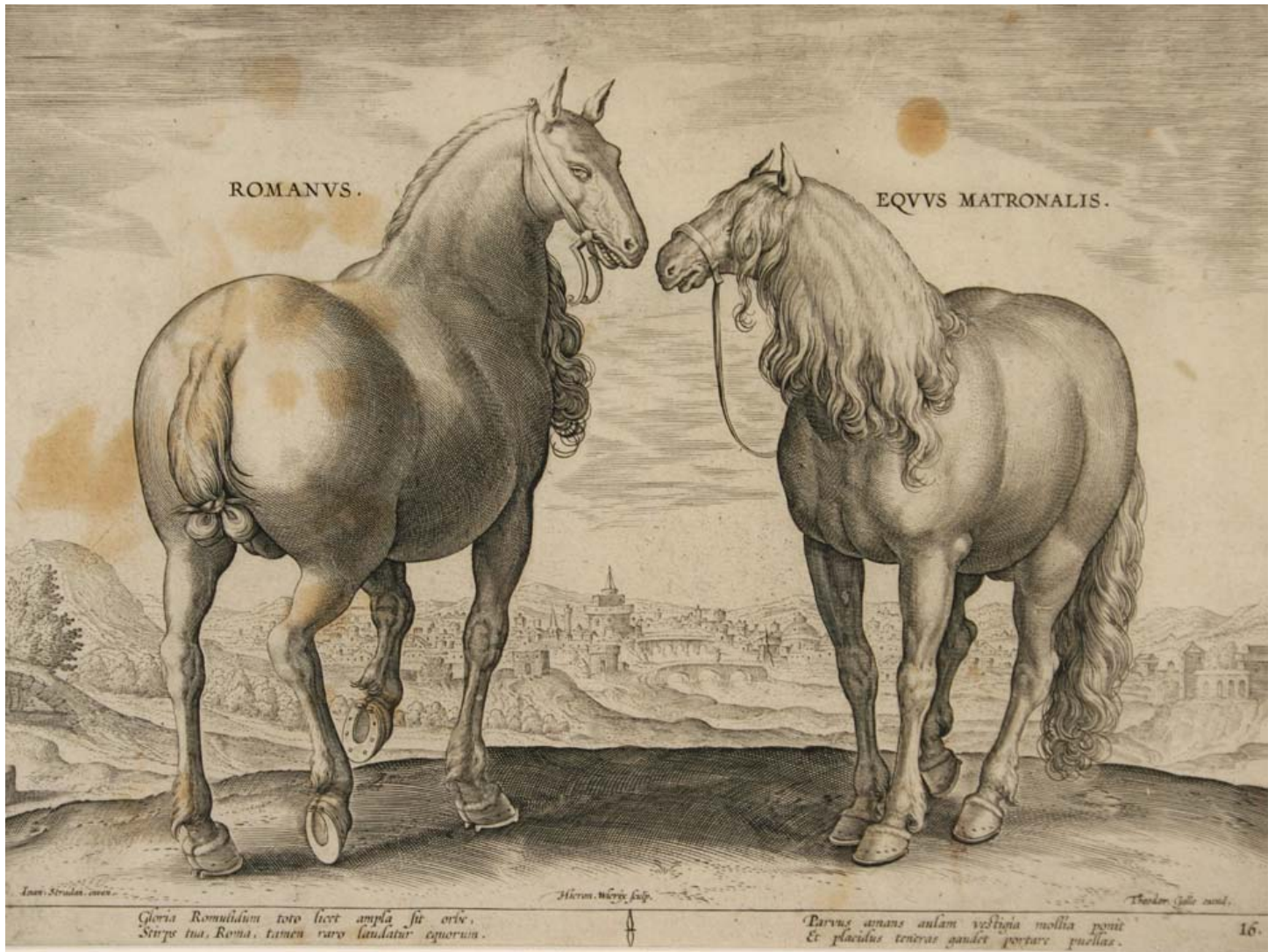


Plate 11. Jan van der Straet, called Stradanus (1523 Bruges-1605 Florence), *Romanus and Equus Matronalis*, engraved by Hieronymus Wierix (ca. 1553-1619), from *Equile. Ioannis Austriaci Caroli V. Imp. F.*, third edition.

Catalogue 12

Jan van der Straet, called Stradanus (1523 Bruges-1605 Florence)

Sicamber, from *Equile. Ioannis Austriaci Caroli V. Imp. F.*, first edition

Engraving on laid paper

21.1 x 26.9 cm image size

26.8 x 34.4 cm sheet size

Museum # 1978.479E

Imprinted: In image upper center **SICAMBER**; below image center four-line Latin inscription **Hic pugilem... tubarum.**; below image lower-right corner added in ink the number **30**.

Condition: Some foxing; two vertical creases in paper; two vestigial vertical folds through right side of image

Literature: Hirschmann, p. 152, no. 1 in Series III

Provenance: E. Frank Sanguinetti

Gift of E. Frank Sanguinetti in 1978

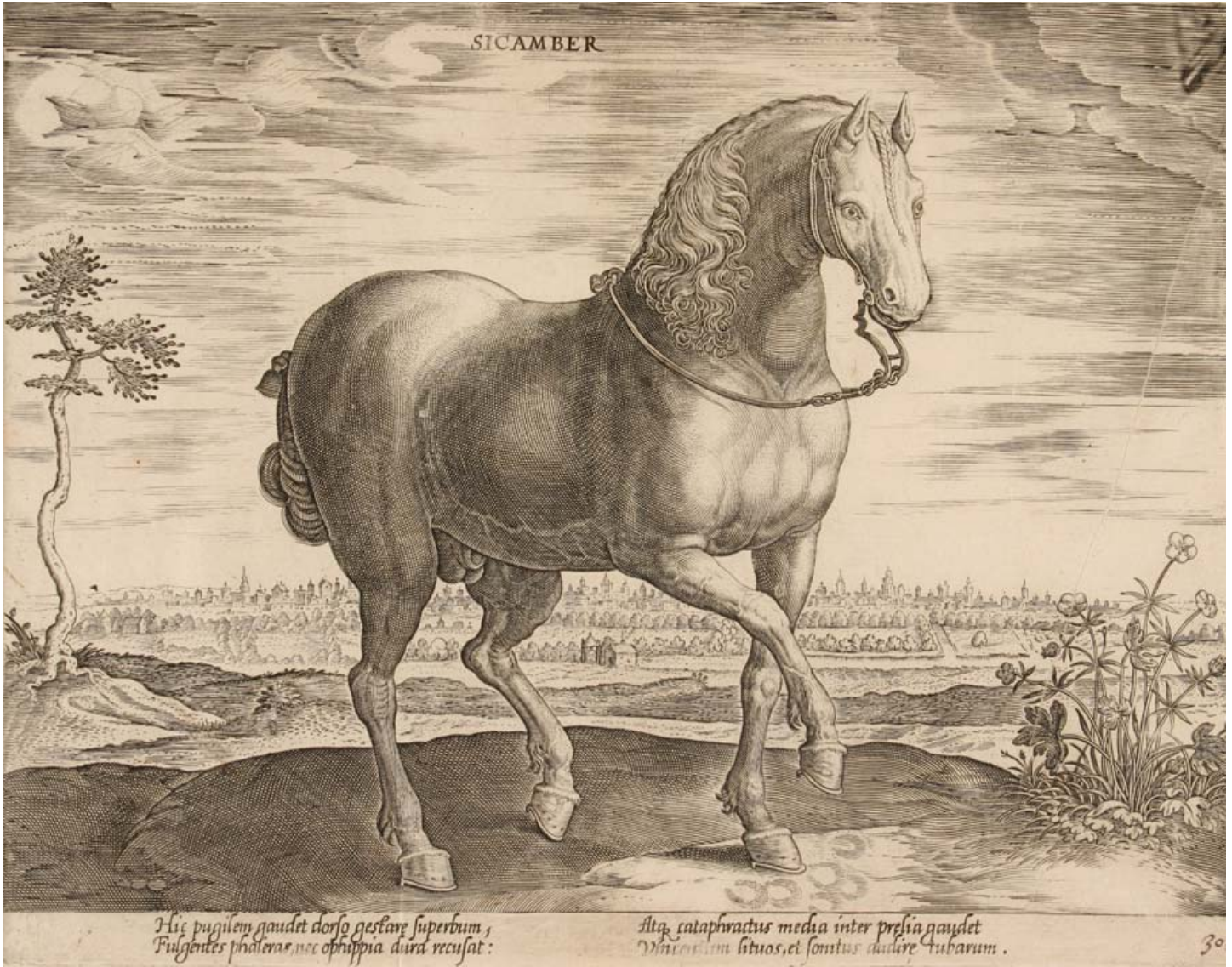


Plate 12.

Jan van der Straet, called Stradanus (1523 Bruges-1605 Florence), *Sicamber*, from *Equile. Ioannis Austriaci Caroli V. Imp. F.*, first edition.

Catalogue 13

Jan van der Straet, called Stradanus (1523 Bruges-1605 Florence)

Dacus, from *Equile. Ioannis Austriaci Caroli V. Imp. F.*, first edition

Engraving on laid paper

20.8 x 25.5 cm image size

26.9 x 34.5 cm sheet size

Museum # 1978.479F

Imprinted: In image upper center **DACVS.**; below image four-line Latin inscription **Hic...Vros.**; below image lower-right corner added in ink the number **14.**

Condition: Short diagonal tear in sheet upper-left corner; some foxing

Literature: Hirschmann, p. 152, no. 2 in Series III

Provenance: E. Frank Sanguinetti

Gift of E. Frank Sanguinetti in 1978



Plate 13. Jan van der Straet, called Stradanus (1523 Bruges-1605 Florence), *Dacus*, from *Equile. Ioannis Austriaci Caroli V. Imp. F.*, first edition.

Catalogue 14

Jan van der Straet, called Stradanus (1523 Bruges-1605 Florence)

Sardonicus, from *Equile. Ioannis Austriaci Caroli V. Imp. F.*, first edition

Engraving on laid paper

23.1 x 27.0 cm image size

26.9 x 34.5 cm sheet size

Museum # 1977.258E

Imprinted: In image upper center **SARDONICVS**; below image center four-line Latin inscription **Hic maculis... auras.**; below image lower-right corner added in ink the number **20**.

Condition: Some foxing; some losses in sheet

Literature: Hirschmann, p. 152, no. 3 in Series III

Provenance: E. Frank Sanguinetti

Gift of E. Frank Sanguinetti in 1977



Plate 14. Jan van der Straet, called Stradanus (1523 Bruges-1605 Florence), *Sardonius*, from *Equile. Ioannis Austriaci Caroli V. Imp. F.*, first edition.

Catalogue 15

Jan van der Straet, called Stradanus (1523 Bruges-1605 Florence)

Brito, from *Equile. Ioannis Austriaci Caroli V. Imp. F.*, first edition

Engraving on laid paper

24.0 x 26.8 cm image size

26.9 x 34.4 cm sheet size

Two unidentified watermarks

Museum # 1977.258D

Imprinted: In image upper center **BRITO.**; below image center four-line Latin inscription **Britonijs... gressus**;
below image lower-right corner added in ink the number **23.**

Condition: Some foxing; 5 cm-long vertical crease in image upper left corner

Literature: Hirschmann, p. 152, no. 5 in Series III

Provenance: E. Frank Sanguinetti

Gift of E. Frank Sanguinetti in 1977

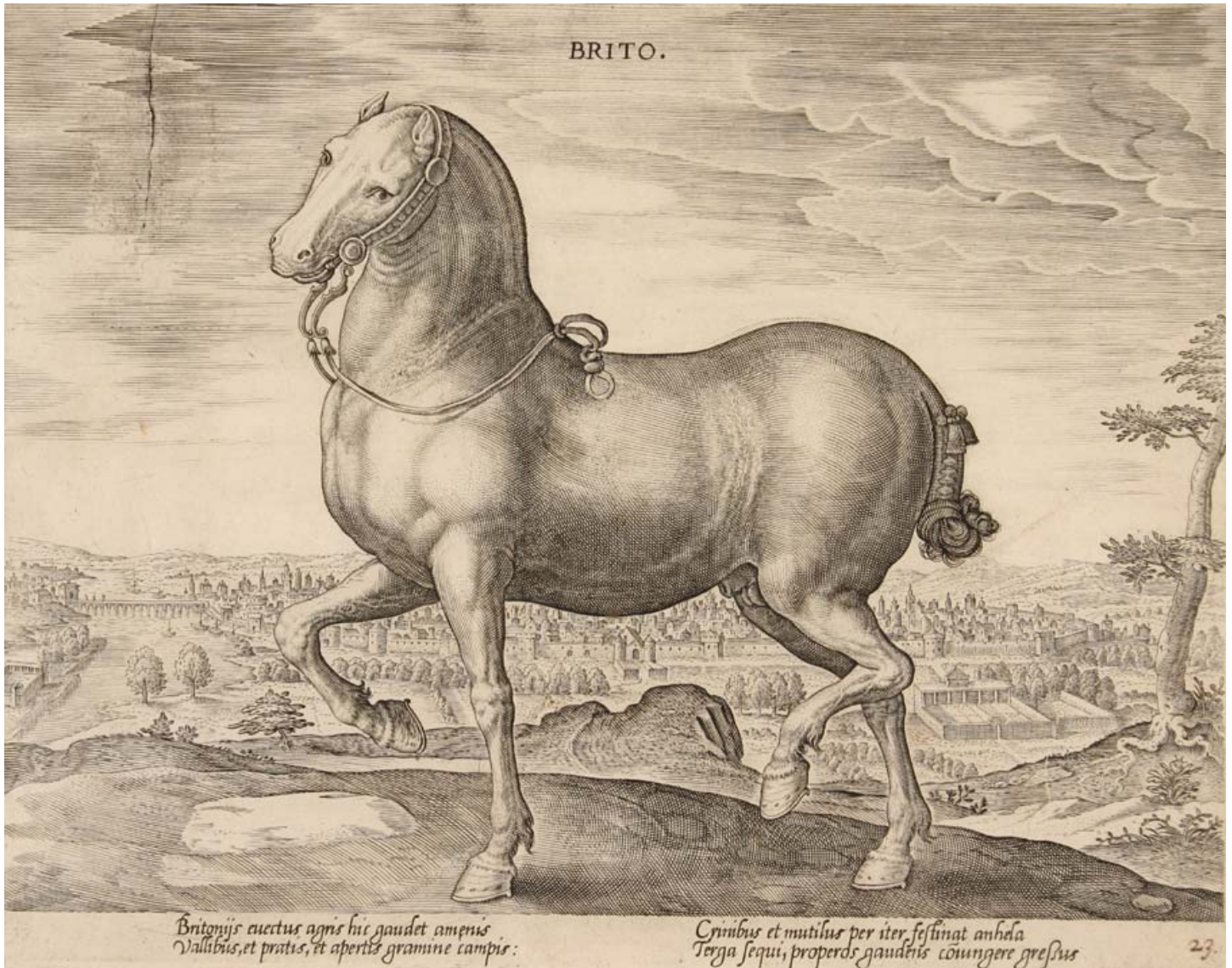


Plate 15. Jan van der Straet, called Stradanus (1523 Bruges-1605 Florence), *Brito*, from *Equile. Ioannis Austriaci Caroli V. Imp. F.*, first edition.

Catalogue 16

Jan van der Straet, called Stradanus (1523 Bruges-1605 Florence)

Afer, from *Equile. Ioannis Austriaci Caroli V. Imp. F.*, first edition

Engraving on laid paper

20.8 x 26.5 cm image size

26.9 x 34.4 cm sheet size

Two unidentified watermarks

Museum # 1978.479D

Imprinted: In image upper right **AFER.**; below image center four-line Latin inscription **Hic celer... cursu.**; below image lower-right corner **Joan. Stra. inue.** and the number **33.**

Condition: Some foxing; two vertical creases in paper

Literature: Hirschmann, p. 152, no. 6 in Series III

Provenance: E. Frank Sanguinetti

Gift of E. Frank Sanguinetti in 1978



Plate 16. Jan van der Straet, called Stradanus (1523 Bruges-1605 Florence), *Afer*, from *Equile. Ioannis Austriaci Caroli V. Imp. F.*, first edition.

Catalogue 17

Jan van der Straet, called Stradanus (1523 Bruges-1605 Florence)

Mula et Asinus, from *Equile. Ioannis Austriaci Caroli V. Imp. F.*, first edition

Engraving on laid paper

20.9 x 26.8 cm image size

26.8 x 33.8 cm sheet size

Unidentified watermark

Museum # 1977.258F

Imprinted: In image upper center **MVLA ET ASINVS.**; below image center four-line Latin inscription **Mularum... atro.**; below image lower-right corner added in ink the number **37.**

Condition: Some foxing; two vestigial vertical folds; one diagonal crease in paper; two vertical creases in paper; some scattered losses

Literature: Hirschmann, p. 152, no. 7 in Series III

Provenance: E. Frank Sanguinetti

Gift of E. Frank Sanguinetti in 1977



Plate 17. Jan van der Straet, called Stradanus (1523 Bruges-1605 Florence), *Mula et Asinus*, from *Equile. Ioannis Austriaci Caroli V. Imp. F.*, first edition.

Catalogue 18

Jan van der Straet, called Stradanus (1523 Bruges-1605 Florence)

Albanus, engraved by Hendrik Goltzius (1558 Muehlbrecht-1617 Haarlem), from *Equile. Ioannis Austriaci Caroli V.*

Imp. F., second edition

Engraving on laid paper

20.7 x 26.7 cm image size

26.9 x 34.5 cm sheet size

Two unidentified watermarks

Museum # 1978.479A

Imprinted: In image upper center **ALBANVS**; in image lower-right corner **Johan. Stradanus inuen. Phls. Gallaeus excudit.**; below image four-line Latin inscription **Herbida... cruentas.**; below image lower-right corner added in ink the number **13**.

Condition: Some foxing

Literature: Strauss 102/I; Hollstein 345/I; Bartsch 293/I; Hirschmann 345, p. 152, no. 5 in Series IV

Provenance: E. Frank Sanguinetti

Gift of E. Frank Sanguinetti in 1978

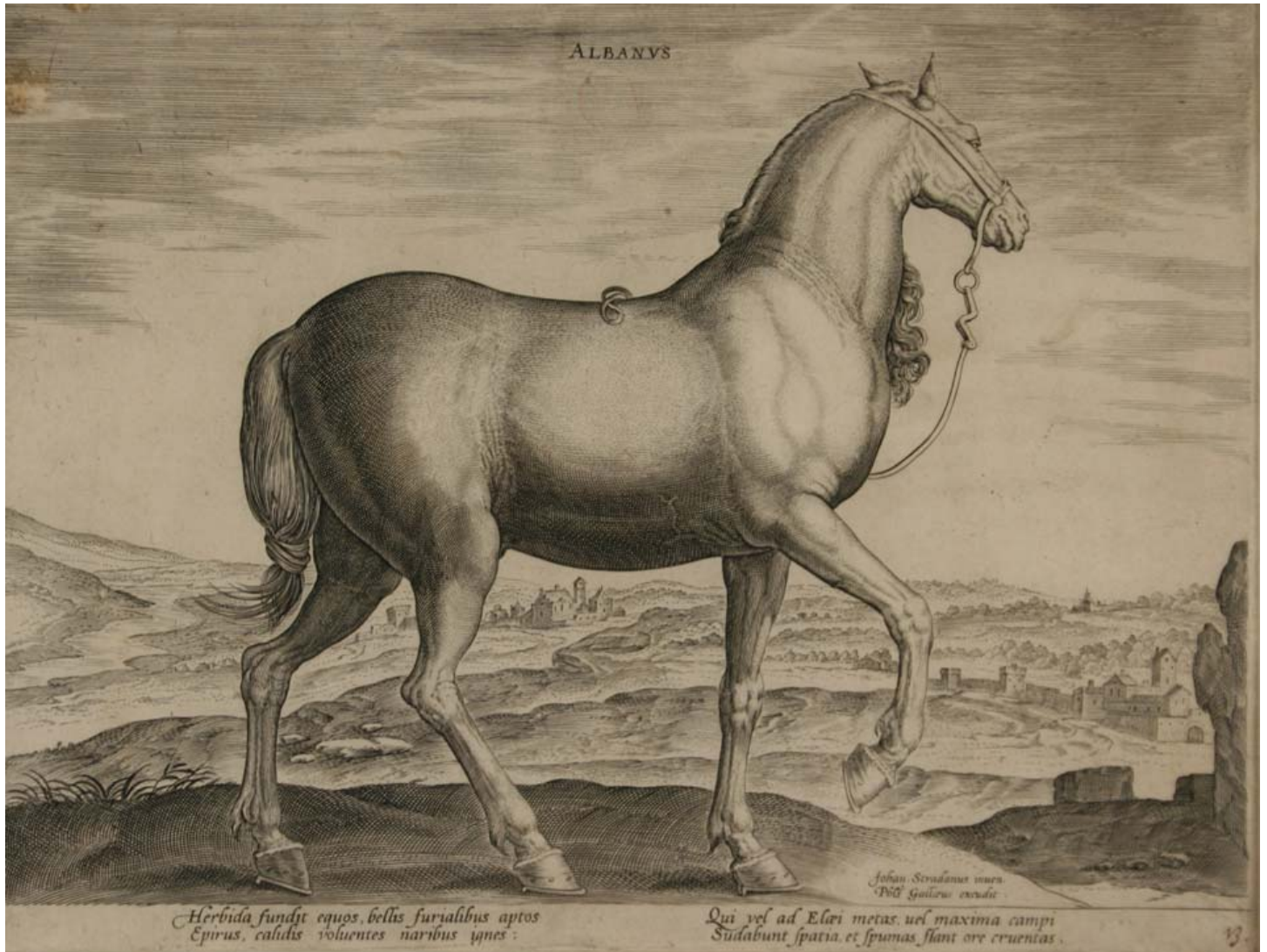


Plate 18. Jan van der Straet, called Stradanus (1523 Bruges-1605 Florence), *Albanus*, engraved by Hendrik Goltzius (1558 Muhlbrecht-1617 Haarlem), from *Equile. Ioannis Austriaci Caroli V. Imp. F.*, second edition.

Catalogue 19

Johannes Sadeler I (1550 Brussels-1600 Venice)

Holy Family, after Parmigianino (1503-1540), Italian

Engraving on laid paper

10.5 x 13.6 cm image size

Museum # 1977.260

Imprinted: In image upper center **IHS . MRA**; in image center bottom two lines **Fr. Parmes. figuraut Ioa. Sadeler sc.**; below image lower-left corner **Ex Augusto Museo Perills. Comitit**, lower-right corner **Augustini de Iustis depromptu Veronae.**

Condition: Cut to the plate

Literature: Hollstein 299

Provenance: Dr. and Mrs. Robert Olpin

Gift of Dr. and Mrs. Robert Olpin in 1977

Francesco Parmigianino, an Italian painter known for his elegant, elongated figures,¹⁹⁶ created this intimate scene of the Virgin and Child attended by St. Joseph and St. Anne.¹⁹⁷ St. Joseph, here portrayed as a younger man than the "customary greybeard,"¹⁹⁸ rests his muscular arms on a staff and observes Mother and Child.¹⁹⁹ The smiling figures of Christ, Mary, and St. Anne are united in their attention to various objects that are metaphors for Christ's Passion.

St. Anne holds in her hand a bird that, conventionally, has been interpreted as a goldfinch and alludes to Christ's blood spilled for the salvation of mankind. The goldfinch, according to legend, received the red spot on its breast when it flew to Christ and was splashed with his blood as it plucked a thorn from his head.²⁰⁰

Prominently placed in the foreground on a ledge is a basket filled with apples and grapes. Apples are the fruit of the Tree of Knowledge. The sin committed by Adam and Eve eating an apple from this tree necessitated Christ's sacrifice for humankind. Grapes refer to the blood of Christ and the wine of Holy Communion. Consequently, all objects in this

¹⁹⁶Evident here in the exceptionally long arms and fingers of the Virgin and St. Anne.

¹⁹⁷A. E. Popham reproduces Parmigianino's drawing in vol. 2, Plate 65, of his *Catalogue of the Drawings of Parmigianino* (New Haven: Yale U P, 1971), with the title *The Holy Family with Two Saints* and comments in his catalogue entry that Jan Sadeler engraved it as an oblong oval in the same direction. Also extant are an engraving in reverse by Harmen van Schoel, an etching in reverse by an anonymous sixteenth(?) -century artist, a mezzotint in reverse by I. Smith, an engraving by Ca. de Mallery in reverse and in rectangular form, as well as an eighteenth-century etching "with additions" (vol. 1, 81, cat. 148).

¹⁹⁸As discussed by Hall (335), from the late fifteenth century onward Joseph is included more frequently and is "less often the customary greybeard... but ... a younger man in the prime of life."

¹⁹⁹Mary's enormous lap and her knees, given added prominence by the way they are highlighted and draped, beg comparison with Mary's lap cradling Christ's body in Michelangelo's Roman *Pietà*, ca. 1498/99-1500 (reproduced in Charles de Tolnay, *Michelangelo*, vol. 1 [Princeton: Princeton U P, 1969] Plate 30). In fact, it may be that Parmigianino borrowed from Michelangelo so as to allude to a similar iconographic meaning, that of Mary as the support for Christ.

²⁰⁰Hall 330-331.

work--goldfinch, apples, grapes--are connected in their symbolic reference to Christ's coming Passion and death to redeem humankind.

While remaining faithful to the basic composition, Sadeler changed several aspects of Parmigianino's drawing. Sadeler did not include a second male head which Parmigianino had placed between St. Anne and the Christ child. Sadeler added haloes above Mary and Christ's heads. He changed the position and height of a wall which Parmigianino had drawn between Joseph and Mary cradling the Christ child. Instead, Sadeler engraved a ledge in front of all the figures, thereby uniting the Holy Family and--at the same time--creating a space for the basket of fruit which he added to Parmigianino's composition. This conspicuously displayed basket serves to accentuate the theme of Christ's Passion.

Presumably, Sadeler saw Parmigianino's drawing in Italy and engraved it sometime between 1595 and 1600. Sadeler, his sons, and his brother Raphael (1560-1632) moved to Italy in 1595;²⁰¹ Johannes died in Venice in 1600.

Bibliography: On Sadeler:

Bénézit, 1976, vol. 9, p. 220; Thieme and Becker, 1907-1950, vol. 29, pp. 300-301; Wurzbach, 1963, vol. 2, pp. 538-541; Robels and Rödiger, 1977, pp. 30-33

On Parmigianino:

Freedberg, 1950; Popham, 1971

²⁰¹ On his way to the south, Sadeler was active in Frankfurt, Germany, ca. 1587; in 1589 he worked at the court of William V of Bavaria; and from 1593 onward he worked in Florence, Verona, and Venice (Hollstein, vol. 21, 83), which would have given him plenty of opportunity to see Parmigianino's work.

For an example of an engraving by Johannes Sadeler's brother Raphael, see cat. 20.



Plate 19. Johannes Sadeler I (1550 Brussels-1600 Venice), *Holy Family*, after Parmigianino (1503-1540).

Catalogue 20

Raphael Sadeler I (1560 Antwerp-1632? Munich)

Saint Rupertus, Page 39 of title and forty-three plates (Hollstein 239-298) to: Mattaeus Rader, *S.J. Bavaria Sancta*, Vol. I, 1625

Engraving on laid paper

22.4 x 15.5 cm image size

Museum # 1976.092

Imprinted: Above image center outside of plate **BOIORVM APOSTOLO.** and upper-right corner the number **39**;²⁰² above image center in plate **S. RVPERTVS.**; below image in plate octameter **Praesulis vnus...norma gregis.**

Condition: Some foxing

Literature: Hollstein 253²⁰³ (without the no. 15 in lower-left corner)

Provenance: Ferdinand Roten Galleries, Inc., Baltimore, MD

Purchased in 1976 from Ferdinand Roten Galleries, Inc., Baltimore, MD, with funds from Friends of the Art Museum

Like his brother Johannes,²⁰⁴ Raphael Sadeler worked for a short time as an engraver for the court of Bavaria. Johannes had briefly been in the service of William V, Duke of Bavaria, in circa 1589 and had been paid the generous salary of 200 gold florins.²⁰⁵ Raphael fared less well when Maximilian, elector of Bavaria, called him to his court in 1604, for a mere 105 florins, to engrave the plates for the Jesuit Matthaues Rader who was compiling the Bavaria Sancta, a book that describes the life and martyrdom of holy men and women.²⁰⁶

²⁰²Geoffrey Down, Curator of Prints at the Baillieu Library of the University of Melbourne, commented that the words **BOIORVM APOSTOLO.** are "part of a heading which runs across the double page, which in full should read '**Acta/Gesta/Historia** (etca.) **Boiorum Apostolorum**'" and that the number 39 is indeed the page number (letter to the author, 2 November 1992).

²⁰³The Rijksprentenkabinet of the Rijksmuseum in Amsterdam owns vol. 1 of Bavaria Sancta, albeit in loose sheets. The Baillieu Library of the University of Melbourne owns all volumes of the Bavaria Sancta, also disbound. Unfortunately, in both these collections Page 39 is cut to the image. However, enough of the inscriptions remain to make it clear that the UMFA's print and the sheets in Amsterdam and Melbourne are from vol. 1. As regards the image itself, the only difference between the UMFA's print and those in Amsterdam and Melbourne is that the latter have the number 15 in the lower-right corner of the image.

Evelyn Kort-van Kaam of the Rijksprentenkabinet confirmed that this "particular Hollstein 253 [is] under vol. I of the Bavaria only, with no reference to it also being in vol. II" (letter to the author, 3 February 1992), a possibility that had been suggested by a previous, unknown researcher.

I gratefully acknowledge Evelyn Kort-van Kaam's and Geoffrey Down's generous assistance and painstaking responses to my inquiries.

²⁰⁴See cat. 19 for a work by Johannes Sadeler I.

²⁰⁵Wurzbach, 1963, vol. 2, 538.

²⁰⁶Hollstein vol. 21, 263.

The depicted scene shows the success of the missionary efforts of St. Rupertus, Bishop of Worms, who travelled to Bavaria in A.D. 697 where he and his companions presented themselves to the pagan Duke Theodo. Subsequently, Theodo was converted to Christianity by St. Rupertus, an example followed by many of his court and most of the population. With Theodo's permission, the Christian missionaries rebuilt the ancient ruined town of Juvavum, which St. Rupertus renamed Salzburg, and where he installed himself as the Bishop of Salzburg. When St. Rupertus died in ca. A.D. 710, he had not only successfully christianized the populace, but had also contributed to economic growth in the region by advocating the development of salt mines.²⁰⁷

Matthaeus Rader's design focuses on the moment of the conversion of Duke Theodo (named Theodonem in the inscription below the print) to describe St. Rupertus's activities. Theodo, leaning over the baptismal font in a church interior, is being baptized by a haloed St. Rupertus in full ecclesiastical regalia. They are surrounded by several nobly dressed figures, either St. Rupertus's companions or members of Theodo's court. The event is mirrored by a relief in the baptismal font of St. John baptizing Christ. A plate with bread and a jug of wine on the step below the relief refer to the eucharistic aspects of Christ's sacrifice and the rite of Communion in the Catholic church. The dog, its front paws on the steps leading up to the baptismal font, may symbolize fidelity and could allude either to St. Rupertus's Christian faith or to the new-found faith of Theodo.

Bibliography: Fetis, 1854; Thieme and Becker, 1907-1950, vol. 29, p. 301; Wurzbach, 1963, vol. 2, pp. 541-544; Robels and Rödiger, 1977, pp. 30-32; Korazija, 1982, pp. 45, 79-80; Edquist, 1990

²⁰⁷ Herbert J. Thurston and Donald Attwater, eds., Butler's Lives of the Saints vol. 1 (London: Burns & Oates, 1981) 700-701.

Butler's compilation of saints includes two St. Ruperts; however, it is unlikely that this print is meant to portray the second St. Rupert because he apparently was inseparable from his mother, St. Bertha, and would have been pictured with her. He would also have been portrayed as a much younger man, since he died at age twenty (Thurston and Attwater, vol. 2, 322).

S. RVPERTVS.



*Presulis vnus quid non valet incerta virtus,
 Cuius ab ore Deum Boica tota bibit!
 Lustrat calidè THEODONEM fonte RVPERTVS,
 Et dominum gentis tollit ad astra caput.*

*Ille suis maior, quos cernuus ante colebat,
 Djs, calcat pedibus numina culta suis.
 Gens imitata ducem melius quoq; numen adorat,
 Nam regis pietas, fit pia norma gregis.*

Catalogue 21

Attributed to Frans Pourbus the Younger (1569 Antwerp-1622 Paris)

Portrait of a Lady

Oil on canvas

51 x 78.5 cm

Museum # 1982.293

Condition: Canvas has been cut out of the frame at some point, possibly by as much as six inches on all sides; hair grossly overpainted; painting was relined in early 19th century with French or Flemish linen

Provenance: Mr. and Mrs. F. William and Mary E. Gay

Gift of Mr. and Mrs. F. William and Mary E. Gay in 1982

This painting entered the UMFA's collection as the work of an unknown Flemish artist. It was later attributed to Frans Pourbus the Younger by Peter Fairbanks from the auction house Butterfield's in San Francisco.²⁰⁸

Pourbus is a likely choice for several reasons. As one of the most competent and prolific painters in the wake of Anthonis Mor (ca. 1517/20-1577) and continuing in the style of this internationally known artist,²⁰⁹ Pourbus became a sought-after portrait painter to the European aristocracy and worked at a number of courts.²¹⁰ Judging from the well-attired appearance of the sitter, it is entirely likely that she is a member of a court. Comparison with the manner in which other courtly sitters were painted by Pourbus bears this out. For example, the Archduchesses Eleonore and Maria Magdalena of Austria, as well as Eleonora de Medici, Archduchess of Mantua,²¹¹ were painted wearing similarly exquisite lace collars, jewelry and carefully coiffed hair.

Initially painting in the lively coloristic style of his father,²¹² Pourbus later adjusted his portraiture to the demands of European aristocracy who insisted on dignified portraits that emphasized their social position.²¹³ The court lady in this

²⁰⁸ According to Museum documents, Mr. Fairbanks, on seeing this painting, did not hesitate to call it "typically Pourbus's style, with the thin layering of the paint," although "in terrible condition."

²⁰⁹ R. Oldenbourg, *Die Flämische Malerei des XVII. Jahrhunderts* (Berlin: Vereinigung Wissenschaftlicher Verleger, Walter de Gruyter & Co., 1922) 77.

²¹⁰ The most comprehensive account of the courts Pourbus visited is provided by Wilenski 625. Pourbus's commissions took him all over Europe (he visited and worked in Innsbruck, Turin, Paris, and Naples, sometimes returning several times). He began by working for the Brussels court of the Archduke Albert and Infanta Isabella, then was recruited in 1600 by Vincenzo Gonzaga, Duke of Mantua, in person and asked to assume the position of court painter (favored over Peter Paul Rubens who had met Gonzaga's retinue in Venice and who, although he was asked to Mantua, was not given a specific position). While in the service of the Duke of Mantua, Pourbus was invited to Paris in 1609 by Marie de Medici, a sister of the Duchess of Mantua, where he remained until his death despite entreaties by Vincenzo Gonzaga to return to Italy.

²¹¹ All reproduced in Gerhard Bott et al., *Peter Paul Rubens, 1577-1640* (Cologne: Kunsthalle, 1977) vol. 1, K 92, K 93, K 94.

²¹² Oldenbourg 77.

²¹³ This method of portraiture was by no means an innovation of Pourbus; rather, he followed Italian fashion which decreed, as H. Gerson and E. H. ter Kuile point out, that portraits be painted in "the geometrical style of Mannerism" which demanded "rigidity of line, penetrating observation of detail, and the immobility of an 'imposed' form," all elements present in the UMFA's portrait (*Art and Architecture in Belgium 1600 to 1800* [Baltimore, MD: Penguin Books, 1960] 55-56).

painting is typical of the manner in which Pourbus presented many of his noble patrons.²¹⁴ Stiffly posed, her elaborate hairstyle, clothing and jewelry, painted in minute and impeccable detail, command almost more attention than her face.²¹⁵ Her aloof, self-assured expression leaves no doubt of her social rank. It is unlikely that the identity of this sitter can be determined, given Pourbus's prolific activity in Italy as well as the numerous court portraits painted during his years in France, particularly after he became court painter to Louis XIII in 1616.

Pourbus's reputation as the foremost portrait painter to the aristocracy is apparent not only from his connections with many courts. It is also evident in a note sent from Paris to Mantua by an agent of the Gonzaga family on the occasion of Pourbus's death: "To universal regret is the death of Lord Francois Pourbus, this very excellent Flemish painter, former servant to Vincent de Gonzaga and his household"²¹⁶ and, at the time of his death, honored with the position of Painter to the Queen of France.²¹⁷

Bibliography: Baschet, Gazette des Beaux-Arts 25 (1868): 277-298; Kervyn de Volkaersbeke, 1870; Hymans, L'Art 34 (1883): 101-105; Thieme and Becker, 1907-1950, vol. 27, pp. 315-319; Hoogewerff, 1912, pp. 165-166; Oldenbourg, 1922, p. 77; Michel, 1953, pp. 238-248; Gerson and ter Kuile, 1960, pp. 55-56; Bott et al., 1977, pp. 68-75, 326-329; Marrow, 1982, p. 13, p. 14, fig. 4; Street, Leeds Art Calendar 90 (1982): 22-25; Wilenski, n.d., pp. 625-626

²¹⁴See footnote 211 for examples.

²¹⁵A comparison with a description of the portrait of Margherita of Savoy (reproduced in Gerson and ter Kuile, Plate 62) is warranted: "... a majestic piece painted with the utmost refinement. The stiff lace collar, the coiffure, and all the accessories almost freeze life itself... in accordance with the style of the period... But it was only at the courts that this lifeless, anti-naturalistic style survived into the first decade of the seventeenth century" (Gerson and ter Kuile 56).

²¹⁶"Au regret universel est mort le seigneur Francois Pourbus, ce très excellent peintre flamand, ancien serviteur de V. A. et de sa maison sérénissimes" (qtd. in Hymans 105).

I would like to extend my sincere thanks to Shelly Ezzard Smith for her meticulous translation of Hymans's article.

²¹⁷Hymans 105.



Plate 21. Attributed to Frans Pourbus the Younger (1569 Antwerp-1622 Paris), *Portrait of a Lady*.

Catalogue 22

Hans (Jan Baptist I) Collaert the Younger (1566 Antwerp-1628 Antwerp)

Sara, after Maerten de Vos (1532-1603), Plate no. 2 in a series of twenty plates and frontispiece entitled *THE CELEBRATED WOMEN OF THE OLD TESTAMENT (Icones Illustrum Feminarum Novi [Veteris] Testamenti)*

Engraving on laid paper

15.9 x 9 cm image size

Museum # 1975.079.016.011

Imprinted: In image lower-left corner **M. de Vos inuent.**, center **Ioan. Collaert sculp.**, lower-right corner **Phls Galle excud.**; below image center **SARA.** and 2-line Latin inscription **SARA Abrahæ...atque parit.**, and the number **2.** in lower-left corner

Condition: Cut to the plate; a slight nick in right-hand side edge

Literature: Hollstein 14; Wurzbach I, p. 316, no. 2

Provenance: E. Frank Sanguinetti

Gift of E. Frank Sanguinetti in 1975

The UMFA's collection contains two prints that examine the relationship between two women of the Old Testament, Sarah and Hagar, and Abraham, husband to Sarah and master of Hagar. Jan Collaert's print precedes, in sequence of events as well as actual time of invention, the print by Jan Harmensz Muller that depicts Hagar after her expulsion from Abraham's house (see cat. 23).

Despite its ostensibly Netherlandish setting which includes a farmhouse with a thatched roof typical of Northern Europe, Collaert's engraving describes events from the Book of Genesis.²¹⁸ Sarah, Abraham's wife, had been unable to conceive and had persuaded her husband to have a child with Hagar, her Egyptian servant (Genesis 16). After Ishmael was born to Hagar and Abraham, Sarah, despite her advanced age, conceived and bore Abraham a second son, Isaac (Genesis 21), the reason for the dispute between Sarah and Hagar.

Sarah's monumentalized, disproportionate figure is the focal point of this print. Her face is that of an old woman; her upper body is severely shortened and out of balance with the rest of her torso whose pronounced abdomen stresses her fertility. Arranged over her clothing is a tightly-fitting corset or girdle, a token of marital fidelity,²¹⁹ that almost has the appearance of armor and serves to further accentuate her abdomen.

Behind Sarah, two nude children, Ishmael and Isaac, are quarrelling. Significantly, the children are positioned on the ground between Abraham and Hagar in the doorway and Sarah in the foreground. Their fight is a symbolic token of the dispute between Sarah and Hagar over their sons' birthright. Abraham, leaning on a cane, is pointing to the distance, a gesture repeated by Hagar, and a clear indication of Hagar's dismissal at the request of Sarah whose sole motivation is preserving the birthright of her second-born son.

²¹⁸Creating an historically appropriate setting for this biblical event seems to have been of little concern to Collaert or to some of the other artists who also depicted this scene. For example, Gerbrandt van den Eeckhout (1621-1674) and Gabriel Metsu (1629-1667) painted Hagar's expulsion against an Italianate background (reproduced in Blankert et al. 176-177, cat. 42, and 278-279, cat. 83).

²¹⁹Hall 138.

The conflict between Sarah and Hagar was a popular topic in the seventeenth century because, as suggested by Arthur K. Wheelock, Jr., "it touched on so many basic human feelings: love, jealousy, fear, and ... conflicting loyalties."²²⁰ Additionally, it might have struck a familiar chord in seventeenth-century patrons because the banishment and homelessness Hagar and Ishmael are about to experience must have been all too familiar to many Europeans who had suffered displacement as a result of the Eighty-Years-War between the Netherlands and Spain from 1578 to 1648 and the Thirty-Years-War from 1618 to 1648 involving all of Europe.

Little biographical information is available for Collaert, particularly since two other engravers by the same name worked in the Netherlands at approximately the same time.²²¹ He seems to have been a prolific and sought-after craftsman and worked several times for Maerten de Vos. One further example of this collaboration is a series of plates of the story of the Sunamite woman.²²²

Maerten de Vos worked as a painter and draftsman and created numerous drawings that were reproduced by several engravers. Wurzbach's bluntly deprecating assessment of de Vos's painting skills is only slightly moderated by the comment that he was "a tolerably correct and appealing draftsman."²²³

Bibliography: On Collaert:

Thieme and Becker, 1907-1950, vol. 7, p. 211; Hind, 1963, p. 352; Wurzbach, 1963, vol. 1, p. 316; Bryan's, 1964, vol. 1, p. 314; LeBlanc, 1970, vol. 1, section C, pp. 35-38

On de Vos:

Thieme and Becker, 1907-1950, vol. 34, pp. 555-556; Wurzbach, 1963, vol. 2, pp. 820-822

²²⁰Blankert et al. 176, cat. 42.

²²¹Thieme and Becker list three etchers by this name, all working in Antwerp from circa the middle of the sixteenth to approximately mid-seventeenth century (1907-1950, vol. 7, 211).

²²²Reproduced in Christian Tümpel, Rembrandt. Mythos und Methode (Königstein im Taunus, Ger.: Langewiesche, 1986) 166-167.

Another example of Collaert's reproductive engraving is a series of planets conceived by Stradanus. This effort earned Collaert a positive comment in Thieme and Becker who wrote, "In a series of planets, he achieved technically good effects" ("In einer Folge von Planeten brachte er es technisch zu guten Wirkungen" [1907-1950, vol. 7, 211]). This series is described in Hollstein 113-120.

²²³Wurzbach, 1963, vol. 2, 820-821. Wurzbach comments on de Vos's paintings that they are "cold and charmless in color and unspeakably mindless and boring in their entire artistic appearance" ("Kalt und reizlos in der Farbe und unsäglich geistlos und langweilig in der ganzen künstlerischen Erscheinung" [821]).



Plate 22.

Hans (Jan Baptist I) Collaert the Younger (1566 Antwerp-1628 Antwerp), *Sara*, after Maerten de Vos (1532-1603), Plate no. 2 in a series of twenty plates and frontispiece entitled *THE CELEBRATED WOMEN OF THE OLD TESTAMENT* (*Icones Illustrum Feminarum Novi [Veteris] Testamenti*).

Catalogue 23

Jan Harmensz Muller (1571 Amsterdam-1628 Amsterdam)

Hagar in the Desert Consoled by an Angel

Engraving on laid paper

17.1 x 20.7 cm image size

Unidentified watermark

Museum # 1987.023.001

Imprinted: In image lower center **JMuller f.**, below image 2-line Latin inscription **Disce Patris...author opus.**, below inscription lower-right corner **Harman Mul. exc.**

Literature: Hollstein 12/I (without [ec.]

Provenance: Elizabeth Hamilton - Jeffrey Wortman, Inc., New York, NY

Purchased in 1987 from Elizabeth Hamilton - Jeffrey Wortman, Inc., New York, NY, with funds from the M. Belle Rice Endowment Fund

This print, the continuation of the story of Hagar (see cat. 22 for the event preceding this episode), was created by Jan Muller and published by his father, engraver and publisher Harmen Jansz Muller, as indicated by the inscriptions in and below the image.²²⁴

Hagar and her son Ishmael, expelled from the house of Abraham and Sarah, are pictured in the wilderness of Beer-sheba (Genesis 21: 8-15).²²⁵ Hagar is resting on a rock against a tree, a bundle of provisions next to her and an overturned, empty water jug at her feet. Her son Ishmael is lying on the ground next to a rock,²²⁶ a loose interpretation of the passage in Genesis that has Hagar placing her son beneath a bush and leaving him when their water container is empty so that she will not have to watch him die. Muller has also taken artistic license by including the angel, who is telling Hagar by his gesture where to find water. In Genesis 21:17-19, God's voice alone directs Hagar to the water source that saves Ishmael's life.²²⁷

²²⁴ According to Arthur M. Hind, Catalogue of Drawings by Dutch and Flemish Artists Preserved in the Department of Prints and Drawings in the British Museum (London: William Clowes & Sons, Ltd., 1915), the Younger Muller was also trained by his father (vol. 5, 172).

For other examples of the Younger Muller's work, see Mielke, Plates 10, 12-14, 19-23, 39, 64-65, 69, 78-80. The prints reproduced in these plates attest to Muller's reputation as a busy reproductive engraver. However, he also engraved his own inventions, as is evident from the UMFA's print.

²²⁵ Muller included two openings into the distant landscape. To the left side of the tree against which Hagar is resting, a few lightly engraved buildings are visible that indicate Hagar's previous home; to the right, uninhabited wilderness highlights her current predicament.

²²⁶ Ishmael's severely foreshortened and excessively muscular body does not fit the biblical description of him as a "child." Rather, Muller appears to have been influenced by the "Knollenstil" ("bulbous" or "lumpy style" [Mielke 9]) of Hendrik Goltzius whose "athletic supernaturalism" is also commented on by Walter Stechow in Dutch Mannerism. Apogee and Epilogue (Poughkeepsie, NY: Vassar College Art Gallery, 1970) 9. Goltzius's four engravings entitled The Disgracers: Tantalus, Icarus, Phaeton, Ixion (reproduced in Frima Fox Hofrichter, Haarlem: The Seventeenth Century [New Brunswick, NJ: Rutgers U, 1983] 82-83, cat. 45) provide particularly apt comparisons with Muller's depiction of Ishmael's body.

²²⁷ However, Muller might have been inspired to include an angel because Genesis 16:6-11 relates that Hagar, prior to the birth of her son, had "fled" from Sarah to a spring in the wilderness, where the "angel of the Lord found her" and told her to return to Abraham and Sarah's house.

Muller accentuates Hagar's anguish over the imminent death of her son by employing strong diagonals of alternating dark and light areas. The swirling tree trunks and seemingly restless foliage that moves in all directions further emphasize Hagar's agitated frame of mind, as do her convoluted and elongated body and her fingers pressed against her heart in an agonized gesture of despair.

The angel's recent arrival is indicated by his windswept hair and the motion in his and Hagar's clothing. Muller's interpretation of the biblical passage stresses the very moment in which Hagar's despair is mitigated by her awareness of the angel's presence and the promise of deliverance from her plight.

Bibliography: de Roever, Oud Holland 3 (1885): 266-276; Thieme and Becker, 1907-50, vol. 25, p. 233; Hind, 1915, vol. 5, p. 172; Reznicek, 1956; Bott et al., 1977, vol. 2, pp. 32-33; Mielke, 1979; Reznicek, 1980, pp. 115-133; Ackley, 1981, pp. 15-17; Korazija, 1982, pp. 41-43, 74-78; Hofrichter, 1983, p. 109; Haak, 1984, p. 253



Plate 23. Jan Harmensz Muller (1571 Amsterdam-1628 Amsterdam), *Hagar in the Desert Consolated by an Angel*.

Catalogue 24

Jan Saenredam (1565 Saerдам-1607 Assendelft)

Adam Naming the Animals, 1604, after Abraham Bloemaert (ca. 1564-1651), Plate no. 1 from *Story of Adam*²²⁸

Engraving on laid paper

27.6 x 19.6 cm image size

Unidentified watermark

Museum # 1987.021.001

Imprinted: In image lower-left corner **Abrahamus Bloemaert inue. Joan. Saenredam sculp. et. excudebat.**, lower right **A. 1604**; below image 4-line inscription **Cum Sator... salique potentem.**

Condition: Tiny folds pressed flat in left margin and lower-right

Literature: Bartsch 13, Hollstein 1/I

Provenance: Elizabeth Hamilton - Jeffrey Wortman, Inc., New York, NY

Purchased in 1987 from Elizabeth Hamilton - Jeffrey Wortman, Inc., New York, NY, with funds from the M. Belle Rice Endowment Fund

A prolific artist and teacher,²²⁹ Abraham Bloemaert specialized in painting mythological subjects and landscapes,²³⁰ here combined in one print from a series of six that narrates a moment described in Genesis 2:19-21. God has decided that Adam needs companions, and "so out of the ground the Lord God formed every beast of the field and every bird of the air, and brought them to the man to see what he would call them; and whatever the man called every living creature, that was its name." Adam, prominently placed in the foreground,²³¹ is surrounded by numerous domestic and exotic animals that parade by him as he gives each its name. His gestures imply that the animals to his right and above him in the tree are waiting their turn as the hares at his feet are being named and dismissed. In the background, the animals that have already been named are dispersing into a lush landscape, and divers birds in the sky are also flying away.

Jan Saenredam, who engraved this print after Bloemaert's design,²³² conveys the vastness of the paradisaical landscape behind Adam by employing the "silvery tonality and very subtle effects of ... illumination" typical of his technique,²³³ in striking opposition to the heavily engraved outstretched arm of Adam that divides the foreground from the distance. Adam's figure, placed against the dark tree trunk and foliage, is a deft blend of light and dark areas and seems

²²⁸This is the title assigned by Bartsch to Bloemaert's series (Bartsch 13-18); whereas Hollstein refers to this series as *History of the First Parents of Man* (Hollstein 1-6).

²²⁹See cat. 36 for an example of Abraham Bloemaert's designs for a drawing book intended as a teaching tool for budding artists.

²³⁰Although Karel van Mander proudly stated that Bloemaert "did not paint pictures from nature, so his mind would be free [to paint historical scenes of biblical or mythological content]" (qtd. in Mielke 10).

²³¹A departure from Rosenberg et al.'s assertion that "the figures in his [Bloemaert's] designs for engravings of biblical and mythological scenes executed during the first decades of the [seventeenth] century are usually subordinated to dramatic and ornamental landscapes" (143).

²³²Saenredam produced only a few designs of his own and worked almost exclusively as a reproductive engraver (Ackley 44).

²³³Ackley 44.

almost intended as a device to separate the foreground itself into the dark left area, where the action takes place, and the lighter right side that indicates release from action.

The position of Adam's body displays definite leanings toward classically inspired Italian art, already assimilated by Albrecht Dürer (1471-1528) whose Adam in the *Fall of Man* was undoubtedly an inspiration to Bloemaert. Adam's idealized body, his *contrapposto* stance, and his outstretched arm are reminiscent of the *Apollo Belvedere* in the collection of the Vatican Museums. Even the manner in which his hair has been arranged makes it appear as though he is wearing a sculpted headdress derived from antique sources.

Like Dürer's Adam in the *Fall of Man*, Bloemaert's Adam fits the detailed analysis provided by Erwin Panofsky. Panofsky credits Dürer with establishing proportions for depicting the perfect, idealized human figure according to Vitruvius and for positioning them in the classical *contrapposto* stance of the *Apollo Belvedere* and the *Medici Venus*.²³⁴ Hence, Bloemaert's design not only affirms the on-going infatuation with classical proportions,²³⁵ but also pays homage to Dürer as one of the first northern artists to introduce the classical nude into northern art.

Bibliography: On Saenredam:

Thieme and Becker, 1907-1950, vol. 29, pp. 305-306; Zava Boccazzi, *Antichit'a Viva* 13.2 (1974) 32-49; Ackley, 1981, pp. 44-46, cat. 24; Korazija, 1982, pp. 46-49, 80-84; Hofrichter, 1983, p. 123; Haak, 1984, p. 249

On Bloemaert:

Thieme and Becker, 1907-1950, vol. 4, pp. 125-126; Delbanco, 1928; Wurzbach, 1963, vol. 1, pp. 109-111; Stechow, 1970, pp. 18-21; Ackley, 1981, pp. 33-35, cat. 18

²³⁴ Panofsky's description of this positioning is in complete accordance with the stance of Adam's body in Bloemaert's print: "[Like the *Apollo Belvedere* and the *Medici Venus*]... the weight of the body (which is presented in full front view, with the head more or less turned to profile) rests on the 'standing leg' while the foot of the 'free leg,' touching the ground only with the toes, steps outward; the pelvis is balanced against the thorax in such a way that the hip of the standing leg is slightly raised whereas the corresponding shoulder is slightly lowered" (Erwin Panofsky, *The Life and Art of Albrecht Dürer* [Princeton, NJ: Princeton U P, 1955] 85-86). Panofsky reproduces Dürer's *Fall of Man* in Fig. 117.

²³⁵ Bloemaert himself did not travel to Italy for work and study. However, many of his students and fellow-artists did and, on their return, brought with them Italian influences. Stechow particularly credits Hendrik Goltzius's *Wedding of Cupid and Psyche* (1587), after the Flemish artist Bartholomaeus Spranger (1546-1611), as the inspiration for artists like Bloemaert to include classically modelled figures. As Stechow remarks, Goltzius's print "already contains a vast repertoire of the poses, attitudes and details taken over and further developed by the masters of Haarlem... [The print] also became ... the fountainhead of the art of ... Bloemaert" who continued working in this style "into the first decade of the new [seventeenth] century" (Stechow, *Dutch Mannerism* 9-10).



Plate 24.

Jan Saenredam (1565 Saerдам-1607 Assendelft), *Adam Naming the Animals*, 1604, after Abraham Bloemaert (ca. 1564-1651), Plate no. 1 from *Story of Adam*.

Catalogue 25

Hendrick Hondius I (1573 Duffel/Brabant-ca. 1649 The Hague?) and Simon Wynouts Frisius (ca. 1580 Harlingen-1629 The Hague)

Pieter Coecke van Aelst, after Jan Wierix, no. 15 in *PICTORUM ALIQUOT CELEBRIUM PRAECIPUAE GERMANIAE INFERIORIS EFFIGIES. Pars I*, 1610

Engraving on laid paper

19.5 x 12.7 cm plate size

Museum # 1991.020.003

Imprinted: In image center left **Hh ex.**; below image **PETRO COECKE. ALOSTANO, PICTORI.**, with Latin hexameter following: **Pictor eras... Francigenasque doces.**

Condition: Cut to the plate

Literature: Hollstein 135; Wurzbach I, p. 706

Provenance: R. E. Lewis, Inc., Larkspur Landing, CA

Purchased in 1991 from R. E. Lewis, Inc., Larkspur Landing, CA, with funds from the Jarman Family Endowment Fund

Hendrick Hondius, draftsman, engraver, publisher and mathematician, received part of his training from Jan Wierix, an exceptionally gifted Flemish engraver. Besides the obvious economic advantages of re-issuing a highly successful portrait series, Hondius's training with Wierix might have been the impetus for Hondius to expand on and re-publish the series of portraits of famous artists compiled by Hieronymous Cock and Domenicus Lampsonius in 1572 that included a number of engravings by Wierix.²³⁶ Hondius enlisted Simon Frisius's assistance in this effort,²³⁷ and the enlarged anthology of sixty-eight portraits of Netherlandish and German artists appeared first in 1610, and then in subsequent editions published in Amsterdam by Johannes Janssonius in 1612 and 1618.²³⁸

Hondius, while faithfully reproducing Jan Wierix's depiction of Pieter Coecke van Aelst and Lampsonius's Latin hexameter, changed Wierix's completely plain background into an architectural setting that includes part of a classical column, a staircase, and a view through an open door into an empty room with a window. Widely spaced engraved lines are arranged in a grid-like fashion of almost mechanical appearance. Presumably, these added architectural details were included as a reference to Coecke's efforts in translating one of Serlio's books on architecture.²³⁹

Bibliography: On Hondius:

Wurzbach, 1963, vol. 1, pp. 706-707; Thieme and Becker, 1907-1950, vol. 17, p. 435; Freedberg, 1980, p. 75, Plate 10; Robels and Rödiger, 1977, p. 43, cat. 52

²³⁶ See cat. 5 and 6 for a discussion of Wierix and two examples of engravings by him for the Cock-Lampsonius Set.

²³⁷ Frisius worked from his own designs as well as after works of other artists and was admired by his contemporaries for his equal facility with the burin and the etching needle (Konrad Renger and Dorothea Schmidt, *Graphik in Holland: Esaias und Jan van de Velde, Rembrandt, Ostade und ihr Kreis. Radierung, Kupferstich, Schabkunst* [Munich: Staatliche Graphische Sammlung, 1982] 14-15, cat. 1 and 2). For other examples of Frisius's work and his biography, see the bibliographic entries at the end of this essay. Although the UMFA's print was not engraved by him, he is included as Hondius's collaborator in the publication of this set.

²³⁸ Raupp 18-19, 23-31.

²³⁹ See cat. 5 for a brief discussion of Coecke's contributions.

On Frisius:

Wurzbach, 1963, vol. 1, p. 558; Thieme and Becker, 1907-1950, vol. 34, p. 579; Freedberg, 1980, p. 75, Plates 4, 5, 15; Ackley, 1981, cat. 26 and 46; Renger, 1982, pp. 14-15, cat. 1 and 2; Brown, 1986, pp. 138-139, cat. nos. 39-40

On Wierix:

Alvin, 1866; Museum Plantin-Moretus, 1900; Staley, The Connoisseur 5 (1903): 60-62; Thieme and Becker, 1907-1950, vol. 35, pp. 537-538; Wurzbach, 1963, vol. 2, pp. 880-881; Sterling and Francine Clark Art Institute, 1975, pp. 25-28

On Coecke van Aelst:

Marlier, 1966; Friedländer, 1967-1976, vol. 12, pp. 32-39; von der Osten and Vey, 1969, pp. 196-197



PETRO COECKE. ALOSTANO, PICTORI.
*Pictor eras nec eras tantum, Petre. pictor Alostum
Qui facis hac Orbi notius arte tuum:
Multa sed accessit multo ars tibi parva labore.
Cuius opus pulchras ædificare domos.
Serlius hanc Italos tu, Serli deinde bilinguis
Interpres, Belgas, Francigenasque doces.*

Plate 25.

Hendrick Hondius I (1573 Duffel/Brabant-ca. 1649 The Hague?) and Simon Wynouts Frisius (ca. 1580 Harlingen-1629 The Hague), *Pieter Coecke van Aelst*, after Jan Wierix, no. 15 in *PICTORUM ALIQUOT CELEBRIUM PRAECIPUAE GERMANIAE INFERIORIS EFFIGIES. Pars I*, 1610.

Catalogue 26

Pieter Brueghel the Younger (1564/5-1637/8)

Dance Around the Maypole

Oil on panel, cradled

52.5 x 74.9 cm

Museum # 1992.020.001

Signed: Lower-left corner **P. Brevghel**²⁴⁰

Literature: Washburn, 1954, Plate 12; Marlier, 1969, Fig. 251, p. 402

Provenance:²⁴¹ Grossmann Collection, Munich, Germany, 1902;

Julius Boehler, Munich, Germany;

Piek Collection, The Hague, Holland;

Pieter de Boer, Amsterdam, Holland, 1934;

Dr. H. Wetzlar, Amsterdam, Holland, 1952;

Newhouse Galleries, Inc., New York, 1953;

Mrs. Albert Hailparn, New York, 1954;

Gift of Val A. Browning in 1992

²⁴⁰The spelling of the name in the signature places this painting in the seventeenth century. According to research by Hulin de Loo, Brueghel the Younger spelled his last name "Brueghel" before 1600, and "Breughel" after the turn of the century (qtd. in Larsen 27).

²⁴¹Conflicting provenances are provided by Newhouse Galleries, Inc., in New York (whose provenance is used here) and Georges Marlier in his monograph *Pierre Brueghel le Jeune* (Brussels: Editions Robert Finck, 1969) 403. Marlier lists six versions of this painting, with the first and second indistinguishable from one another. The UMFA's painting is either the first or second version.

Marlier's provenance for the first version is as follows: New York, coll. Mrs. Albert Hailparn, 52.5 x 74 cm. Formerly sold coll. Grossmann in Munich, October 30, 1902, no. 24 with reproduction, as Pieter Bruegel I. Later private Dutch collection. Amsterdam, P. de Boer, 1934, no. 28, reprod. Pl. 4 (wrong dimensions). Around 1954, Newhouse Gallery, New York, reprod. in *The Connoisseur*, December 1953 and February 1954. Exhibition Pittsburgh, "Pictures of Everyday-life", 1954, no. 12.

Marlier gives the second version's provenance as follows: Amsterdam, coll. Dr. H. Wetzlar, no. 16 in catalogue of 1952, with reprod., 52 x 74 cm. Ancient coll. Piek, The Hague.

There are several labels and a seal on the back of the UMFA's panel. The black seal bears the imprint of what appears to be a heraldic shield. A small 2 is impressed into the panel. There are four labels on the panel, one with the address of the Newhouse Galleries; another from the Carnegie Institute Pittsburgh that reads "genre show - 1954. Reg. No. 68. Carnegie Institute, Pittsburgh, P.A., U.S.A., Painter Pieter Bruegel the Younger, Title The Dance Around the Maypole, Owner Mrs. Albert Hailparn," and gives her address. A third label bears the number 18331, Size 20 7/8 x 29 1/2, "The Dance around the Maypole," Pieter Bruegel 1564-1638. A fourth label is from the Tentoonstelling van de Jongere Brueghels, Kunsthandel De Boer, Amsterdam, No. 28, 10/II-5/IV 1934.

These labels seem to indicate that the UMFA's work is the first version. If this is the case, the provenance entries for Dr. Wetzlar and the Piek collection are incorrect for the UMFA's painting. Marlier also does not mention the Julius Boehler collection in Munich included in the provenance provided by the Newhouse Galleries.

Exhibitions: February 10 - March 26, 1934, Amsterdam, at the Galleries of P. de Boer, Bruegel exhibition;

October 14 - December 12, 1954, Pittsburgh, Carnegie Institute, *Pictures of Everyday Life. Genre Painting in Europe 1500-1900*, no. 12

This painting is a fine example of one of Pieter Brueghel the Younger's original designs.²⁴² Georges Marlier's comprehensive monograph dated 1969 provided the impetus for scholars to begin studying Brueghel the Younger independently of his father rather than evaluating the work of the Younger Brueghel merely in terms of its value as supplying faithful copies of the Elder Bruegel's paintings.²⁴³ This original composition makes it apparent that the Younger Brueghel was as adept as his father at providing the viewer with an all-encompassing narrative of human behavior,²⁴⁴ without necessarily adding overtly moralizing admonitions. That the Younger Brueghel's work was much appreciated is evident from the success he enjoyed in his lifetime.²⁴⁵

In this exquisitely detailed, colorful scene, the artist provides a bird's-eye view of a well-attended village dance to observe the first day of May.²⁴⁶ Intended to celebrate the rebirth of nature, this festival has its origins in a Roman holiday celebrating the arrival of spring. The focus of this festivity is the Maypole, a symbol for regeneration and fertility. In some parts of Europe, young men and women went into the forests at midnight for "unrestrained love-making" and returned to their villages in the morning with a birch tree.²⁴⁷ The tree was stripped of all but its crown and then decorated. Decorations varied slightly in different parts of Europe and could include ribbons, sausages, cakes, or eggs.²⁴⁸ The May Day celebration was entirely secular in nature and an important social occasion for peasants.²⁴⁹

Brueghel's painting clearly stresses the communal aspect of this peasant celebration. All of the village inhabitants actively participate in the holiday by enjoying a variety of activities. Below the green crown of the Maypole, a band with decorations encircles the tree trunk, as do the dancers in the foreground. Although the imaginary landscape on the right

²⁴²Marlier includes it in his chapter on original compositions by Pieter Brueghel the Younger (Brueghel le Jeune 401-403).

²⁴³Snyder 484. Scholarly opinions on the Younger Bruegel's work run the gamut from dismissive to appreciative. Gibson grants him no more than competence (202). Gerson and ter Kuile state unequivocally that "the younger Pieter Brueghel is engaging, amusing, but lightweight" (56-57). Larsen comments that "it is often difficult to evaluate the younger Brueghel's standing as an artist, because of the unevenness of his production" (26). However, a recent reassessment credits the Younger Bruegel's original compositions as being "energetic translations of the older manner [of his father] into a bolder, brighter, and sometimes rather loud seventeenth-century idiom" (Walter Liedtke, "Peasants Fighting Over Cards by Pieter Bruegel and Sons," Artibus et Historiae, 19.10 [1989]: 124).

²⁴⁴Stone-Ferrier 13.

²⁴⁵"He was praised and his works were sought after by numerous patrons and amateurs, in spite of his archaic mode of artistic expression, and direct derivation from the 16th century... The Younger Bruegel successfully upheld the traditional form language and heritage of his father" (Larsen 26).

²⁴⁶Brueghel uses what might be termed a double-plateau composition that serves to spatially order the painting. The first plateau extends diagonally from the corner of the inn on the left to the group of villagers by the make-shift tent on the right. The second plateau contains the village street and houses and ends, cliff-like, right of center at the opening into the distance. Recession is indicated by the figures becoming progressively smaller, beginning with the dancers on the first plateau who already differ in size depending on position.

²⁴⁷E. O. James, Seasonal Feasts and Festivals (New York: Barnes & Noble, Inc., 1961) 309.

²⁴⁸James G. Frazer, The Golden Bough. A Study in Magic and Religion (New York: The Macmillan Company, 1958) 143.

²⁴⁹James 290.

includes a castle and a town further in the distance,²⁵⁰ there are no burghers or members of the gentry present at the celebration. The focus of the painting are the Maypole and the men and women dancing around it in a chain-like formation. By arranging the figures in this manner, beginning with the dancers closest to the foreground, Brueghel leads the viewer's eye around the Maypole to the goings-on in the space between the houses of the village.

Another area of activity is provided by the assemblage of figures near a tent-like structure on the right, placed against the opening into the distance. A bagpiper provides music for the dancers. The make-shift tent apparently holds refreshments, judging by a lifted jug in a man's hand and the fact that several other men and women, with drinking vessels in front of them and arranged in a compact group, sit around a barrel that serves as a table. Also supporting this assumption are chalk marks on the barrel meant to keep track of the drinks consumed.²⁵¹

Behind the dancers the village street, lined with houses, stretches toward the church.²⁵² Groups of people in the street are enjoying the holiday dancing, talking and drinking. Amusement for children is provided by a jester who is accompanied by a drummer. Only one man, crouching and vomiting in front of the village inn, seems to have overindulged.²⁵³ On the whole, however, this picture ought to be considered as touting the idea of "temperate pleasure, as opposed to the dire consequences of...drink,"²⁵⁴ emphasized by the unmarred enjoyment of the dancers and the camaraderie of the group of talking and drinking villagers in the foreground, which includes activities like a woman nursing a child. Even the group of fighting men slightly to the right of center (close to the opening into the distance) who are attracting the attention of several other men and women can be viewed as simply an extension of the dancers' movement around the maypole. That the "fight" could be nothing more than a mock confrontation of mere entertainment value is an entirely defensible interpretation.²⁵⁵

Brueghel's even-handed treatment of the various activities engaged in by the peasantry precludes interpretation of this painting as a moralizing warning against excessive behavior.²⁵⁶ Even the color scheme of the peasants' clothing, predominantly blues and reds, serves to order the scene and may be understood as an additional signifier of the harmonious integration of the villagers with each other and with their surroundings.²⁵⁷

²⁵⁰ Marlier points out that this part of the painting is borrowed from the Elder Bruegel's composition *Saint John the Baptist Preaching the Gospel* (reproduced in Wolfgang Stechow, *Pieter Bruegel the Elder* [New York: Harry N. Abrams, Inc., 1969] 114, Colorplate 32).

²⁵¹ In fact, the three men furthest to the right are obvious precursors to Cornelis Bega's *Three Drinkers* (cat. 51).

²⁵² A glum iconographical interpretation might point out that the church, tucked into the background and ignored by the peasants, indicates that the celebrants have turned away from their faith. However, since this holiday has its roots in paganism, placing this festivity in front of the inn rather than the church is entirely appropriate.

²⁵³ The small, underemphasized figure of the man, as part of the activities in the background, negates the likelihood that his behavior is meant to convey a moralistic warning; rather, it indicates that excessive eating or drinking is permissible on festive occasions.

²⁵⁴ Liedtke 123.

²⁵⁵ And--in view of the inclusion of a red banner depicting St. George--perhaps a reference to St. George battling the dragon. The engraving *Festival of St. George's Day* (ca. 1560) by Hieronymus Cock after Pieter Brueghel the Elder does include a mock battle between St. George and the dragon as well as a small scene of villagers fighting each other with swords (reproduced in Stone-Ferrier, cat. 21).

²⁵⁶ Like Bruegel the Elder's *Festival of St. George's Day*, this painting shows peasants engaged in sword fights, drinking, or dancing, without emphasizing any specific behavior or group of people. As Stone-Ferrier explains, "[Brueghel] has defused the possibility of a moralizing meaning by not emphasizing or exaggerating any one activity" (98).

²⁵⁷ For another analysis of this painting, see Sheila D. Muller, "Cultural Observations on *The Dance Around the Maypole*." Muller's article is included in a brochure that was published in 1992 by the UMFA for the public unveiling of this painting.

Bibliography: Marlier, 1969; Larsen, 1985, pp. 26-27; Gibson, 1988, p. 201, 202; Liedtke, Artibus et Historiae, 19.10 (1989): 123-131



Plate 26. Pieter Brueghel the Younger (1564/5-1637/8), *Dance Around the Maypole*.

Catalogue 27

Jan van de Velde II (1593 Rotterdam-1641 Enkhuizen)

The Bird Snarers, 1615, Plate no. 17 in a series of eighteen landscapes entitled *Amoenissimae aliquot regiunculae (Some very attractive regions)*, published by Claes Jansz Visscher

Etching on laid paper

12 x 31.4 cm image size

Museum # 1988.025.001

Imprinted: In image lower-right corner the number **17**

Condition: Cut to the image

Literature: Franken and van der Kellen 233/II

Provenance: Carolyn Staley-Fine Prints, Seattle, WA

Purchased in 1988 from Carolyn Staley-Fine Prints, Seattle, WA, with funds from the M. Belle Rice Endowment Fund

One of the most prolific seventeenth-century Dutch etchers, Jan van de Velde II is also one of the artists,²⁵⁸ along with Claes Jansz Visscher (1587-1652), Esaias van de Velde (ca. 1590-1630), and Willem Buytewech (1591/92-1624), to initiate the representation of the Dutch landscape for itself rather than as simply a background to historical or genre scenes. Although much of his *oeuvre* consists of engravings after works by other artists, the series of which this print is a part is van de Velde's own invention.

Whether the landscape in this print is drawn from life or from the artist's imagination is open to speculation; suffice it to say that van de Velde, like his contemporaries, might have created drawings *naer't leven*, possibly even taking a prepared etching plate with him and drawing directly on the plate, and then combined actual views with imaginary scenes. As Peter Schatborn comments, "At the one end of the scale there are the topographically accurate views of towns,... at the other end ... the pictures of imaginary landscapes made in the artist's studio."²⁵⁹ More important than these speculations, however, is van de Velde's ability to create a plausible landscape in which people are engaged in activities appropriate to the setting. In this print, neither the landscape nor the human figures dominate over one another; rather, they are given equal weight and combined to evoke what appears to be a view of everyday-reality in the Netherlands.

The flat landscape in the foreground and in the distance recreates a Dutch setting. A group of well-dressed burghers, attired in hats with high crowns, loose-fitting trousers, and broad ruffs,²⁶⁰ is assembled in the right corner of the print. Having engaged the services of a peasant to arrange the large bird nets on the flat ground in the center, the hunting party has taken cover in a grove of trees, with one of the men holding the strings that will pull the nets close and trap the birds. The peasant, sitting on the ground near the group, is keeping busy preparing another net. On a road beyond the grove, travellers in a covered wagon are going about their business, as are the goats grazing to the left of the nets.

²⁵⁸Van de Velde created circa 500 etchings, including ca. 200 landscapes, either from his own designs or after works of his contemporaries (Freedberg 32).

²⁵⁹Peter Schatborn and Eva Ornstein-van Slooten, *Landscapes by Rembrandt and his Precursors* (Amsterdam: Museum 'het Rembrandthuis, 1983) 5.

²⁶⁰Similar to figures in drawings by Willem Buytewech whose influence on van de Velde II is discussed by Freedberg 35-36.

An interesting, and more sinister, addition to this bucolic scene is the presence of the gallows, prominently placed against the opening into the distance, as well as a pole, next to the gallows, with a figure hanging from it. The presence of this unfortunate soul turns what, on the surface, appears to be a simple genre scene documenting a pastoral pursuit, into a moral allegory. Like the burghers who are keeping watch on the nets that will snare the careless birds, the punished criminal has also been trapped in the "snare" of the law and has had to pay with his life for his transgressions. Also implied is that law-abiding citizens, regardless of social class, can pursue their occupations without fear because criminals will inevitably be punished.²⁶¹

Bibliography: Thieme and Becker, 1907-1950, vol. 34, pp. 201-202; van Gelder, Mededeelingen ...'s-Gravenhage, 1926/31, vol. 2, pp. 124-126; Zoega von Manteuffel, 1927; van Gelder, 1933; van Gelder, Oud Holland, 1955, vol. 70, pp. 21-40; de Groot, 1979, Plates 69-80; Ackley, 1981, pp. 70-72, 102-105; Renger, 1982, pp. 27-42; Hofrichter, 1983, pp. 134-137; Haak, 1984, p. 185

²⁶¹ Van de Velde II was not the only one to add human figures hung from gallows to his prints. His cousin Esaias van de Velde (ca. 1590-1630) did the same in one of his landscape prints, while peasants go about their business and seem to ignore the presence of the gallows and the punished criminal in a rather matter-of-fact manner, as though to indicate that this was not an uncommon occurrence (reproduced in Irene de Groot, Landscape Etchings by the Dutch Masters of the Seventeenth Century [London: G. Fraser, 1979] Plate 62).



Plate 27. Jan van de Velde II (1593 Rotterdam-1641 Enkhuizen), *The Bird Snarers*, 1615, Plate no. 17 in a series of eighteen landscapes entitled *Amoenissimae aliquot regiunculæ* (*Some very attractive regions*), published by Claes Jansz Visscher.

Catalogue 28

Jan van de Velde II (1593 Rotterdam-1641 Enkhuizen)

Landscape with Ruins and a Farm Beyond, 1616, Plate no. 12 in a series of sixty landscapes entitled *Amoenissimae aliquot regiunculae (Some very attractive regions)*²⁶²

Etching on laid paper

13.4 x 19.8 cm image size

Unidentified watermark

Museum # 1988.026.006

Imprinted: In image upper-right corner the number **78** written in ink over the printed number **2**, lower-right corner the number **12**

Literature: Franken and van der Kellen 294/IV

Provenance: R. E. Lewis, Inc., Larkspur Landing, CA

Purchased in 1988 from R. E. Lewis, Inc., Larkspur Landing, CA, with funds from the Aurelia Bennion Cahoon Endowment

The popularity of landscape prints is borne out by the circa two-hundred landscape etchings created by Jan van de Velde II alone. Most of his prints show people engaged in various pursuits in a pleasing, civilized setting, but some also have allegorical significance.²⁶³ This print, a combination of farmed land, peasant dwellings and a picturesque ruin, falls into the latter category.

Two castles in the vicinity of Haarlem, Brederode and Huis te Kleef, had been destroyed during the Spanish assault on Haarlem in 1572. The remaining ruins provided a perfect foil for artists to utilize them in compositions with the theme of *memento mori*. Using Dutch ruins, rather than architectural remnants of the ancient world, as was customary, fulfilled a dual purpose. It reminded the viewer of the inevitable decay and transitory nature of all earthly things, and it connoted national pride and commemorated Dutch resistance against intruders.²⁶⁴

That Dutch ruins were a popular and frequently repeated topic is evident from the number of artists, besides van de Velde,²⁶⁵ who also included them in their prints.²⁶⁶ Van de Velde's repeated use of this motif was probably motivated

²⁶²Even though identically named to a series of eighteen landscapes published in 1615 (see cat. 27), this series is separate from its predecessor (de Groot, Plate 80).

²⁶³de Groot, preceding Fig. 6.

²⁶⁴Hofrichter 48.

²⁶⁵Whose series of sixteen landscape of the same title included several prints with ruins. *A Dead Tree Among Ruins* (Franken and van der Kellen 226) specifically addresses the *memento mori* aspect by combining several architectural remnants with a dead tree, an obvious allusion to the impermanence of human endeavors (reproduced in de Groot, Plate 79).

²⁶⁶Willem Buytewech and Esaias van de Velde included ruins in their landscapes (see Plates 13, 14, 21 and 65 in de Groot). Buytewech actually identified the ruins he included, while Esaias van de Velde's ruins are probably imaginary. Other artists who often depicted ruins were Jacob van Ruisdael (1628/9-1682), Hercules Seghers (ca. 1589/90-after ca. 1635), Cornelis Vroom (ca. 1590/91-1661), Frans Post (ca. 1612-1680), and Pieter Molyneux (1595-1661) (Hofrichter 48).

by more than its obvious allegorical meaning. As Clifford Ackley speculates, it is entirely possible that for van de Velde ruins also had an irresistible visual appeal.²⁶⁷

In the UMFA's print, the sombre message of the brevity of earthly accomplishments is juxtaposed with an allusion to the here and now. Travellers chatting on the path between the ruins and a well-kept, peaceful farm with peasants and animals in harmonious coexistence with the land are both references to the pleasures of earthly existence.

Bibliography: Thieme and Becker, 1907-1950, vol. 34, pp. 201-202; van Gelder, Mededeelingen ...'s-Gravenhage, 1926/31, vol. 2, pp. 124-126; Zoega von Manteuffel, 1927; van Gelder, 1933; van Gelder, Oud Holland, 1955, vol. 70, pp. 21-40; de Groot, 1979, Plates 69-80; Ackley, 1981, pp. 70-72, 102-105; Renger, 1982, pp. 27-42; Hofrichter, 1983, pp. 134-137; Haak, 1984, p. 185

²⁶⁷ Ackley 72, cat. 43.



Plate 28. Jan van de Velde II (1593 Rotterdam-1641 Enkhuizen), *Landscape with Ruins and a Farm Beyond*, 1616, Plate no. 12 in a series of sixty landscapes entitled *Amoenissimae aliquot regiunculae* (*Some very attractive regions*).

Catalogue 29

Studio of Peter Paul Rubens (1577 Siegen-1640 Antwerp)

The Virgin Nursing the Christ Child

Oil on panel

66.3 x 51 cm

Museum # 1951.015

Condition: Vertical repaired crack runs the entire height of the panel left of center; restored and several coats of varnish removed in 1954

Literature: Oldenbourg, n.d., vol. 5, p. 70 (reproduces the Rubens studio work from the Sanssouci Gallery collection of which the UMFA's painting is an exact copy); Goris and Held, 1947, p. 49 (A. 42 describes another copy like the UMFA's of the Rubens studio painting at the Sanssouci Gallery)²⁶⁸

Provenance: Lord Ardhilaun, St. Anne's Dublin from Glencullen House, Glen Cullen, Ireland

Mrs. Richard A. Hudnut

Gift of Mrs. Richard A. Hudnut in 1951

This studio work is a copy of a painting by Rubens.²⁶⁹ It is unclear whether the original work by Rubens still exists, although an engraving by Jonas Suyderhoef after that painting leaves no doubt that it was Rubens who conceptualized this intimate scene.²⁷⁰

Rubens's work was in such demand that, after returning from Italy and establishing his studio in Antwerp around 1608/1609, he soon employed many assistants who copied his originals or created paintings under his direction with a few touches added by his own hand.²⁷¹ The UMFA's painting provides a good example of what the American painter Washington Allston called "the voluptuous floridity of his [Rubens's] style,"²⁷² a quality the unknown studio assistant managed to retain.

The portrayal of the nursing Virgin is based on a long-standing tradition, dating back to third-century fresco paintings in Roman catacombs, that enjoyed renewed and considerable favor during the fourteenth century in Italy and

²⁶⁸Götz Eckardt lists this painting as one of the 103 works that have been missing since they were moved in 1942 from Sanssouci to Castle Rheinsberg for safekeeping from the Red Army (Die Gemälde in der Bildergalerie von Sanssouci [Potsdam, Ger.: Generaldirektion der Staatlichen Schlösser und Gärten Potsdam-Sanssouci, 1990] 96-97).

²⁶⁹As suggested by Julius S. Held, "while probably not from the master's own hand, it may well have been painted still 'under his eyes.'" Julius S. Held, letter to the author, 28 December 1991. I sincerely thank Professor Held for his comments, which include the information that an engraving assumed to be by Jonas Suyderhoef renders Rubens's painting in reverse.

²⁷⁰Also described in Thieme and Becker, vol. 32, 328.

²⁷¹Correspondence between Rubens and Sir Dudley Carleton indicates that of the twenty-four works Rubens described to this potential buyer, only five were painted by him *in toto* (qtd. in Gerson and ter Kuile 86).

²⁷²Qtd. in Jan A. Goris and Julius S. Held, Rubens in America (New York: Pantheon, 1947) 15.

later at the courts of Northern Europe.²⁷³ Intriguing in the UMFA's painting is a subtle suggestion of eroticism reminiscent of Rubens's *Bathsheba at the Fountain* which, according to Erik Larsen, had "ceased to be entirely an image of religious character" and had instead become a biblical figure with erotic qualities.²⁷⁴

Infusing erotic or sensual qualities in interactions between the Madonna and Christ relies on interpretations of the Bible by early Church fathers like St. Gregory the Great who commented on the dual role of the Virgin Mary as mother and bride of Christ.²⁷⁵ A popular preacher and fanatical religious reformer like the Italian Girolamo Savonarola (1452-98) further emphasized the erotic, or sexual, aspects in the relationship of the Virgin Mary and Christ when he couched mystic coupling in terms of sexual ecstasy:

Come forth then, my Son, even as the bridegroom from his bridal chamber. Issue forth from my womb, ... fulfill at last your mother's desire, my soul has desired you and desires you continually, Jesus mine, I can wait no more, I am consumed, I melt, I languish in love...²⁷⁶

Interesting is Rubens's choice of portraying the Madonna as feeding the Christ Child by squirting milk from her breast in that it combines the Christian image of the nursing Virgin with a passage from classical mythology. Squirting breast milk that feeds a child is a symbol also found in the story of the *Origin of the Milky Way*.²⁷⁷ In this myth Hera, wife and sister of Zeus, is tricked into suckling Herakles, the offspring of an illicit alliance between Zeus and the mortal woman Alcmena, so that Herakles might be assured immortality. Traditionally, Hera's milk is shown spurting across the sky--and creating the Milky Way--because Herakles nursed so frantically.²⁷⁸

To assign the Virgin Mary equal status with goddesses of antiquity is in keeping with sixteenth-century Italian Neoplatonic tenets that combine Christian theological considerations with philosophical ideas of the ancient world.²⁷⁹ Sandro Botticelli (1445-1510), for example, preceded Rubens in imbuing the Virgin with

²⁷³ Hall 328-329. See also Millard Meiss, *Painting in Florence and Siena after the Black Death* (Princeton, NJ: Princeton U P, 1951), Chapter 6, for an in-depth discussion of the evolution and meaning of the *Madonna of Humility* theme. The nursing Madonna, or *Virgo lactans*, is a motif related to the *Madonna of Humility*.

²⁷⁴ Larsen 137; Plate 18, p. 122.

²⁷⁵ "It can be said frankly and safely that when in the mystery of the Incarnation the Father celebrated the wedding of his royal son, he gave him the Holy Church as his companion. The womb of the Virgin Mother was the nuptial couch of this bridegroom" (qtd. in Leo Steinberg, "Michelangelo's Florentine *Pietà*: The Missing Leg," *Art Bulletin* 50.4 [Dec. 1968]: 348).

²⁷⁶ Steinberg 349.

The erotic, or sensuous, quality apparent in the UMFA's painting also invites comparison with the *Pietà* sculpture Michelangelo designed for his own tomb and then consequently almost destroyed because, as Leo Steinberg so eloquently argues, the master "saw himself pushing the rhetoric of carnal gesture [Christ's leg slung over Mary's thigh] to a point where its metaphorical status [as a symbol indicating sexual intercourse] passed out of control..." (Steinberg 347).

²⁷⁷ Another example of the Virgin's milk squirting from her breast is found in depictions of the miracle of lactation, when a kneeling St. Bernard receives drops of the Virgin's milk, a symbol of her mercy and intercessory role between humans and God.

²⁷⁸ Hall 230. This, on the surface far-fetched, interpretation should not be dismissed lightly because, apart from the squirting milk, another correlation exists in the relationship of Hera to Zeus as his sister and wife, as the Virgin Mary is mother and wife to Christ; incestuous unions in human terms, but acceptable for gods or god-like figures in that their superior blood lines remain pristine.

²⁷⁹ Nesca A. Robb, *Neoplatonism of the Italian Renaissance* (London: George Allen & Unwin Ltd., 1968) 17.

attributes commonly reserved for goddesses of antiquity. In the *Birth of Venus* and the *Madonna of the Magnificat*, Botticelli used the same face to equate the spiritual values found in both pagan legend and Christian story. As Nesca Robb comments, "The goddess of heavenly love and the Virgin Mother... wear the same expression of wistfulness, as of two beings who have come to bless the earth..."²⁸⁰

What makes this work unconventional is Rubens's use of the medieval concept of Mary as Mother and Bride of Christ in a scene that shows Mary with a very young Christ. Most often, the dual relationship between Mary and Christ is alluded to in mystical contexts like the Virgin's death or her heavenly coronation rather than in her earthly relationship with Christ.²⁸¹ By altering the association between Mary and Christ, Rubens shows Mary in a dual role, i.e., as a caring mother and playful lover.²⁸²

Rubens's polished reinterpretation of the established theme of sacred and profane love,²⁸³ aside from the nod to classical mythology, would undoubtedly have elicited the admiration of Rubens's humanist patrons. The popularity of Rubens's rendering of the Virgin nursing the infant Christ is evident from the fact that--including the UMFA's painting--eight identical versions have been identified so far.²⁸⁴

Bibliography: Goris and Held, 1947; Baudouin, 1977; Held, 1982; White, 1987; Scribner, 1989; Oldenbourg, vol. 5, n.d.

²⁸⁰Robb 219.

²⁸¹Leo Steinberg, "The Metaphors of Love and Birth in Michelangelo's Pietàs," *Studies in Erotic Art*, eds. Theodor Bowie and Cornelia V. Christenson (New York: Basic Books, Inc., 1970) 237.

²⁸²Although the allusion to love can be read as a reference to the neoplatonic belief "that love is a means of moral perfection" rather than an erotic implication (Robb 18).

²⁸³Or "the sacred love of the soul for God" and "the profane love of the senses" (Robb 177).

²⁸⁴Julius S. Held, letter to the author, 28 December 1991.



Plate 29. Studio of Peter Paul Rubens (1577 Siegen-1640 Antwerp), *The Virgin Nursing the Christ Child*.

Catalogue 30

Schelte Adams Bolswert (ca. 1586 Bolsward-1659 Antwerp)

Portrait of Martinus Pepyn, after Anthony van Dyck (1599-1641), from *L'Iconographie d'Antoine van Dyck*

Engraving on laid paper

24.9 x 15.7 cm image size

Museum # 1988.011.001

Imprinted: Below image center two lines **MARTINVS PEPYN PICTOR HVMANARVM FIGVRARVM
ANTVERPIAE.**, lower-left corner two lines **Ant. van Dyck pinxit. S. a Bolswert sculp.**, lower-right
corner **Cum priuilegio.**

Condition: Cut to the plate

Literature: Hollstein 341/V; Mauquoy-Hendrickx 24/VII; Wibiral 24/V

Provenance: Tobey C. Moss Gallery, Los Angeles, CA

Purchased in 1988 from Tobey C. Moss Gallery, Los Angeles, CA, with funds from the Jarman Family
Endowment Fund

Schelte Bolswert was one of several gifted engravers trained and employed by Peter Paul Rubens. However, Bolswert also worked as a reproductive engraver for other painters, among them Anthony van Dyck.²⁸⁵ Two of van Dyck's portrait drawings for his *Iconography*--a seventeenth-century "Who's Who" of famous or important European men and women in the sciences, the humanities, and politics--were engraved by Bolswert.²⁸⁶

Best known for his superb reproductions of landscapes after Rubens,²⁸⁷ Bolswert's talent for subtle color gradations is also apparent in his sensitive interpretation of van Dyck's drawing. Martinus Pepyn (1575-1643), an Antwerp history painter who was a contemporary and friend of Rubens,²⁸⁸ is presented against a background that, appropriately, implies a classical setting by including the shaft of a fluted column. Delicate highlights draw the viewer's attention to Pepyn's "tools," his eyes and hands.

Little information is available on Bolswert. A brief anecdotal account in Het Gulden Cabinet describes Bolswert as an intelligent and discreet single man. He had only one eye and always wore a black eyepatch over the other.²⁸⁹

²⁸⁵Brown, Van Dyck Drawings 191.

²⁸⁶See Mauquoy-Hendrickx, L'Iconographie d'Antoine van Dyck: Catalogue Raisonné, for a complete account of van Dyck's impressive effort and all published editions.

See cat. 31 for another portrait print from the *Iconography*, engraved by Lucas Vorsterman who was also trained by Rubens.

²⁸⁷See Hella Robels and Bernd Rödiger, Rubens und die Tradition der Niederländischen Landschaftskunst. Graphik von Hieronymus Cock bis Schelte a Bolswert (Siegen, Ger.: Museum des Siegerlandes, 1977) 46-89 for discussions and reproductions of Rubens's landscapes engraved by Bolswert.

²⁸⁸Hind vol. 2, 125.

²⁸⁹Qtd. in Robels and Rödiger 46.

- Bibliography: On Bolswert:
Thieme and Becker, 1907-1950, vol. 4, p. 255; Schmidt, 1933, vol. 2/3, pp. 21-23; Robels and Rödiger, 1977, pp. 45-89; Bott et al., 1977, vol. 2, pp. 10-11, 52-66
- On Pepyn:
Hind, 1915, vol. 2, p. 125
- On van Dyck:
Wheelock, Barnes, and Held, 1990; Brown, 1991



Plate 30.

Schelte Adams Bolswert (ca. 1586 Bolsward-1659 Antwerp), *Portrait of Martinus Pepyn*, after Anthony van Dyck (1599-1641), from *L'Iconographie d'Antoine van Dyck*.

Catalogue 31

Lucas Vorsterman I (1595 Bommel-1675 Antwerp)

Portrait of Jan Lievens, after Anthony van Dyck (1599-1641), from *L'Iconographie d'Antoine van Dyck*

Etching and engraving on laid paper

24.2 x 15.6 cm image size

Unidentified watermark

Museum # 1988.026.004

Imprinted: Below image center two lines **IOANNES LIVENS PICTOR HVMANARVM FIGVRARVM MAIORVM LVGDVNI BATTAVORVM.**; lower-left corner two lines **Ant. van Dyck pinxit. Vosterman sculp.**; lower-right corner **Cum priuilegio.**

Condition: Some foxing

Literature: Mouquoy-Hendrickx 85/VI

Provenance: R. E. Lewis, Inc., Larkspur Landing, CA

Purchased in 1988 from R. E. Lewis, Inc., Larkspur Landing, CA, with funds from the Aurelia Bennion Cahoon Endowment

Jan Lievens (1607-1674) was a contemporary of Rembrandt and, together with him, a pupil of Pieter Lastman (1583-1633).²⁹⁰ Like Rembrandt, Lievens was a precocious and promising young painter who already worked independently at the age of fourteen. Lievens's talents as an excellent draftsman, etcher, and engraver as well as a superb portrait painter earned him considerable fame in his lifetime.²⁹¹

This portrait of Lievens is part of a series of pictures of outstanding personages, i.e., aristocrats, statesmen, scientists, or artists, which Anthony van Dyck compiled in his *Iconography*.²⁹² Van Dyck began working on this anthology before he moved to England in 1632 and continued working on it in England. It is likely that van Dyck made a drawing of Lievens during the latter's stay in England from 1632-34, and it is this drawing that was engraved by Lucas Vorsterman.²⁹³ The portrait is apparently a fairly accurate depiction of the youthful Lievens.²⁹⁴ By adding a book and sheets of paper, van Dyck makes a point of elevating Lievens from a competent craftsman to the rank of a humanistic scholar.

²⁹⁰See cat. 38 for a work by Jan Lievens.

²⁹¹Commented on by Constantijn Huygens, "He [Lievens] achieves miracles in the rendering of faces..." ("Im Wiedergeben der Gesichter vollbringt er Wunder..."). Qtd. in Rüdiger Klessmann et al., *Jan Lievens, ein Maler im Schatten Rembrandts* (Braunschweig, Ger.: Herzog Anton-Ulrich Museum, 1979) 14.

²⁹²See cat. 30 for another example of a print from the *Iconography*.

²⁹³Hans Schneider, *Jan Lievens. Sein Leben und Sein Werk* (Amsterdam: Israel, 1973) 67-68; Klessmann et al. 248-249.

²⁹⁴A self-portrait by Jan Lievens is reproduced in Schneider (frontispiece, *Jan Lievens, Self-Portrait* [no. 248]), and a comparison with van Dyck's portrait reveals several similarities: a long pointed nose, large round eyes, and, below a small mouth, a very long and pointed chin.

Lucas Vorsterman's reputation as an engraver is based on his superb translation of coloristic effects as well as his ability to project a sense of depth and plastic relief in his reproductions of designs by other artists.²⁹⁵ As Hella Robels explains, "Vorsterman perfected his technique of 'painting with the burin' from 1618-1620 and developed the color gradations unique to the engravers of Rubens."²⁹⁶ By varying density and accentuation of engraved lines, Vorsterman achieved tonal gradations similar to the color variations in the paintings that were being engraved. This talent was particularly appreciated by Rubens for whom Vorsterman worked on and off for a number of years.²⁹⁷

Vorsterman's efforts were also admired in England, where he worked for several years after his break with Rubens in 1622, and by Anthony van Dyck, for whom he engraved several portraits for the *Iconography*. Van Dyck expressed his appreciation by including a portrait of Vorsterman in the *Iconography*.²⁹⁸

Bibliography: On Vorsterman:

Hymans, 1893; Thieme and Becker, 1907-1950, vol. 34, pp. 549-550; Hind, 1915, vol. 2, pp. 144-145; Bott et al., vol. 2, 1977, p. 6, 34-44; Held, 1982, pp. 114-125; Haak, 1984, p. 253

On Lievens:

Thieme and Becker, 1907-1950, vol. 23, pp. 214-16; Bredius, 1915-22, vol. 1, pp. 186-227; Hind, 1963, pp. 184-186; Schneider, 1973 (reprint of 1932 ed.); Klessmann et al., 1979; Ackley, 1981, pp. 113-115, 129-132, 142-146, 189-191; Haak, 1984, pp. 262-263, pp. 370-371; Broos et al., 1991, pp. 318-321

On van Dyck:

Wheelock, Barnes, and Held, 1990; Brown, 1991

²⁹⁵ Bott et al. 6. Vorsterman's outstanding talent elicited enthusiastic descriptions from early chroniclers like Joachim von Sandrart who commented that on the advice of Rubens, Vorsterman switched from the excessively artificial style of Hendrik Goltzius to "observing completely and exclusively the thing itself which he intended to depict, namely, in addition to correct proportion in everything, the areas of daylight, juxtaposed with the half and full areas of shadows and reflections; wherein he became so astonishingly skillful that everything appeared rounded, discrete, and in relief as strongly as he wished... it could not be done better with a brush in black and white" (qtd. in Ackley xlv).

²⁹⁶ "In den Jahren 1618-1620 bildete Vorsterman seine Technik des 'Malens mit dem Grabstichel' voll aus und entwickelte jenen Kolorismus, der der Rubens-Stecherschule ihr einzigartiges Gepräge gibt..." (Hella Robels, "Die Rubens-Stecher," Bott et al. 36). A number of excellent reproductions of Vorsterman's engravings in Robels's discussion illustrate the engraver's adeptness at emphasizing tonal gradations.

²⁹⁷ Several scholars comment on the volatile relationship between Rubens and his foremost engraver. Bott et al. mention Vorsterman's "krankhaft aggressive Missgunst auf den Erfolg des Meisters" ("pathologically aggressive envy of the Master's success") 6. Hind writes that Vorsterman's "rupture of relations [in 1622] with Rubens... [was] apparently attended with some violence offered to the Master by Vorsterman." Despite this conflict, Vorsterman worked again for Rubens in 1638 (1915, vol. 2, 145).

²⁹⁸ Reproduced in Brown, *Van Dyck Drawings* 190.



Plate 31. Lucas Vorsterman I (1595 Bommel-1675 Antwerp), *Portrait of Jan Lievens*, after Anthony van Dyck (1599-1641), from *L'Iconographie d'Antoine van Dyck*.

Catalogue 32

**Theodoor Rombouts (1597-1637), Flemish,
and Adriaen van Utrecht (1599-1652), Flemish
Market Scene (fragment)**

Oil on canvas

108 x 80.5 cm

Museum # 1975.038

Literature: Milwaukee Art Center, Collecting the Masters, 1977, p. 137

Provenance: Spencer A. Samuels & Company, Ltd., New York, NY

Purchased in 1975 from Spencer A. Samuels & Company, Ltd., New York, NY, with funds from Friends of the Art Museum

Theodoor Rombouts, a Flemish history and genre painter influenced by Caravaggio (1571-1610),²⁹⁹ was one of the artists who created this painting in the 1630s. As stated by Walter Liedtke, "in the large genre paintings of the 1630s, Rombouts's subjects and his sense of form continue the Caravaggesque tradition, but the compositions become more rhythmic and expansive, the colors are much brighter, and light and shade are treated as more transitional and pervasive properties."³⁰⁰ These qualities are also apparent in the UMFA's painting. Rombouts's collaborator Adriaen van Utrecht is a major representative of Flemish still-life painting. He became famous for his monumentalized, lush pictures of fruits, vegetables and game in arrangements that seem to overflow from the painting into the viewer's space, like the celery stalks in the UMFA's fragment. Both Utrecht and Rombouts travelled to and worked in Italy, where they became familiar with the work of Caravaggio (1571-1610), an Italian painter whose dramatic use of *chiaroscuro* inspired many other artists. Indeed, Rombouts, who lived in Italy from 1616 to 1625, became the foremost Flemish painter to imitate Caravaggio.

When this painting was purchased in New York in 1975, the gallery owner suggested that it was a fragment of a larger work. Recent research indicates that this is indeed so. The Musée de Cambrai, France, owns a painting entitled *Game and Vegetable Vendors*, which shows an elaborate arrangement of vegetables on a long table manned by vendors. That painting includes two figures so similar to the UMFA's fragment that there is little doubt about it having been painted by the same artists. There are two other known variants of this scene by these artists; one in a private collection in Belgium, the other at the Hermitage Museum in St. Petersburg, Russia. That more than one painting of the same market scene exists is not unusual--at the time these paintings were created, artists frequently produced several versions of the same theme, most likely at the request of patrons.

As mentioned above, the two figures in the UMFA's fragment are part of a market scene. It is a genre picture, a painting of everyday life, with a moralizing theme that refers to inappropriate behavior. A disheveled young man accosts

²⁹⁹Oldenbourg 92; Arthur von Schneider, Caravaggio und die Niederländer (Amsterdam: N. V. Boekhandel en Antiquariat B. M. Israel, 1967) 105; Walther Bernt, Die Niederländischen Maler des 17. Jahrhunderts, vol. 2 (Munich: Verlag F. Bruckmann, 1962) cat. 684-685. Rombouts arrived in Italy in 1616, six years after Caravaggio's death, and was not recorded again in Antwerp until 1625 (Benedict Nicolson, The International Caravaggesque Movement: Lists of Pictures by Caravaggio and his Followers throughout Europe from 1590 to 1650 [Oxford: Phaidon, 1979] 83). Rombouts's sojourn in Rome would have given him ample opportunity to see and study paintings by Caravaggio and his followers like, for instance, Artemisia Gentileschi (1593-1653).

³⁰⁰Walter A. Liedtke, "Jordaens and Rombouts in a New York Collection," Tableau 5.4 (1983): 289. This is an opinion similar to von Schneider's who comments that the paintings created by Rombouts in the last years of his life have more diffuse light sources and less contrast between the light and dark areas, while the previously strong colors are diluted (107).

a modestly dressed young woman. The man wears a metal neckpiece that suggests he is a soldier. His tousled hair, leering expression, and untidy clothing seem to indicate that he is inebriated. Initially, it was thought that the young woman was a customer at the market. However, the complete painting shows that, because she is behind the table and not standing in front as a customer would be, she is the wife or employee of the vendor to whom she is appealing for help, as her turned head and her gesture suggest. Also, she is wearing a formless yellow smock to protect her clothing. The artichokes directly beneath the woman's elbow may have symbolic meaning—just as prickly artichokes are unpleasant to the touch, so the soldier's offensive conduct will prompt an unpleasant response. In fact, in the complete painting the vendor's facial expression as he is speaking to the soldier, his exposed beefy forearm, and his gesture at a pheasant on the table are an unmistakable warning that the soldier may end up like a "dead bird" if he continues his unwanted advances.

Several scholars have commented on Rombouts's habit of copying his compositions several times.³⁰¹ That Rombouts sometimes also re-used certain parts of his creations is apparent in a comparison of the hat in the UMFA's painting with the hat worn by a female guest in Rombouts's signed work *Het Feestmaal*.³⁰² In fact, the cavalier across the table from this woman bears a close facial resemblance to the soldier in the UMFA's work, although men with pointed noses seem to have been one of Rombouts's stock types.³⁰³ Other aspects in this painting also typical of Rombouts are enumerated by Arthur von Schneider who comments on Rombouts's predilection for

ordering his figures ... against a neutral background, a sharp light source from the side whose direction is often indicated on the background, dark-brown shadows, ... extremely lively and surprising body postures, accompanied by an intense facial expression and gesticulating hands. As regards his male models, a *bon-vivant* type with broad cheekbones, sharp nose, firmly drawn eyebrows, short moustache and small beard is especially characteristic.³⁰⁴

Bibliography: Thieme and Becker, 1907-1950, vol. 28, p. 560; Oldenbourg, 1922, pp. 92-94; Roggen, Gentsche Bijdragen, 1935, vol. 2, pp. 175-190; Roggen, Gentsche Bijdragen, 1949-50, vol. 12, pp. 225-227; Roggen, Gentsche Bijdragen, 1951, vol. 13, pp. 269-273; Greindl, E. Les Peintres flamands de nature morte au XVIIe siècle, Brussels, 1956, rev. 1983, pp. 90-93, 315-20; Bernt, 1960-62, vol. 2, nos. 684-685; Bryan's, 1964, vol. 4, pp. 268-269; von Schneider, 1967, pp. 105-109, Plates 41-44; Nicolson, 1979, pp. 83-84, Plates 86-91, 94; Liedtke, Tableau 5.4 (1983): 288-290; Wilenski, n.d., p. 634

³⁰¹ Liedtke 288; Nicolson 83-84.

³⁰² Reproduced in D. Roggen, "Werk van M. Stomer en Th. Rombouts." Gentse Bijdragen 13 (1951): 272.

³⁰³ Cf. with *Musical Pair* or *Smokers*, both reproduced in Nicolson, Plates 88 and 94.

³⁰⁴ "... eine Anordnung seiner Gestalten ... vor neutralem Hintergrund, ein scharfer seitlicher Lichteinfall mit häufiger Andeutung seiner Richtung auf der Rückwand, dunkelbraune Karnationsschatten... äusserst lebhaft und überraschende Körperwendungen, die ein gespannter Gesichtsausdruck und gestikulierende Hände begleiten. Unter den männlichen Modellen ist ein Bonvivanttypus mit breiten Backenknochen, scharfgeschnittener Nase und festgezogenen Brauen, kurzem Schnurrbart und Fliege vor allem charakteristisch" (von Schneider 106).



Plate 32. Theodoor Rombouts (1597-1637), Flemish, and Adriaen van Utrecht (1599-1652), Flemish, *Market Scene* (fragment).

Catalogue 33

Attributed to Daniel Mijtens (ca. 1590 Delft-1642 The Hague)

A Cavalier of the Stuart Court

Oil on panel

81.5 x 66 cm

Museum # 1959.001

Condition: Restorative work performed in 1966 by Jack Lucas, Vancouver, WA

Provenance: Marion Sharp Robinson

Gift of Marion Sharp Robinson in 1959

Daniel Mijtens was one of a number of Dutch or Flemish artists who worked for foreign courts. Mijtens, who was registered with The Hague guild as a portraitist from 1610-1618, appears to have been in London by approximately 1618.³⁰⁵ Initially working for Thomas Howard, the Earl of Arundel,³⁰⁶ he began receiving commissions from King James I and was given a royal pension in 1624. James's son and successor Charles I appointed him "picture drawer to the king" for life in 1625.³⁰⁷ For the remainder of his stay in England, Mijtens fulfilled his duty as a court painter by creating numerous portraits of royal and aristocratic patrons.³⁰⁸

When this painting entered the UMFA's collection in 1959, the sitter was thought to be Charles I as Prince of Wales;³⁰⁹ however, the clothing worn by the sitter and his facial features make this unlikely. The lace collar worn by the subject did not come into fashion until about 1630 when the falling ruff was replaced by the falling band collar.³¹⁰ Therefore, if it is Charles, it could not have been as the Prince of Wales, since he was crowned in 1625.

Also unconvincing is a comparison of facial features.³¹¹ The subject of the UMFA's painting seems to be a younger man whose facial features are only superficially similar to those of Charles I, as evident in a portrait of

³⁰⁵The exact date of Mijtens's arrival has been a subject of debate. Early scholars like C. H. Collins Baker (*Lely and the Stuart Portrait Painters. A Study of English Portraiture before & after van Dyck*, vol. 1 [London: Philip Lee Warner, 1912] 34) place him in England as early as ca. 1614. More recent researchers state that Mijtens was in England by 1618 (R. H. Hubbard, *The National Gallery of Canada Catalogue of Paintings and Sculpture. Vol. 1: Older Schools* [Ottawa: U of Toronto P, 1961] 124; O. ter Kuile, "Daniel Mijtens, His Majesties Picture-Drawer," *Nederlands Kunsthistorisch Jaarboek* 20 [1969]: 2).

³⁰⁶Friend to Charles I and an avid art collector who was also responsible for inviting Anthony van Dyck to England and bringing him to Charles's attention (Oliver Millar, *The Age of Charles I. Painting in England 1620-1649* [London: Tate Gallery, 1972] 9; Arthur K. Wheelock, Jr., Susan J. Barnes, and Julius S. Held, *Anthony van Dyck* [New York: Harry N. Abrams, Inc., 1990] 246).

³⁰⁷Collins Baker 34; Hubbard 124.

³⁰⁸See Millar's exhibition catalogue for several examples of aristocratic sitters painted by Mijtens.

³⁰⁹A letter dated 6/3/1959 from then-University President A. Ray Olpin thanking the donor indicates this.

³¹⁰Nancy Bradfield, *Historical Costumes of England from the Eleventh to the Twentieth Century* (New York: Barnes and Noble, 1972) 90-91.

³¹¹In 1973, John Kerslake, Deputy Keeper, National Portrait Gallery in London, was consulted and declared himself unconvinced that the painting's sitter was Charles I. Mr. Kerslake also speculated that the head might have been somewhat restored.

Charles as King painted in 1631 by Mijtens.³¹² An expert, consulted in 1992,³¹³ also expressed doubts about the sitter's being Charles I because of the difference in his physical appearance.³¹⁴

At best, what can be assumed is that the sitter was not Charles I but a highly placed young courtier who, no doubt in deference to the King, affected his hairstyle and distinctive beard. The similarity in clothing would have been a matter of fashion. The tightly fitting doublet with deeply slashed sleeves and wide shoulder pieces was *de rigueur* until 1633.³¹⁵ That Charles I adhered to, or most likely set, the fashion of the day is apparent from a comparison of two paintings painted by Mijtens. In 1623, Charles I as the Prince of Wales was painted wearing a falling ruff collar.³¹⁶ The portrait of 1631 by Mijtens of Charles I as King shows him wearing an elaborate lace collar and doublet similar to that worn by the sitter in the UMFA's portrait.³¹⁷ Since the doublet worn by the sitter in the UMFA's portrait corresponds to the manner in which they were styled until 1633 and the lace collar came into fashion around 1630 it follows that the painting was probably created between 1630 and 1633. It certainly could not have been painted later than 1634 because Mijtens left England that year and took up permanent residence in The Hague.

It is open to question whether this painting is by Mijtens in whole or in part. Considering the sketchiness of the lace collar and clothing, especially in comparison with the crisply painted attire in the already mentioned full-length portrait by Mijtens of Charles I (1631), it seems as though Mijtens could have painted the head of the sitter in the UMFA's portrait and left the remainder to be finished by his assistants.

Bibliography: On Mijtens:
Stopes, Burlington Magazine 17 (1910): 160-163; Kelly, Burlington Magazine 37 (1920): 84-89;
Nicolson, Burlington Magazine 91 (1949) 3; Toynbee, Burlington Magazine 91 (1949) 4-9; Bénézit,
1976, vol. 7, pp. 633-634; Collins Baker, 1913, vol. 1, pp. 34-49, vol. 2, pp. 109-111; Haak, 1984, pp.
218-219

On Charles I or the Stuart Court:
Toynbee, 1968; Strong, 1972; Parry, 1981

³¹² Reproduced in Lionel Cust, ed., The National Portrait Gallery, vol. 1 (London: Cassell and Company, Ltd., 1901-02) 98-99, no. 1246.

³¹³ Since the donor mentioned that she had purchased the painting from "a museum in New York" I thought it prudent to approach Dr. Walter Liedtke in his capacity as Curator of European Paintings at the Metropolitan Museum of Art and request a search of the museum records to see whether a record of the sale existed. This is not the case, based on a conscientious search of the files by Dr. Liedtke's assistant, Madeleine Viljoen, for which I owe her thanks.

³¹⁴ My sincere thanks to Dr. Liedtke for his opinion.

³¹⁵ Bradfield 90.

³¹⁶ Reproduced in Millar 24-25, cat. 18.

³¹⁷ Charles I is dressed similarly in Anthony van Dyck's *Double Portrait of Charles I and Henrietta Maria* (1632) (reproduced in Wheelock et al. 247). Charles I also wears a similar lace collar in the painting *Charles I in Three Positions* (ca. 1635) by van Dyck (reproduced in Millar 61, Plate 86).



Plate 33. Attributed to Daniel Mijtens (ca. 1590 Delft-1642 The Hague), *A Cavalier of the Stuart Court*.

Catalogue 34

Studio of Daniel Mijtens (ca. 1590 Delft-1647 The Hague)

Portrait of William Herbert, the Third Earl of Pembroke, ca. 1625

Oil on canvas

218.5 x 150 cm

Museum # 1983.095

Condition: Restored in 1984 by Brook A. Bowman, Salt Lake City, UT

Literature: O. ter Kuile, "Daniel Mijtens, His Majesties Picture-Drawer." Nederlands Kunsthistorisch Jaarboek, 1969, vol. 20, p. 79, Fig. 40; p. 89, no. 84

Provenance:³¹⁸ Earl of Morton, Dalmahoy

July 15, 1960 (68) sale Lord Churston, Lupton Park, Christie's, London (as van Dyck)

Until 1971 in the collection of Alfred Karlsen, Beverly Hills, CA

December 10, 1971 (99) Karlsen sale, Christie's, London (bought in)

In 1974 donated to an anonymous museum by Hy Barry (Mr. Karlsen's son-in-law)

Gift of an anonymous foundation in 1983

Exhibitions: 1864, London, Grosvenor Gallery, van Dyck exhibition; exhibited as van Dyck

1967, Los Angeles, Fisher Galleries, University of Southern California.

This painting was probably created shortly after Daniel Mijtens was appointed court painter by Charles I in 1625. Not only was Mijtens commissioned to paint a full-length portrait of the Earl of Pembroke (1580-1630), but several copies were also produced by Mijtens's studio assistants.³¹⁹

The Earl of Pembroke warranted this attention because of his influential status at the court of Charles I, where he inhabited several important offices. The Earl became a member of the Order of the Garter in 1604. He was installed as Lord Chamberlain in 1615 and became Lord Stewart of the Household in 1626. Besides these official functions, he enjoyed the company of scholars and artists, among them Inigo Jones, and was one of Shakespeare's "Incomparable pair of Brethren," to whom Shakespeare's "First Folio" publication of 1623 was dedicated. He also kept abreast of colonial endeavors in North America.³²⁰

Presumably, the request for a copy of Mijtens's painting must have come from a person intent only on a likeness of the Earl of Pembroke himself, since the studio copy neither includes the coat of arms of the Pembrokes nor the

³¹⁸The provenance included in ter Kuile's article only lists the Earl of Morton and the Lord Churston sale at Christie's. The provenance included in this essay was provided by the anonymous donor.

³¹⁹ter Kuile describes several copies, either exactly like, or very similar to, the UMFA's studio work (89).

³²⁰ter Kuile 87.

elaborate background devised by Mijtens.³²¹ Instead of an interior architectonic setting that includes a column and a view through an open door and a window,³²² the studio copy shows the Earl in front of a simple rose-colored curtain and next to a table covered with a red velvet cloth with a gold fringe. On the table is the Earl's black hat (which he holds in his left hand in the original portrait). In the original painting, the Earl wears his gloves. This copy shows him holding them in his left hand.³²³ These minor alterations aside, the Earl himself, as well as his attributes of office, are faithfully reproduced.

The original portrait may have been commissioned for Charles I himself because an entry in the royal household records of June 6, 1632, states that Mijtens was paid "...forty pounds for ye picture of the late Earle of Pembroke placed in the Gallery at Whitehall..."³²⁴ If this was indeed the case, the studio copy might also have been commissioned *in memoriam*.

Bibliography: Thieme and Becker, 1907-1950, vol. 25, p. 316; ter Kuile, 1969; Haak, 1984, pp. 218-219

³²¹ See ter Kuile 79, Fig. 39 (cat. 83) for a reproduction of Mijtens's original work.

³²² The interior was possibly painted by Hendrik van Steenwijck the Younger, according to ter Kuile 88.

³²³ ter Kuile's written description errs in stating that the gloves are in the Earl's right hand. The photo of the studio painting in ter Kuile accompanying the description clearly shows the gloves in the Earl's left hand, as they actually are.

I sincerely thank Ruth Gier for translating pertinent sections of ter Kuile's text.

³²⁴ ter Kuile 88.



Plate 34.

Studio of Daniel Mijtens (ca. 1590 Delft-1647 The Hague), *Portrait of William Herbert, the Third Earl of Pembroke*, ca. 1625.

Catalogue 35

Pieter van Laer, called Il Bamboccio (1599 Haarlem-after 1642?)

The Horse and the Dog, Plate no. 4 in a series of six plates entitled *The Set of Horses*

Etching on laid paper

8.7 x 9.9 cm image size

Unidentified collector's stamp and signature **Tare Lundh b. 1896 Sweden** on verso of etching

Museum # 1988.026.007

Imprinted: In image upper-right corner **P.DL fe. 4**

Condition: Cut to the plate; some abrasions and stains on back

Literature: Bartsch 12, Hollstein 12/I of II

Provenance: R. E. Lewis, Inc., Larkspur Landing, CA

Purchased in 1988 from R. E. Lewis, Inc., Larkspur Landing, CA, with funds from the Aurelia Bennion Cahoon Endowment

Pieter van Laer, also known as *Il Bamboccio*,³²⁵ was the founder of a style of painting that enjoyed considerable popularity with his wealthy and titled Roman patrons. These collectors were intrigued and delighted by van Laer's deviation from creating images that reflected Italy's classical heritage and were meant to appeal to erudite patrons familiar with antique literary sources.³²⁶ Instead, his characterizations of low-life types, like peasants and street people, earned him instant acclaim, and his works fetched high prices.

The UMFA's print is the fourth of six plates, all of which describe the bleak lot of animals belonging to poor peasants.³²⁷ While this print shows the horse still in reasonably good physical condition, the last print in the series presents two dead, emaciated horses. In several of the other prints, van Laer included a classically inspired fountain or a peasant of the type found in Nicolaes Berchem's work (cat. 50), indicating that this series was conceived during his stay in Rome. This is also borne out by the hilly landscape in the background of the UMFA's print which, although generic enough to be found in any number of countries, is certainly not Dutch in nature.

Van Laer's ability to realistically present a scene with a minimum of detail is evident in this astutely observed horse and dog.³²⁸ The horse, tied to a tree, is resting one of its hind legs, as horses are wont to do between bouts of exertion; the dog's pose, especially the relaxed manner in which his left paw crosses his right, repeats the horse's demeanor. At the same time, physical repose is balanced with mental alertness, signified by the interested, watchful gaze, the raised heads, and pricked ears of the animals.

³²⁵ Van Laer was given the nickname *Bamboccio*, meaning rag doll, because "he was hunchbacked, badly put together, and of disconcerting proportions" (Giuliano Briganti et al., *The Bamboccianti. The Painters of Everyday Life in Seventeenth Century Rome* [Rome: Ugo Bozzi Editore, 1983] 4). His followers, most of whom were fellow Flemish or Dutch artists who, like van Laer, had also travelled to Rome, were called *Bamboccianti*.

³²⁶ Briganti et al. 4.

³²⁷ All six plates are reproduced in Bartsch 9-14.

³²⁸ Rosenberg et al. 173.

However, physical correctness is only one aspect of this realistically observed moment. Unlike works by many of his followers, van Laer's pictures characteristically confer a measure of dignity on his humble subjects and,³²⁹ in this print, on the humble animals whose additional quality is patient resignation.

Bibliography: Thieme and Becker, 1907-1950, vol. 22, pp. 196-97; Blankert, Oud Holland 83 (1968): 117-134; Janeck, 1968; Blankert, 1978; Ackley, 1981, pp. 122-124; Briganti et al., 1983; Haak, 1984, p. 146; Levine, 1984

³²⁹Rosenberg et al. 173.

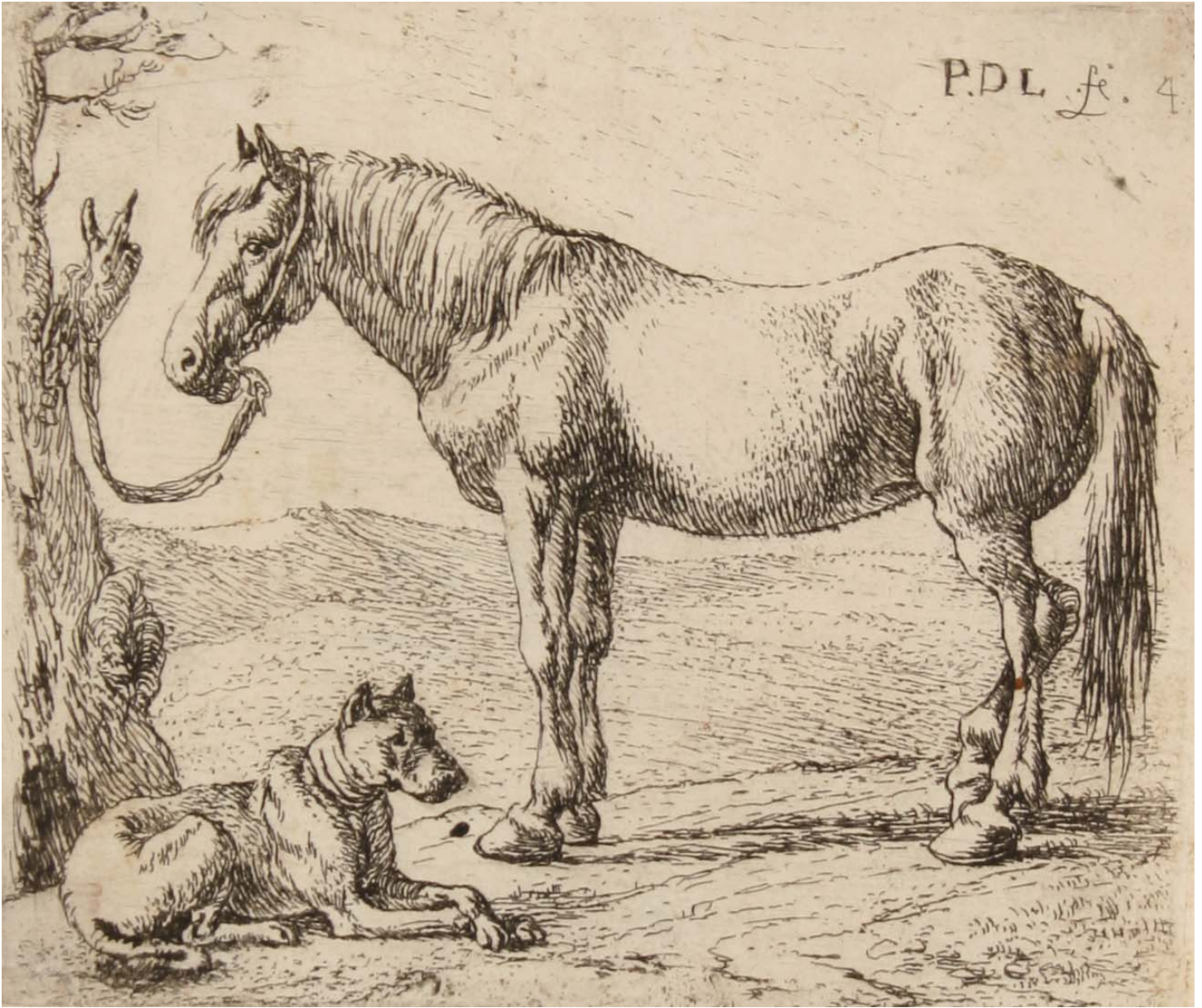


Plate 35. Pieter van Laer, called Il Bamboccio (1599 Haarlem-after 1642?), *The Horse and the Dog*, Plate no. 4 in a series of six plates entitled *The Set of Horses*.

Catalogue 36

Frederik Bloemaert (ca. 1610 Utrecht-1669 Utrecht)

The Artist and His Models, title plate of 120 plates for *The Drawing Book* (first edition) of Abraham Bloemaert (1564-1651)

Chiaroscuro woodcut (from two blocks) and etching on laid paper

30.8 x 22.5 cm image size

Museum # 1987.022.001

Imprinted: In image lower-left **Abrahamus Bloemaert inventor.**; below image center **PRIMA PARS.**, lower-right **Fredericus Bloemaert filius fecit**, with 4-line Latin inscription following: **Artis Apellea...alta dabit.**; below Latin inscription lower-left corner the number **1**, center **Nicolaus Visscher excudit, Cum Privilegio Ordinum Hollandiae et Westfrisiae.**, lower-right corner the letter **A**

Condition: Folded through center; short tears at left and right center

Literature: Hollstein 36; Wurzbach vol. 1, p. 112, #8

Provenance: Elizabeth Hamilton - Jeffrey Wortman, Inc., New York, NY

Purchased in 1987 from Elizabeth Hamilton - Jeffrey Wortman, Inc., New York, NY, with funds from the M. Belle Rice Endowment Fund

This work is one of two examples in the UMFA's collection that shows artists at work.³³⁰ Abraham Bloemaert, the inventor of this composition, has surrounded his artist with busts and torsos, hanging from the wall and arranged on the ground, that allude to classical tradition. The artist is at this moment engaged in drawing a male nude model positioned below artfully arranged drapery.

The Elder Bloemaert probably chose this scene as the title page to his drawing book, designed to teach budding artists, with a twofold purpose in mind. First, it was to remind students that the art of painting could trace its beginning, with not a little pride, to the ancient world. Second, it points out the importance of diligent practice of figure drawing from the nude model.

Most of Frederik Bloemaert's work consists of engravings after designs by his father Abraham. For this print, the Younger Bloemaert used the *chiaroscuro* woodcut method, combining an etched line plate with woodcut tone blocks to add tonal variety to the etched line.³³¹ Begun because of a wager between two royal German houses, interest in this type of print waned in northern Europe after a few years, but Italian artists who saw German examples in Venice eagerly adopted this technique.³³²

³³⁰See cat. 57 for the second example in the UMFA's collection that depicts artists creating art.

³³¹Ackley 33.

A simple description of this process is provided by Melot et al.: "[The *chiaroscuro* woodcut] is built up from two or three blocks printed in varying tones of the same color; with highlights cut out of both blocks and reserved as white paper" (146).

³³²The contest raged between the court of Saxony, employing Lucas Cranach, and the Imperial court at Augsburg, who retained Hans Burgkmair as its contender. For several years from 1507 onwards, these artists created colored woodcuts that were sent back and forth between the courts until the royal patrons abandoned the game (Melot et al. 146).

As explained by Clifford Ackley, all of the Younger Bloemaert's *chiaroscuro* woodcuts seem to be part of his work for his father's drawing book.³³³ It is possible that Bloemaert chose this method because of his father's temporary infatuation with Caravaggio's (1571-1610) tenebrism,³³⁴ introduced into the Netherlands by some of the Elder Bloemaert's pupils, like Gerrit van Honthorst (1590-1656) or Hendrick Terbrugghen (ca. 1588-1629).³³⁵ After becoming familiar with this manner of painting, the Elder Bloemaert may well have influenced his son's choice since the *chiaroscuro* woodcut provides the means to create prints that simulate Caravaggesque tenebrism. Judicious use of white highlights that emphasize sculptural qualities, combined with color gradations to create dark and light areas, enables the printmaker to create colored prints in the dark manner that Utrecht *Caravaggisti* like the Elder Bloemaert would undoubtedly have found appealing.

Bibliography: On Frederik Bloemaert:

Thieme and Becker, 1907-1950, vol. 4, p. 127; Wurzbach, 1963, vol. 1, p. 112; Haak, 1984, p. 315

On Abraham Bloemaert:

Delbanco, 1928; Stechow, 1970, pp. 18-31, Plates 37-53

³³³ Although Bloemaert was not the only Northerner to use this method. Hendrik Goltzius (1558-1617) was another artist who produced a number of works using the *chiaroscuro* woodcut for its "ability to render the sculptural volumes of the human figure rather than the decorative appeal of the colors..." (Ackley xix).

³³⁴ The Elder Bloemaert's constant experimentation with new means of representation is commented upon by Haak who states that Bloemaert initially worked in the Mannerist style, but then, from approximately 1600 onward until his death, he was "constantly open to new trends and styles, adapting them all in his own way." The Elder Bloemaert was as adept at painting historical subjects as at creating designs for stained glass windows or tapestries (Haak 208, 172).

³³⁵ Haak 208-209.



Plate 36.

Frederik Bloemaert (ca. 1610 Utrecht-1669 Utrecht), *The Artist and His Models*, title plate of 120 plates for *The Drawing Book* (first edition) of Abraham Bloemaert (1564-1651).

Catalogue 37

Rembrandt Harmensz van Rijn (1606 Leiden-1669 Amsterdam)

Joseph and Potiphar's Wife (posthumous strike)

Etching on laid paper

9.1 x 11.2 cm image size

Museum # 1992.053.002

Imprinted: In image lower-left corner **Rembrandt f 1634**

Condition: Some foxing

Literature: Bartsch 39; White and Boon B 39, late state or copy

Provenance: E. Frank Sanguinetti

Gift of E. Frank Sanguinetti in 1992

One of the most gifted and productive painters of the seventeenth century, Rembrandt also worked as an etcher.³³⁶ His unsurpassed technical facility,³³⁷ combined with a profound interest in probing the human psyche, is evident in this print.

The highly charged encounter between Joseph and Potiphar's wife is described in Genesis 39:12. After her numerous advances had met with constant refusals by Joseph, "she caught him by his garment, saying, 'Lie with me.' But he left his garment in her hand, and fled and got out of the house."

Rembrandt emphasizes the emotional tension of this moment by focusing on the very instance in which Potiphar's wife has clutched Joseph's clothes so that they are being pulled off his shoulders. Joseph's facial expression and raised hands indicate his aversion, not simply to the encounter itself, but also toward the corpulent, partially exposed body of Potiphar's wife, which Rembrandt chooses not to idealize. The rumpled bed covers and a chamberpot below the bed, half-covered by the untidy bedspread, add to the sordidness of the scene.

Rembrandt's use of *chiaroscuro* is calculated to further enhance the psychological aspect of this struggle. Potiphar's wife is highlighted against the dark alcove which contains the bed, possibly to emphasize the "dark," creatural emotions to which she has succumbed. Joseph, on the other hand, is placed in the light, as though to indicate that his conduct can stand the "light" of day.

Although Rembrandt made this etching in 1634, the UMFA's print was probably not created until the eighteenth or nineteenth century when many of Rembrandt's still existing plates were reworked, often with "heart-rending" results.³³⁸

³³⁶ Rembrandt's over 270 etchings, most of whom were created between 1625 and 1656 (Tümpel 72), run the gamut of available subject matter, be it biblical topics, portraiture, landscapes, or genre scenes.

³³⁷ As expressed by Tümpel (71): "Auf die Frage nach dem grössten Radierer dürfte es nur eine Antwort geben: Rembrandt... [seine] unvergleichliche Bedeutung für die Geschichte der Radierung liegt darin, dass er zum erstenmal die technischen und künstlerischen Möglichkeiten dieser Technik voll ausgeschöpft hat" ("To the question which artist was the greatest etcher, there can only be one answer: Rembrandt... [his] incomparable importance for the history of etching lies in how he for the first time fully exhausted the technical and artistic possibilities of this technique.")

In this print, there are several obvious differences from the first state described in Bartsch 39: the finial on the bedpost has been changed, the *chiaroscuro* above the headboard is less deep, and the signature has clearly been reworked.

Bibliography: Bartsch, 1880; Thieme and Becker, 1907-1950, vol. 29, pp. 259-271; Hind, 1963, pp. 170-184; Biorklund, 1968; White, 1969; Benesh, 1973; White, 1984; Tümpel, 1986

³³⁸Eighty-five plates, many reworked, were published ca. 1785 by the French art dealer and engraver P. F. Basan. In the mid-nineteenth century Michel Bernard published these plates again, even though they had deteriorated further. Finally, in 1906, Alvin-Beaumont and Bernard reissued another set of impressions (Hind 183).



Plate 37. Rembrandt Harmensz van Rijn (1606 Leiden-1669 Amsterdam), *Joseph and Potiphar's Wife* (posthumous strike).

Catalogue 38

Jan Lievens (1607 Leiden-1674 Amsterdam)

Daniel Heinsius

Etching and engraving on laid paper

26.8 x 19.8 cm image size

Unidentified watermark

Museum # 1988.026.003

Imprinted: Below image **DANIEL HEINSIUS ECVES SGRGN. MO SVECORVM REGI A CONSILIIS.** and 4-line Latin inscription **Hic ille...fouere sinu.**, lower-left corner **Ioannes Lijvijus pinxit et fecit .**, lower-right corner in two lines **Maxaemilianus Vrientius, Senat Gand. a secretis.**, preceded by **Ioan. Meyssens exc. Antverpiae**

Condition: Cut to the image; some abrasions, some foxing

Literature: Hollstein 22/"IV" (Ioan. Meyssens ex[c]...)

Provenance: R. E. Lewis, Inc., Larkspur Landing, CA

Purchased in 1988 from R. E. Lewis, Inc., Larkspur Landing, CA, with funds from the Aurelia Bennion Cahoon Endowment

Jan Lievens created the portrait of Daniel Heinsius probably sometime in 1639, when the artist returned to his hometown for a visit.³³⁹ Daniel Heinsius (1580-1655), like Lievens a native of Leiden, was a famous philologist, poet and teacher at the University of Leiden from 1603 until his death. From 1607 onward Heinsius also held the post of Head Librarian at the University.

Lievens, whose approach to portraiture was influenced by Anthony van Dyck, emphasizes his sitter's scholarly qualities by some simple means. Heinsius's thoughtful expression, his right hand resting on a book, the position of his left hand that highlights a prized medal, and the fur-trimmed robe that seems to have been accepted attire for a professor,³⁴⁰ together result in a sensitive portrait that reflects his intellectual accomplishments.

Lievens's abilities as one of the foremost Netherlandish portraitists were foreseen in the almost prophetic pronouncement made by Constantijn Huygens when Lievens was in his early twenties. Huygens, a patron of the arts and secretary to Prince Frederik Hendrik, suggested that Lievens created miracles in the interpretation of his faces.³⁴¹ Lievens's acute powers of observation seem to have been appreciated by his contemporaries, since he executed numerous commissions for portraits of important personages.³⁴²

³³⁹See cat. 31 for a portrait of Jan Lievens.

³⁴⁰See cats. 57, 58 and 65 in Gary Schwartz, *The Dutch World of Painting* (Maarsse, Neth.: Uitgeverij Gary Schwartz, 1986), in which the portrayed professors all wear fur-trimmed robes. Another example in the UMFA's collection is the portrait of Theodorus Schrevelius, engraved by Jonas Suyderhoef after a painting by Frans Hals (cat. 47).

³⁴¹Klessmann et al. 14.

³⁴²Schneider 66.

It is possible that the portrait of Heinsius was commissioned, either by Heinsius, one of his fellow teachers, or the University of Leiden, in a first effort to create a picture gallery of professors associated with the University. This concept had been formally inaugurated by the second-oldest university in the northern Netherlands, the University of Franeker in Friesland, in ca. 1642. The oldest university, the University of Leiden, did not follow suit in an official, organized manner until the middle of the eighteenth century; however, Paulus Merula, a librarian at Leiden, apparently began to assemble a collection of professorial portraits in 1597 which possibly included the portrait of Daniel Heinsius.³⁴³

Bibliography: On Lievens:

Thieme and Becker, 1907-1950, vol. 23, pp. 214-16; Bredius, 1915-22, vol. 1, pp. 186-227; Hind, 1963, pp. 184-186; Schneider, 1932, 1973 (reprint); Klessmann et al., 1979; Ackley, 1981, pp. 113-115, 129-132, 142-146, 189-191; Haak, 1984, pp. 262-263, pp. 370-371; Broos et al., 1991, pp. 318-321

On Heinsius:

Ekkart, Jaarboek van het Centraal Bureau voor Genealogie 28 (1974): 46, 47, 52, 53, no. 8

³⁴³ Schwartz 106.



Plate 38. Jan Lievens (1607 Leiden-1674 Amsterdam), *Daniel Heinsius*.

Catalogue 39

Style of François du Quesnoy [ca. 1594 Brussels-1643 Livorno])

Allegory of Astronomy, 1635

Ivory sculpture on gilded wood pedestal³⁴⁴

ca. 14 x 12 x 6.5 cm sculpture

ca. 5 x 15 x 9.7 cm pedestal

Museum # 1951.074

Allegory of Rhetoric, 1636

Ivory sculpture on gilded wood pedestal

ca. 14 x 12 x 6.2 cm sculpture

ca. 5 x 15 x 9.7 cm pedestal

Museum # 1951.073

Provenance: Mrs. Richard A. Hudnut

Gift of Mrs. Richard A. Hudnut in 1951

These two ivory sculptures, stylistically alike and carved within one year of each other, were most likely created by the same unknown artist. The sculptor used similar foundations, figures and arrangements of attributes. They were probably intended as part of a series representing all Seven Liberal Arts, although no supporting evidence or references to other similar statues have been found.

The two nude, plump *putti* in the sculpture representing *Astronomy* are equipped with attributes typical of this pursuit,³⁴⁵ a celestial globe and compasses.³⁴⁶ The sundial, telescope, and books were most likely added merely to underscore the theme of scientific investigation. The female *putto* holds a telescope in her right hand that is lifted to her right eye.³⁴⁷ Her left hand holds an instrument, possibly a quill, which she would need to note down her findings. Her hair is arranged in a knot tied with a bow. Artfully draped across her lifted right upper arm is a piece of fluttering drapery that mimics the male *putto's* drapery in the companion piece, the sculpture of *Rhetoric*.

Her male companion sits on a celestial globe carved with stars and zodiac signs. Aside from a number of crudely drawn stars, several constellations are clearly outlined on the globe. Seen from the front of the sculpture is Scorpio, the sign for October, and a centaur with a bow, symbol for Sagittarius and the month of November. Twins, the sign for Gemini and the month of May, are visible on the side of the globe. On the rear of the sculpture is the sign for Pisces, or February, and either Aries for March, or Capricorn for December.³⁴⁸ Half hidden by the *putto's* dangling left leg is Leo,

³⁴⁴ Whether the pedestals were made at the same time as the sculptures cannot be determined.

³⁴⁵ Astronomy was once considered part of Astrology (Hall 279), which explains the inscription *Astrol loiea* on the book in the sculpture. Also, the Latin term *Astrologia* encompasses both astronomy and astrology (William Smith and Theophilus D. Hall, *A Copious and Critical English-Latin Dictionary* [New York: American Book Co., 1871] 54).

³⁴⁶ Common are also a sextant and an armillary sphere, which the artist did not include in this sculpture; instead, he carved zodiac signs into the celestial globe which, according to Hall (279), is not conventional.

³⁴⁷ The Dutch optician Hans Lippershey is credited with the invention of the telescope in 1608; but it was Galileo Galilei (1564-1642) who in 1610 developed it further as an astronomical instrument that consisted of a tube with a convex object glass and a concave eyepiece.

³⁴⁸ The crudely drawn animal could be a representation of either one of these signs.

the sign for July. At the bottom of the globe, near the *putto's* calf, is possibly another symbol, difficult to see and unidentifiable. In the male *putto's* right hand is an octagonal instrument with numerical divisions and a needle in the center, probably a compass. He is using his left hand to shade his eyes while taking a reading from the compass.

Near the right foot of the female *putto* are two books stacked on top of each other. The uppermost bears the inscription:

ASTROL
LOIEA
ANNO
16 35

Near her left foot is a semi-circular sundial engraved with the numbers 7, 8, 9, 10, 11, 12, 1, divided in pie-shaped fashion by lines that meet in the center of the square end of the sundial. A separate line points to the field with the number 10. Next to the male *putto's* left foot is another book.

The *putti* in the sculpture of *Allegory of Rhetoric* are almost identical to those in the *Allegory of Astronomy*. Again, the nude and chubby male and female *putti* are surrounded by attributes common to *Rhetoric*. The female *putto* wears her hair in a knot tied with a long, fluttering scarf. She is crowned with a laurel wreath, an attribute of Apollo in one of his roles as the god of poetry and music,³⁴⁹ and holds a laurel branch in her raised left hand. The heart in her right hand is a symbol of love;³⁵⁰ the wings may have been added in this context to signify words inspired by the gods.

The male *putto*, with flowing drapery over his lifted left arm in an arrangement that mimics the female *putto's* attire in the *Allegory of Astronomy*, is reading from a scroll in his hand that bears the inscription:

ARETO
RI.GA
ANNO
16.36

Placed at the feet of the *putti* are a theatrical mask, two books, and, between the feet of the reading *putto*, another scroll.

Books and scrolls are typical attributes of Rhetoric,³⁵¹ spelled *aretoriga* on the scroll.³⁵² The addition of a laurel wreath and branch are unusual in this context, yet justifiable, since they denote literary or artistic efforts in general.³⁵³ The mask, however, is artistic license that can be explained only by making a connection between the oratorical aspects of Rhetoric and the declamation of poetry, since one of the symbols for Thalia and Melpomene, the Muses of Comedy and Tragedy, is a mask.³⁵⁴

³⁴⁹Hall 27.

³⁵⁰Hall 146.

³⁵¹Hall 279.

³⁵²According to Smith and Hall, the Latin spelling of rhetoric is *rhetorica* (688).

³⁵³Hall 190.

³⁵⁴Hall 217.

Seventeenth-century ivory sculpture was practiced in France, Italy, the Netherlands and Germany, although Netherlandish artists had the easiest access to an abundant supply of ivory because of the Dutch shipping and trade connection with the East Indies. Because the color of ivory simulates the color of human skin, it was particularly popular for carving human forms.³⁵⁵

Several northern ivory sculptors specialized in carving figures in a Rubenesque manner.³⁵⁶ The sculptor who created the UMFA's sculptures worked in the manner of François du Quesnoy.³⁵⁷ Du Quesnoy,³⁵⁸ whose father Hieronymus was the sculptor of Brussels' *Manneken-Pis*, left Brussels for Rome in 1618 to study sculpture and did not return to the Netherlands.³⁵⁹ Du Quesnoy's known *oeuvre* includes several reliefs with *putti* as well as a number of small and life-size figures which one recent author has described as "well-fed" *putti*.³⁶⁰

Du Quesnoy's widely admired sculptures inspired many imitations by a number of Flemish sculptors,³⁶¹ a factor that calls for particular caution in attributing the UMFA's sculptures to du Quesnoy himself.³⁶² However, stylistic similarities certainly permit attribution to one of du Quesnoy's studio assistants or pupils in Rome, or to one of his many Netherlandish followers.

Bibliography: On ivory in general:

³⁵⁵ An exhaustive discussion of ivory sculpture in general is provided by Otto Pelka, *Elfenbein* (Berlin: Richard Carl Schmidt & Co., 1920), and Christian Scherer (*Elfenbeinplastik seit der Renaissance* [Leipzig, Ger.: Verlag von Hermann Seemann, 1903]). Although dated, these sources are relevant because few other works exist that treat ivory sculpture as comprehensively. For a more recent survey, see Fiona St. Aubyn, ed., et al., *Ivory: An International History and Illustrated Survey* (New York: Harry N. Abrams, Inc., 1987).

³⁵⁶ Like, for instance, Gerhard van Opstal (1595-1668), and Lucas Faydherbe (1617-1697). Van Opstal can be dismissed *a priori* because almost all his children have been endowed with extremely agitated, "wind-swept" hair, Opstal's "trademark," regardless of whether the figures are at rest or moving (reproduced in Scherer 38, Fig. 31). Faydherbe is also an unlikely choice because, although he worked in Rubens's studio and was a faithful re-interpreter of Rubens's style, he would have been only nineteen years old at the time the UMFA's sculptures were carved. Comments by Gerson and ter Kuile (39) on the "unevenness" of Faydherbe's work make it even more doubtful that he could have created these accomplished sculptures at an early age. Of the German ivory sculptors, Leonhard Kern (1588-1663) is the only possible artist. However, even though he created some corpulent figures, most of his *oeuvre* consists of naturalistic, unidealized and fairly slender figures.

Scherer's discussion of Rubens's influence on sculpture is supported by Gerson and ter Kuile (35-44), whose descriptions of seventeenth-century sculptors include repeated comments on Rubenesque elements in the work of these artists.

³⁵⁷ For examples of du Quesnoy's work, see Claudia Freytag, "Neuentdeckte Werke des Francois du Quesnoy," *Pantheon*, 34.3 (1976): 199-211, and Marcin Fabianski, "Studies in Duquesnoy: His Litterary [sic] Sources and Imitators," *Antichit'a viva* 24.5-6 (1985): 40-49.

³⁵⁸ Du Quesnoy, holding a classical head, was painted by Sir Anthony van Dyck. The painting is reproduced in n.a., *La sculpture au siècle de Rubens dans les Pays-Bas Meridionaux et la Principaute de Liege* (Brussels: Musee Royaux d'Art et d'Histoire, 1977) cat. 38, 70-71. An eighteenth-century copy of this painting is part of the collection promised to the UMFA by Val Browning (see "History" chapter, p. 5, footnote 24).

³⁵⁹ Gerson and ter Kuile 36.

³⁶⁰ Freytag 201.

³⁶¹ Gerson and ter Kuile 37. In a letter to du Quesnoy, Rubens himself expressed admiration for the naturalness of the sculptor's plump children (Freytag 201).

³⁶² The only monograph on du Quesnoy, prepared by Mariette Franolet, does not include any allegorical groups (*François du Quesnoy. Sculpteur d'Urbain VIII. 1597-1643* [Brussels: Palais des Academies, 1942]). What further complicates attribution is that much of du Quesnoy's *oeuvre* is lost (Gerson and ter Kuile 36). Scherer (1903) also warned of many fakes attributed to du Quesnoy.

Scherer, 1903; Pelka, 1920; St. Aubyn, ed., et al., 1987

On du Quesnoy:

Fransolet, 1942; Gerson and ter Kuile, 1960, pp. 36-37; Maskell, 1966, pp. 362-366; Bayrisches Nationalmuseum, 1975, p. 43; Freytag, Pantheon, 34.3 (1976): 199-211; n.a., La sculpture au siècle de Rubens, 1977, pp. 70-84; Avery, Connoisseur 202.812 (1979): 115-119; Fabianski, Antichit'a Viva, 24.5-6 (1985): 40-49; Randall, Jr. et al., 1985; St. Aubyn, ed., et al., 1987, pp. 110-111



Plate 39 (a). Style of François du Quesnoy (ca. 1594 Brussels-1643 Livorno), *Allegory of Astronomy*, 1635. Frontal view.



Plate 39 (b). Style of François du Quesnoy (ca. 1594 Brussels-1643 Livorno), *Allegory of Astronomy*, 1635. Rear view.



Plate 39 (c). Style of François du Quesnoy (ca. 1594 Brussels-1643 Livorno), *Allegory of Rhetoric*, 1636. Frontal view.



Plate 39 (d). Style of François du Quesnoy (ca. 1594 Brussels-1643 Livorno), *Allegory of Rhetoric*, 1636. Rear view.

Catalogue 40

Pieter Dubordieu (1609/10 l'Isle de Bouchard/France-after 1678? Leiden)

Portrait of a Woman, 1639

Oil on canvas

58.5 x 49.5 cm

Museum # 1973.080.005.004

Signed: Upper-left **Dubordieu. f. 1639.**

Provenance: Newhouse Galleries, New York, NY

Purchased in 1974 from the Newhouse Galleries, New York, NY, with funds from Friends of the Art Museum

Pieter Dubordieu, a little-known portraitist,³⁶³ was born in France and apparently received his training there.³⁶⁴ Around 1630 he was recorded in Leiden, and within a few years he had so completely adopted the Dutch style of portraiture practiced in The Hague and Delft that his portraits were mistaken for works by Michiel Jansz van Miereveld (1567-1641) or Paulus Moreelse (1571-1638), two sought-after Dutch portraitists in the seventeenth century.³⁶⁵ Dubordieu remained in Holland for the rest of his life.

The work in the UMFA's collection is a representative example of Dubordieu's sober and somewhat stiff style. A comparison of this portrait with a few other portraits by Dubordieu reveals that the artist seems to have developed a specific and apparently popular formula for painting female sitters.³⁶⁶ The women's heads are always slightly turned so that the sitters look at the viewer from the corner of their eyes. The lace adorning the hair and the intricate lace collars are painted in conscientious detail, as is any jewelry worn by the sitters. The background is simple and dark. In his bust-length portraits, Dubordieu almost invariably also includes one hand of the subject, as he did in the UMFA's work.

Like van Miereveld's works, Dubordieu's known portraits are restrained descriptions of facts. Apparently this was appreciated by seventeenth-century contemporaries, judging by van Miereveld's success and his popularity with members of the Court of Orange as well as with other upper-class patrons.³⁶⁷ Dubordieu was one of the numerous minor painters

³⁶³Dubordieu has elicited little commentary in earlier literature and none by recent authors.

³⁶⁴Scholarly opinion seems unanimous on this account, and was best expressed by Daniel Catton Rich in 1935 who wrote, "Dubordieu was doubtless trained in the tradition of his day, a combination of minute Flemish realism with a feeling for decorative color characteristic of the French court style in the sixteenth century" ("A Franco-Dutch Portrait," *Bulletin of the Art Institute of Chicago* 29 [1935]: 2). Other scholars who comment on Dubordieu's French training are W. Martin, "Some Portraits by Pieter Dubordieu," *Burlington Magazine* 236.41 (1922): 218, and A. Bredius in his entry in Thieme and Becker, 1907-1950, vol. 10, 1.

³⁶⁵See Moreelse's *Portrait of the Wife of van Raesvelt* (reproduced in Caroline H. de Jonge, *Paulus Moreelse. Portret- en Genreschilder te Utrecht 1571-1638* [Assen, Neth.: Van Gorcum & Comp. N.V., 1938] cat. 155), for comparison with the UMFA's portrait by Dubordieu. Moreelse was van Miereveld's pupil (de Jonge 62; Haak 217); hence, stylistic similarities in work by these artists would explain why Dubordieu's portraits might be attributed to either one.

As Rosenberg et al. comment, the style of portraiture practiced in The Hague and Delft consists of "dry visual reports, competent in draughtsmanship and with only a moderate decorative effect. Costumes, armour, and faces are rendered with the same meticulous care and reliability" (182).

³⁶⁶Cf. with *Portrait of a Woman* and *Portrait of a Girl* by Dubordieu, reproduced in Martin, Plates I B and II D.

³⁶⁷Haak 216-217.

who emulated van Miereveld's manner and who, with a few exceptions,³⁶⁸ worked for middle-class patrons that included professors at the University of Leiden and the burgomaster of Leiden.³⁶⁹

Bibliography: Thieme and Becker, 1907-1950, vol. 10, p. 1; Martin, Burlington Magazine 236.41 (1922): 215-219; Rich, Bulletin of the Art Institute of Chicago 29 (1935): 2-4; Bénézit, 1950-1966, vol. 3, p. 356; Bryan's, 1964, vol. 2, p. 92; n.a., All the Paintings of the Rijksmuseum in Amsterdam, 1976, p. 202

³⁶⁸One of these exceptions is Dubordieu who, according to Bredius, painted two portraits of aristocratic patrons: Prince William II (1650) and William III (Thieme and Becker, vol. 10, 1).

³⁶⁹Thieme and Becker, vol. 10, 1. A comparison of Dubordieu's sitter with the portrait of a female aristocratic sitter (cat. 21), attributed to Frans Pourbus the Younger, shows distinct differences in attire and demeanor and makes it apparent that Dubordieu's subject, festive apparel notwithstanding, is a member of the solid, well-to-do middleclass.



Plate 40. Pieter Dubordieu (1609/10 l'Isle de Bouchard/France-after 1678? Leiden), *Portrait of a Woman*, 1639.

Catalogue 41

Herman van Swanevelt (ca. 1600 Woerden?-1655 Paris)

The Birth of Adonis, 1654, Plate no. 1 from a series of six plates entitled *Story of Adonis*

Etching on laid paper

25.4 x 33.3 cm plate size

Museum # 1988.026.002

Imprinted: In image lower-right corner very faint and partially erased signature **Herman van Swane fecit**; in center below image the number **1**; below number 4-line French inscription divided into two lines to the left and right of the number **1**: **Adonis Naist... auoir Lenfant**; below inscription center **Herman Van Swaneuelt fecit et Excudit Cum preuilegio Regis 1654**

Literature: Bartsch 101; Hollstein 18/I

Provenance: R. E. Lewis, Inc., Larkspur Landing, CA

Purchased in 1988 from R. E. Lewis, Inc., Larkspur Landing, CA, with funds from the Aurelia Bennion Cahoon Endowment

Herman van Swanevelt, a Dutch artist who lived in Rome from 1629 to 1641 and then moved to Paris, created the series of the *Story of Adonis* (1654) in Paris shortly before his death.³⁷⁰ An Italianate landscape provides the setting for his literal depiction of the Greek myth that describes the birth of Adonis, a popular theme in sixteenth- and seventeenth-century Italian art.³⁷¹ Adonis's mother Myrrha and her father Cinyras conceived Adonis in an incestuous relationship. Out of shame Myrrha asked the gods to be changed into a tree. Van Swanevelt here illustrates the moment of birth, when Adonis emerges out of a half-woman, half-tree into the hands of Myrrha's nurse Lucina and the nymphs (female spirits found in a number of natural objects), who are charged with his care.

Influences from the time the artist spent in Rome as well as a nod to mid-seventeenth century French classicism are apparent in this print.³⁷² The arcadian spirit celebrated in works by the French painter Claude Lorrain (1600-1682), whom van Swanevelt knew in Rome,³⁷³ is combined with a classical theme, subordinated to a landscape in which "the complex rhythms of the trees, slopes and rocks are allowed complete play."³⁷⁴ In fact, the smallness of the figures--reminiscent of those in works by Claude--and their positioning in the lower-right corner of the print make them secondary to the overall effect. The monumentalized trees and dominant rocks, strongly illuminated from the left as indicated by the light shining on the tree trunks and the shadow cast by the tree stump in the foreground, are typical of prints van Swanevelt executed in Paris.³⁷⁵

³⁷⁰For another episode from the life of Adonis, see cat. 42.

³⁷¹Van Swanevelt's landscapes vary between topographically correct scenes and fantasy landscapes with or without mythological figures (de Groot, preceding cat. 106).

³⁷²Ackley 240.

³⁷³Sutton, *Dutch Landscape* 491.

³⁷⁴Malcolm R. Waddingham, "Herman van Swanevelt in Rome," *Paragone* 11.121 (1960): 41.

³⁷⁵Ackley 239.

Bibliography: Thieme and Becker, 1907-1950, vol. 32, pp. 339-341; Hind, 1915, vol. 4, p. 65; Waddingham, Paragone, 11.121 (1960): 37-50; n.a., Italy through Dutch Eyes, 1964; Bodart, Storia dell'arte, vol. 12, 1971, pp. 327-330; Blankert, 1978; de Groot, 1979, Plates 106-107; Ackley, 1981, pp. 239-240; Haak, 1984, p. 145; Sutton, 1987, pp. 489-491



Plate 41. Herman van Swanevelt (ca. 1600 Woerden?-1655 Paris), *The Birth of Adonis*, 1654, Plate no. 1 from a series of six plates entitled *Story of Adonis*.

Catalogue 42

Antoni Waterloo (1609 Lille-1690 Utrecht)

Landscape with Venus and Adonis, Plate no. 5 in a series of six landscapes with mythological scenes

Etching on laid paper

29 x 24.3 cm image size

Museum # 1988.026.001

Imprinted: In image upper-left corner the number **5** and **A. W. in. et f.**

Condition: Cut to the plate; slight vestigial fold through center

Literature: Bartsch 129; Schloss, 1980, p. 28

Provenance: R. E. Lewis, Inc., Larkspur Landing, CA

Purchased in 1988 from R. E. Lewis, Inc., Larkspur Landing, CA, with funds from the Aurelia Bennion Cahoon Endowment

Antoni Waterloo, a specialist in landscapes, and already famous in his lifetime for his intimate scenes of woodlands and groves,³⁷⁶ created a total of 128 etchings of which only six etchings, including this print, have mythological content.³⁷⁷ However, since mythological subjects set in a pastoral landscape had already enjoyed considerable popularity with northern patrons and artists since the mid-sixteenth century,³⁷⁸ Waterloo probably etched this series to satisfy collectors interested in classical themes.

In this print, the artist uses a setting for the figures similar to that in a print by Herman van Swanevelt (cat. 41); a landscape dominated by large trees in the foreground with the figures subordinate to the site. Like van Swanevelt, Waterloo also illuminates the setting from the left and emphasizes the strong patterns of tree trunks and foliage.³⁷⁹

Waterloo allowed himself some artistic license in the manner in which he portrays a crucial moment in the lives of Venus and Adonis. Spear in hand, Adonis is ready for the hunt and apparently eyeing his bow and arrows on the ground at his feet. He is surrounded by two dogs who are eagerly anticipating his departure. Venus, wrapping her arms around him, is imploring him to stay because she fears for his life. Waterloo's presentation of this moment differs from tradition in the way in which Cupid, to the right of the couple, is depicted. Traditionally, Cupid is shown dozing,

³⁷⁶His etchings "sold for good sums as fast as they were produced" (John Mallet, "The Etchings of Antoni Waterlo [sic]," *The Connoisseur* 70 [1924]: 138).

³⁷⁷Waterloo also created one series of six etchings with biblical themes; other than that, he was "a landscape etcher, pure and simple..." (William Bradley, *Dutch Landscape Etchers of the Seventeenth Century* [New Haven, CT: Yale U P, 1918] 122). For another, more typical example by this artist, see cat. 43.

³⁷⁸Christine Skeeles Schloss, *The Idyllic Land: Italian Themes in Northern Prints of the 17th and 18th Centuries* (Storrs, CT: U of Connecticut, The William Benton Museum of Art, 1980) 10.

After the mid-sixteenth century, Adonis departing for the hunt became one of the three most-repeated scenes from the story of Venus and Adonis. The other two events were the courtship of Venus and Adonis and Venus bemoaning Adonis's death (Blankert et al. 60).

³⁷⁹In fact, Waterloo's superior talent in drawing trees has elicited constant comment (see Peter Morse, *The Illustrated Bartsch. Antoni Waterloo* [New York: Abaris Books, 1992] 3).

sometimes holding an unlit torch that indicates love asleep.³⁸⁰ Here, Cupid is almost pulled forward by an impatient dog and is looking back at Adonis as if to encourage him to leave Venus and begin the hunt from which Adonis will not return alive.³⁸¹

According to the latest scholarly work on Waterloo, the series of landscapes to which this print belongs was issued by three known publishers; Waterloo himself, Danckerts, and Basan. Only the Basan edition was published on paper without a watermark. Since the UMFA's sheet has no watermark, this print presumably belongs to the Basan edition, although the date of publication is not known.³⁸²

Bibliography: Wessely, vol. 7, 1891; Thieme and Becker, 1907-1950, vol. 35, pp. 181-182; Hind, 1915, vol. 4, p. 102; Mallett, *The Connoisseur* 70 (1924): 138-143; University of Michigan Museum of Art, 1964; de Groot, 1979, Plates 148-162; Ackley, 1981, pp. 170-171, 229-230; Morse, 1992

³⁸⁰Hall 319-320.

³⁸¹Other Netherlandish artists whose paintings of this theme diverge from tradition are, for example, Paulus Moreelse, who shows Cupid about to mount one of the hunting dogs (Blankert et al. 61, Fig. 5); or Hendrik Goltzius, whose Cupid has mounted a hunting dog and is holding the straining animal in check by pulling on its leash (Blankert et al. 95, cat. 8).

The *Departure of Adonis* was not described in Ovid's *Metamorphoses*; rather, it was a creation of the Venetian painter Titian (ca. 1490-1576). An interpretation of this moment appeared for the first time in Dutch art when Paulus Moreelse painted it in 1622 (Blankert et al. 60).

³⁸²Morse 153 provides a complete list of known publishers, trial proofs and editions as well as locations of full sets of this series.



Plate 42. Antoni Waterloo (1609 Lille-1690 Utrecht), *Landscape with Venus and Adonis*, Plate no. 5 in a series of six landscapes with mythological scenes.

Catalogue 43

Antoni Waterloo (1609 Lille-1690 Utrecht)

Paths Leading to a Stream

Etching on laid paper

12.4 x 20.6 cm image size

Unidentified watermark

Museum # 1988.026.005

Imprinted: In image upper-left corner **Antoni Waterlo. f.**

Condition: Cut to the plate

Literature: Bartsch 89; de Groot, 1979, illustration 159

Provenance: R. E. Lewis, Inc., Larkspur Landing, CA

Purchased in 1988 from R. E. Lewis, Inc., Larkspur Landing, CA, with funds from the Aurelia Bennion Cahoon Endowment

This etching is a characteristic example of most of Waterloo's *oeuvre*. As discussed in cat. 42, Waterloo created a few prints with mythological content, but concentrated primarily on landscapes that include small figures, houses, or animals. Although landscape paintings by Waterloo are documented, his talents as an etcher are the basis for his reputation as one of the great landscape etchers of the seventeenth century.³⁸³

Typical of Waterloo's compositions, and evident in this print, are the inclusion of a small genre figure on the road heading toward the stream, and the marked contrast between dark and light areas that add emphasis and interest to the scene. Waterloo routinely created deeper impressions by way of spot biting, apparent in this print in the outlines of the rocks and trees near the water.³⁸⁴

The scenery itself suggests an imaginary, un-Dutch landscape, possibly of the Lower Rhenish area, illustrating the seventeenth-century practice of combining sketches produced *naer het leven* with images conceived *uyt den gheest*.³⁸⁵ Waterloo travelled in Germany and Belgium and could have created this etching from sketches made during his travels, or found inspiration in work created by artists like Jan Both, for example, who ventured further and returned to the Netherlands with sketched observations of the varying, and very un-Northern, landscapes of southern Europe.

³⁸³De Groot preceding ill. 148. The earliest published commentary on Waterloo's prowess as an etcher was written in 1657 by the print-collecting abbot of Villeloin, Michel de Marolles, whose poem praising several contemporary etchers mentions "Waterloo ahead of such masters as Rembrandt, van de Velde, Lievens, and Ostade" (qtd. in Morse 2).

³⁸⁴Until the just-published volume by Peter Morse on Waterloo, descriptions of Waterloo's working method consistently include mention that he used a burin in order to create deeper, and often harsher, lines when he reworked a plate. Morse insists that "this seems a serious misreading of the actual lines in the print" and that Waterloo engaged in spot biting (using saliva to contain the acid to a small area) to emphasize certain areas, a simple process for an experienced etcher. Morse further points out that the "clear distinction" in the seventeenth century between etchings (considered original work) and engravings (used for reproducing works of art) would prevent Waterloo, "almost as a matter of principle," from adding engraved lines to his plates (Morse 3).

³⁸⁵Freedberg 10-11.

Bibliography: Wessely, vol. 7, 1891; Thieme and Becker, 1907-1950, vol. 35, pp. 181-182; Hind, 1915, vol. 4, p. 102; Mallett, The Connoisseur 70 (1924): 138-143; University of Michigan Museum of Art, 1964; de Groot, 1979, Plates 148-162; Ackley, 1981, pp. 170-171, 229-230; Morse, 1992



Plate 43. Antoni Waterloo (1609 Lille-1690 Utrecht), *Paths Leading to a Stream*.

Catalogue 44

Adriaen van Ostade (1610 Haarlem-1685 Haarlem)

The Dance in the Inn, Plate 49 from the folio *Adriaen van Ostade*, 1941, ed. 48

Etching on wove paper

25.5 x 31.8 cm image size

Museum # 1970.036.007.002

Imprinted: Below image lower-left corner in pencil the number **49**, lower-right corner **A.v. Ostade fecit et excud.**

Literature: Bartsch 49, Hollstein B. 49/IX

Provenance: Dorothy van Stipriaan

Gift of Dorothy van Stipriaan in 1970

The Dance in the Inn, like Pieter Brueghel the Younger's *Dance Around the Maypole* (cat. 26), presents peasants engaged in the celebration of the May Day festival--in Ostade's print held in an interior setting--that heralds the arrival of Spring. Like Brueghel the Younger, van Ostade does not focus on any particular individual but presents his figures as stereotypic images of an entire social class.

The foliage next to the stairs and the branch on the floor, around which the group is arranged in a circular fashion, are typical of May Day celebrations. Birch trees and branches symbolize regeneration associated with the Spring season.³⁸⁶

In the half-circle formed by the peasants, the figure of the fiddle player dominates the group. Sitting on a table in the center of the composition, his music has inspired one couple to dance. Other people are listening to the music while engaged in different activities. At the left, a standing man is smiling and surveying the scene. A woman next to him feeds her child. Three men close to the steps are talking as more people arrive. In the background, a woman tends the fire. A couple at the right of the print appear at odds with one another: the woman seems to be a reluctant partner in an embrace. In the foreground, a male figure, tankard in hand, watches the goings-on around the table. Altogether, there is no indication of excess or over-indulgence; rather, the cleanly dressed celebrants are simply enjoying the harmless diversion provided by this festivity.

Following Brueghel the Younger's example, van Ostade emphasizes the cultural activities in which the peasants engage, "activities as an acknowledgment of the natural order of things,"³⁸⁷ i.e, a celebration and day of rest that marks the arrival of a season crucial to people whose livelihood depends on the growing of crops and the vagaries of the weather.

Adriaen van Ostade's plates were reworked--often very coarsely--a number of times, beginning with the French etcher Bernard Picart who purchased van Ostade's fifty etched plates from the artist's daughter in 1710.³⁸⁸ The UMFA's sheet, printed in 1941 from galvanized plates,³⁸⁹ does not exhibit the delicate, almost velvet-like shading and atmospheric

³⁸⁶Stone-Ferrier 150.

³⁸⁷Stone-Ferrier 17.

³⁸⁸Renger and Schmidt 125.

³⁸⁹The 1941 printing was overseen by J. G. van Gelder and printed by the printshop of Johannes Enschede en Zonen in Haarlem. The UMFA owns edition number 48.

tonality for which van Ostade is famous. *The Dance in the Inn*, as well as all the prints in the folio edition, have been reworked to such an extent that their value to the UMFA's collection lies solely in providing a complete record of van Ostade's etchings.

Bibliography: Rosenberg, 1900; Thieme and Becker, 1907-1950, vol. 26, pp. 74-75; Godefroy, 1930; Schnackenburg, 1981; Ackley, 1981, pp. 157-159, 162, 168-169, 269; Hofrichter, 1983, pp. 110-112; Haak, 1984, pp. 238-239, pp. 388-389; Broos et al., 1991, pp. 355-359



Plate 44. Adriaen van Ostade (1610 Haarlem-1685 Haarlem), *The Dance in the Inn*, Plate 49 from the folio *Adriaen van Ostade*, 1941, ed. 48.

Catalogue 45

Reinier Nooms (called Zeeman) (ca. 1623 Amsterdam-ca. 1664 Amsterdam)

Ships Hauled Down for Hull Resurfacing, 1652, Plate no. 2 in a series of eight plates entitled *Sailing Vessels*

Etching on laid paper

11.7 x 20.6 cm image size

Watermark: Coat of arms bearing three rings encircled by a laurel leaf (similar to Heawood 701)

Museum # 1988.010.001

Imprinted: In image in sky upper-right extremely faintly and partially erased **Zeemann**; in image lower-left **Seeman**; outside of plate line right center-edge the number **261**.; below image in plate lower-right corner the number **2**

Literature: Bartsch 40/II (except for additional faint signature in sky)

Provenance: Fürstlich Waldburg Wolfegg'sches Kupferstich-Kabinett (Lugt 2542)

Elizabeth Hamilton - Jeffrey Wortman, Inc., New York, NY

Purchased in 1988 from Elizabeth Hamilton - Jeffrey Wortman, Inc., New York, NY

Despite Nooms's enduring reputation as an accomplished etcher of maritime scenes and cityscapes, little biographical information is available on him.³⁹⁰ He is thought to have been a sailor because he often signed his works "Zeeman" or "Seeman," as in this print. His painstaking depiction of minute details of ships' riggings seems to indicate personal interest beyond the desire for realistic description. Previous scholars have also pointed to his views of the Mediterranean and North Africa as an indication that he might have travelled there, possibly as a sailor.³⁹¹

This print deals with the repair of ships, one of Nooms's favorite topics. The ship, worked on by a number of men in small boats, is typical of Nooms because of its finely detailed execution.³⁹² Also characteristic is the becalmed water and a small flock of birds flying in an almost blank sky.³⁹³ Missing in this print is an inscription identifying the particular type of ship, which Nooms added below many of his etchings.³⁹⁴

It would be tempting to ascribe allegorical meaning to this print and see the ship as an embodiment of the "Ship of State" or the "Ship of the Church" undergoing much-needed repair after a long period of warfare and religious upheaval.³⁹⁵ However, as de Groot and Vorstman point out, allegorical prints of that kind were generally modeled after

³⁹⁰ Ackley 221.

³⁹¹ Irene de Groot and Robert Vorstman, eds., *Sailing Ships* (New York: The Viking Press, 1980) 275; Ackley 221. Laurens J. Bol, in *Die Holländische Marinemalerei des 17. Jahrhunderts* (Braunschweig, Ger.: Klinkhardt & Biermann, 1973), makes a case for Nooms having visited the Mediterranean as a sailor because a number of nautical books were part of the inventory of Nooms's widow (290).

³⁹² In fact, de Groot (9) describes this kind of print as a "ship portrait," frequently issued in a series, as was the UMFA's print. These prints are often the only available information on the type of ships used in the seventeenth century.

³⁹³ Cf. with the similar setting Nooms created in two prints reproduced in Ackley 222-223, Plates 151 and 152.

³⁹⁴ See Plates 76 to 84 in de Groot and Vorstman.

³⁹⁵ i.e., the Eighty-Years-War from 1568 to 1648, at least partially inspired by religious differences between Calvinists and Catholics, and the beginning of the first Anglo-Dutch War in 1652 (the date of this print).

seventeenth-century Netherlandish emblem books, which combined a motto, an illustration and a commentary in order for the viewer to understand the hidden meaning.³⁹⁶ By the mid-seventeenth century, the convention of including moralizing messages in works of art had abated. The date of this print and the absence of any kind of emblematic reference reduce the possibility of its having allegorical meaning.³⁹⁷

Bibliography: Thieme and Becker, 1907-1950, vol. 36, pp. 425-426; Willis, 1910, pp. 87-88; Bradley, 1918, pp. 86-103; Knoepf, *Elsevier's* 58 (1919): 221-230; Bernt, 1960-62, vol. 2, nos. 606-608; Wurzbach, 1963, vol. 2, pp. 611-613; *Nederlandsch Historisch Scheepvaart Museum...*, 1970; de Groot and Vorstman, 1980, 71-94, p. 275; Ackley, 1981, pp. 221-224; Haak, 1984, p. 477, p. 482

³⁹⁶De Groot and Vorstman 15.

³⁹⁷De Groot and Vorstman 16; see also Sutton (*Dutch Genre* lx) on the decreasing importance of allegorical meaning in mid- to late-seventeenth century Dutch art when "the concern for the accurate record of the trade, its equipment, and the workplace takes precedence over any allegorical meaning..."

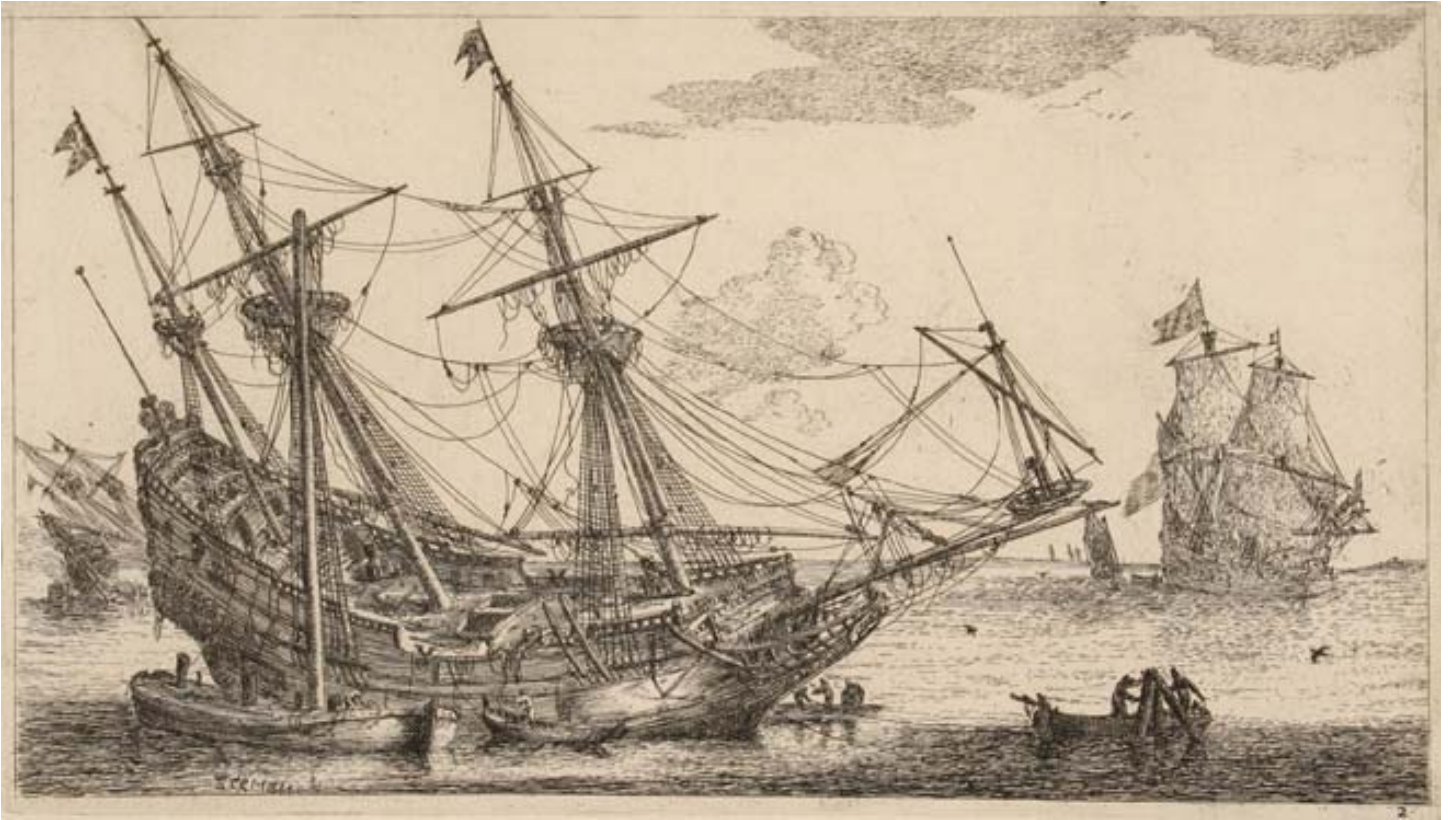


Plate 45. Reinier Nooms (called Zeeman) (ca. 1623 Amsterdam-ca. 1664 Amsterdam), *Ships Hauled Down for Hull Resurfacing*, 1652, Plate no. 2 in a series of eight plates entitled *Sailing Vessels*.

Catalogue 46

Unknown Flemish Artist(?) (17th century)

Legend of Saint Dorothea of Cappadocia

Oil on canvas

94 x 71 cm

Museum # 1982.291

Bears a signature and date at lower left:

NP. /N Poussin

ROMA

(an almost illegible line, possibly ANNO)

1660

Condition: Conserved in 1983 by an unknown restorer

Provenance: Mr. and Mrs. F. William and Mary E. Gay

Gift of Mr. and Mrs. F. William and Mary E. Gay in 1982

When this painting was donated to the UMFA's collection in 1982, one of the experts consulted tentatively suggested that Karel Philips Spieringh (ca. 1609 Brussels-1639 Rome) might possibly have been the artist of this work.³⁹⁸ Spieringh, a Flemish artist who worked and died in Italy, was a pupil of the Flemish painter Paulus Brill (1554-1626) and had secured the commission to execute paintings for the sacristy of S. Maria dell'Anima.³⁹⁹ This church was used by members of the Flemish-German colony in Rome.⁴⁰⁰ Spieringh died before completing this commission, and the unfinished paintings have disappeared.⁴⁰¹ Whether the UMFA's painting is one of these works and was later completed by another artist cannot be determined.

Judging by its modest size, this painting was most likely intended to enhance Christian worship in a private setting rather than in a church. The unknown artist provides a precise description of the martyrdom of St. Dorothea of Cappadocia in Asia Minor. Even though the topic of St. Dorothea was more popular in northern Europe,⁴⁰² Spieringh's Flemish origin might have prompted him to suggest this legend, suitable for religious contemplation, to his northern patrons living in Italy.

³⁹⁸ Burton B. Fredericksen, Curator of Paintings, J. Paul Getty Museum in Malibu, CA, letter to E. Frank Sanguinetti, Director, UMFA, 25 February 1983.

³⁹⁹ Anthony Blunt, "Poussin Studies X: Karel Philips Spierincks, the First Imitator of Poussin's Bacchanals," *Burlington Magazine* 688.102 (July 1960): 311.

Blunt and Fredericksen commented that Spieringh imitated Nicolas Poussin (1594-1665); curiously, when this painting was restored, a signature imitating Poussin's was discovered on top of the old varnish. The signature (and the date) is in the lower-left corner of the painting on the face of the rock next to the executioner's right foot.

⁴⁰⁰ Wilenski 658.

⁴⁰¹ Blunt 311.

⁴⁰² Hall 109.

Dorothea was condemned to death in ca. A.D. 303 by Sapricius, a Roman governor, for refusing to disavow her Christian faith. On her way to the execution, she was challenged by Theophilus, one of the onlookers, to send him roses and apples from Paradise. The unknown painter chose to present a critical moment in the legend: Dorothea, about to be beheaded as indicated by the drawn sword of the executioner, directs the angel holding a basket of roses toward the unseen Theophilus.⁴⁰³ Theophilus's life will be as affected by this moment as Dorothea's since this miracle will cause him to convert to the Christian faith and result in his eventual execution. Besides the viewer, the only other person cognizant of this vision appears to be the executioner, if his look in the direction of the angel can be taken as an indication that he, too, sees the apparition.

The artist included other symbols that allude to Dorothea. The towers refer to her chastity.⁴⁰⁴ The dead tree not only indicates that it is Winter (St. Dorothea was martyred in February), but is also a token of, appropriately, death in nature and implied resurrection. The nondescript landscape does nothing to distract the viewer from the action taking place in the foreground, but the threatening sky underscores the emotional aspects of this work that are further emphasized by the strong diagonal elements and the ray of light illuminating Dorothea. The fluttering clothing of the angel adds a sense of immediacy and imminent action.

Inherent in this painting is the two-fold message of forgiveness and steadfastness. St. Dorothea, even in the last moment of her earthly existence, concerns herself with the salvation of Theophilus's soul. The viewer is privy not just to the impending execution, but also to St. Dorothea's ability to care for and forgive those who scoff her. At the same time, she remains unwaveringly committed to Christian beliefs and is willing to die for her faith, for which she will be rewarded with eternal life.

Bibliography: On Karel Philips Spieringh:
Thieme and Becker, 1907-1950, vol. 31, p. 374; Blunt, Burlington Magazine 688.102 (July 1960): 308-311; Wurzbach, 1963, vol. 2, p. 647; Hoogewerff, 1912, pp. 250-251; Wilenski, n.d., p. 658

⁴⁰³ St. Dorothea's attribute can be a basket of roses, or roses and apples, or a garland of roses (Hall 108-109).

⁴⁰⁴ As explained by Hall, the tower as a symbol of chastity refers to legendary figures like Danae, who was shut in a tower in order to preserve her purity, as well as to biblical figures, foremost among them the Virgin Mary (306).



Plate 46. Unknown Flemish Artist(?) (17th century), *Legend of Saint Dorothea of Cappadocia*.

Catalogue 47

Jonas Suyderhoef (ca. 1613 Haarlem-1686 Haarlem)

Theodorus Schrevelius, after Frans Hals (ca. 1580/85-1666)

Engraving on laid paper

21.4 x 14.2 cm image size

Unidentified watermark

Museum # 1988.026.009

- Imprinted: In image Greek inscription in oval frame surrounding portrait; below frame in image lower-left corner **F. Hals Pinxit**, center **Cornelius Banheinningh excudit**, lower-right corner **I. Suyderhoef Scu.**; below image Latin octameter **Tunc pinxifse... senecta rogat.**, below octameter lower-left corner **H.-Focken Exc.**, lower-right corner **C. Barlaeus.**⁴⁰⁵
- Literature: Wussin 77/III; Hollstein 114, a state later than IV because of additional signature Cornelius Banheinningh excudit imprinted in image center below oval frame
- Provenance: R. E. Lewis, Inc., Larkspur Landing, CA
- Purchased in 1988 from R. E. Lewis, Inc., Larkspur Landing, CA, with funds from the Aurelia Bennion Cahoon Endowment

If the number of portraits created of one sitter are an indication of his accomplishments, Theodorus Schrevelius (1572-1649) must have been exemplary among his peers. In 1617, Frans Hals painted his portrait which was promptly copied by an unknown artist,⁴⁰⁶ and in 1618 Jacob Matham (1571-1631) was the first to create an engraving in reverse after Hals's portrait.⁴⁰⁷ Jonas Suyderhoef followed suit and created another engraving later in the century, again in reverse of the painted portrait.

Schrevelius's professional position as headmaster is inscribed in the oval surrounding his image.⁴⁰⁸ The otherwise unadorned frame in this print is in stark contrast with the elaborate framing used in Matham's engraving that includes classical gods, a heraldic shield, and various objects representing scholarly and artistic pursuits. Suyderhoef has retained only the book in Schrevelius's hand and his fur-trimmed robe as indicators of the sitter's scholarly calling.⁴⁰⁹

⁴⁰⁵ Seymour Slive identified C. Barlaeus as "Casper van Baerle, a professor who taught in Leiden, then Amsterdam [and who] follows the custom of eulogising the sitter and ignoring both the engraver and the painter." Van Baerle composed the Latin octameter below the print that praises the career of Schrevelius as the headmaster of the Gymnasium at Haarlem and his "Tongue so elegant for Latinity" (Seymour Slive, ed., *Frans Hals* [London: Royal Academy of Arts, 1989] 141, cat. 5).

⁴⁰⁶ And which, according to Slive, is in an Irish collection together with its companion piece, a portrait of a woman, possibly Schrevelius's wife Maria van Teylingen. Slive raises the question whether Hals initially also created pendant portraits of the Schrevelius couple (143).

⁴⁰⁷ Slive reproduces Matham's engraving on p. 141.

⁴⁰⁸ An example of Schrevelius's activity as a Latinist are the lengthy verses he composed as a narrative for a print dated 1602 by Jan Saenredam, *Stranded Whale near Beverwyck* (Ackley, cat. 24).

⁴⁰⁹ See cat. 38 for a similar example of magisterial attire.

Suyderhoef worked exclusively as a reproductive engraver, and primarily as a portraitist. His best works are his sensitively interpreted portraits after other artists, particularly those of Frans Hals, to whom he was "congenial" as an engraver.⁴¹⁰

Bibliography: On Suyderhoef:

Wussin, 1861; Thieme and Becker, 1907-1950, vol. 32, p. 328

On Hals:

Slive, 1974; Slive, 1989; Grimm, 1990; Broos et al., 1991, pp. 253-267

⁴¹⁰Thieme and Becker report that of 101 portraits engraved by Suyderhoef, twelve are after portraits by Frans Hals (1907-1950, vol. 32, 328).



Plate 47. Jonas Suyderhoef (ca. 1613 Haarlem-1686 Haarlem), *Theodorus Schrevelius*, after Frans Hals (ca. 1580/85-1666).

Catalogue 48

Follower of Frans Hals (ca. 1580/85 Antwerp?-1666 Haarlem)

Girl Selling Fish

Oil on canvas

101 x 75.8 cm

Museum # 1983.092

Literature: Manke, 1963, p. 140, no. 304; Thieme and Becker (Ed. Trautscholdt), 1907-50, vol. 36, p. 124, nos. 28 or 29 (as Emanuel de Witte)

Provenance: Until 1923 in a private collection

July 10, 1923 (131) private collection sale (Six) Amsterdam (as Emanuel de Witte)

1923 - 1938 Ant. W. M. Mensing, Amsterdam

November 15, 1938 (112) Ant. W. M. Mensing sale, Amsterdam (attributed to Emanuel de Witte)

1938 - 1970 in the collection of an anonymous private collector

1970 - 1983 in the collection of an anonymous foundation

Gift of an anonymous foundation in 1983

The artist who painted this genre scene of a market vendor inviting the viewer to look at her barely visible basket filled with fish was initially thought to be Emanuel de Witte (1617-1692), better known for his paintings of architectural views. As is apparent from the provenance, doubts about this attribution surfaced as early as 1938, but it was not until 1963 that Ilse Manke in her monograph on de Witte included this painting in the section of works wrongly attributed to him.⁴¹¹

Recent research has focused on Harmen Hals, one of Frans Hals's sons and pupils, as the painter of this work. For that matter, any of Frans Hals's sons could have created this work since all of them were painters and imitated their father's style. In fact, as early as 1871 W. Bode complained in his book *Frans Hals und seine Schule* that of Hals's sons, Frans Hals the Younger's aptitude lay in so cleverly copying his famous father's paintings that many of the son's paintings were attributed to his father.⁴¹²

That the artist of this painting attempted to emulate Frans Hals's style is apparent when comparing the figure to Hals's *The Gypsy Girl* dated ca. 1628-30.⁴¹³ Both women wear similar clothing. Another similarity is the handling of the mouth. Hals's genre paintings often show the subjects with slightly open mouths. This adds a sense of immediacy, as

⁴¹¹Ilse Manke, *Emanuel de Witte 1617-1692* (Amsterdam: Menno Hertzberger & Co., 1963) 140. Manke also mentions previous attributions to Ochtervelt and J. Berckheyde.

⁴¹²W. Bode, *Frans Hals und Seine Schule. Ein Beitrag zu einer Kritischen Behandlung der Holländischen Malerei* (Leipzig: Verlag von E. A. Seemann, 1871) 31.

⁴¹³Reproduced in Slive, ed. 8, Colorplate v. Claus Grimm provides a precise overview of Hals's genre paintings which shows that the few genre scenes he created do not fall into a specific time period, but are scattered throughout his work from 1623 when he painted *The Smoker* to 1640, the date he painted *Malle Babbe*, his last genre scene (*Frans Hals. The Complete Work* [New York: Harry N. Abrams, Inc.] 1990).

though these low-life types are about to address the viewer.⁴¹⁴ However, the artist of the UMFA's painting did not imitate Hals's use of irregular and almost choppy paint strokes. Also considerably different is the somewhat dispirited demeanor of the woman in the UMFA's work; a distinct departure from Hals's lively figures.

A curious element is the large tower next to the fish seller's head, described by Manke as a light tower; a questionable assumption since it can equally well be interpreted as the tower of a castle or fortress. Iconographically, towers in connection with women may be symbols of chastity, and one wonders whether the artist included one to signify that this market woman's morals are not as low as her neckline might indicate.

Attribution of this painting to one of Hals's sons or near contemporaries is a "best guess." Placing this painting in the mid- to late 1600s, however, begs the question whether it has any symbolic meaning.⁴¹⁵ Many painters and patrons enjoyed naturalistic depictions of daily life that no longer functioned as moral allegories.⁴¹⁶ In the case of this painting, the decision is left up to the viewer.

Bibliography: On Hals:

Slive, 1974; Slive, 1989; Grimm, 1990; Broos et al., 1991, pp. 253-267

On 17th-century painting:

Bernt, 1962; Rosenberg et al., 1966; Sutton, 1984; Haak, 1984

⁴¹⁴Cf. Grimm 213, Colorplate 85, *Young Man with Skull, so-called "Hamlet"*.

⁴¹⁵Contemplating this painting's theme as an allegory to the Four Temperaments or Four Humors, in this case Phlegmatic because of the woman's less than vivacious demeanor, is somewhat unconvincing. The phlegmatic temperament is traditionally associated with the element of water (Hall 130). Here, one could possibly think of the fish as providing a link with water; however, since the basket of fish is not in a prominent position, this interpretation is not persuasive.

⁴¹⁶Sutton, *Dutch Genre* lx.



Plate 48. Follower of Frans Hals (ca. 1580/85 Antwerp?-1666 Haarlem), *Girl Selling Fish*.

Catalogue 49

After Nicolaes Pietersz Berchem (1620 Haarlem-1683 Amsterdam)

Title Page to a Series of Four Etchings of the Campagna

Red chalk on laid paper

28 x 42.8 cm sheet size

21.2 x 33.1 cm image size

Unidentified watermark

Museum # 1971.086.001

Condition: Good; vertical vestigial center fold

Literature: Similar to von Sick, Plate 23

Provenance: Emma Eccles Jones

Gift of Emma Eccles Jones in 1971

Nicolaes Berchem, a Dutch artist famous for his Italianate landscapes,⁴¹⁷ created the drawing of which the UMFA's work is a copy.⁴¹⁸ The scene is typical of Berchem's depictions of shepherds and shepherdesses herding their flocks in an Italianate landscape.

Ilse van Sick, who in 1930 made the first attempt at compiling a complete list of Berchem's drawings, provided the following, somewhat fanciful narrative of this scene: "Long and slender lies the *pecoraio* [shepherd] on sun-drenched rock. The artist's enjoyment at this sight, as such, is apparent in this masterly arranged small sheet. Here all is foreground, all is 'Being,' all is noon. Restful, shadowless noon."⁴¹⁹ While one could take issue with the "shadowless noon" since both figures and most of the animals are shown casting shadows, the emphasis is indeed on the genre figures and animals in the foreground.

Aside from some minor changes in the facial features of the lovers and the manner in which the animals are drawn (surely more a matter of lack of skill rather than artistic invention), as well as the actual physical size,⁴²⁰ the unknown copyist seems to have preferred adding more detail to the rock on which the shepherd is resting and the cliff to the right of the figures. Besides dead branches of shrubs or trees, he also included a Latin inscription that appears completely unrelated to the setting: *Iudas catulus Leo=nis Genes. 49*. The phrase *Catulus Leonis Iuda* is found in Genesis 49.9 and translates into "Judah is a lion's whelp." A satisfactory explanation, other than engaging in imaginative speculation that the unknown artist thought of himself as the "whelp" of the "lion" Berchem, has yet to be found.

⁴¹⁷Haak 380-381.

⁴¹⁸Berchem's drawing, signed **Ca. Berghem. f. 1654**, is reproduced in Plate 23 of Ilse von Sick's monograph Nicolaes Berchem. Ein Vorläufer des Rokoko (Berlin: Deutscher Kunstverlag, 1930).

⁴¹⁹Von Sick 33: "Lang und schlank liegt der *pecoraio* auf sonnendurchglühtem Stein. Des Künstlers Freude an der Erscheinung als solcher spricht aus diesem so meisterlich gruppierten kleinen Blatt. Hier ist alles Vordergrund, alles ist 'Sein', alles ist Mittag. Ruhevoller, schattenloser Mittag."

⁴²⁰The dimensions of Berchem's drawing are 18.7 x 25.6 cm, considerably smaller than the sheet or image size of the UMFA's work.

Bibliography: de Winter, 1767; Thieme and Becker, 1907-1950, vol. 3, pp. 370-372; von Sick, 1930; Schaar, Oud Holland 69 (1954): 241-254; Schaar, 1958; Bernt, 1960-62, vol. 1, nos. 63-68; Dutuit, 1971, vol. 2, pp. 29-48; Schatborn, Bulletin van het Rijksmuseum 22.1 (1974): 3-16; Blankert, 1978; de Groot, 1979, 166-168; Ackley, 1981, pp. 180-181, 292-293; Hofstede de Groot, 1983, vol. 9, pp. 51-292; Haak, 1984, pp. 380-384; Broos et al., 1991, pp. 153-158



Plate 49. After Nicolaes Pietersz Berchem (1620 Haarlem-1683 Amsterdam), *Title Page to a Series of Four Etchings of the Campagna.*

Catalogue 50

After Nicolaes Pietersz Berchem (1620 Haarlem-1683 Amsterdam)

Italian Landscape with a Bridge, 1656

Etching/Engraving on laid paper

33.5 x 44.9 cm image size

Museum # 1988.011.003

Imprinted: In image lower-left corner **Berchem f. 1656**

Condition: Scattered losses

Literature: Rosenberg and Slive, 1972, Plate 153(B) (reversed)

Provenance: Tobey C. Moss Gallery, Los Angeles, CA

Purchased in 1988 from Tobey C. Moss Gallery, Los Angeles, CA

The painting after which this print was created is in the collection of the Hermitage in St. Petersburg (formerly Leningrad). It is a textbook-example of Berchem's idyllic mediterranean settings populated with animated figures and often including allusions to antiquity.⁴²¹ Berchem's impressive productivity is evidence of the broad appeal of his *oeuvre* to his contemporaries.⁴²² His light-hearted scenes of carefree peasants enjoyed renewed popularity in the eighteenth century because the playful spirit of his smooth compositions agreed with the mood that pervaded much of this period; hence, several scholars view him as a precursor of the Rococo.⁴²³ A considerable number of his paintings were engraved during the eighteenth century to satisfy the demand for his works.⁴²⁴

This scene includes all the stock types typically found in a work by Berchem. Groups of peasants are herding their animals along a road in a light-filled mountainous setting. Kneeling on top of his horse, a supplicant raises his hands in prayer toward a statue--positioned with its back to the viewer--that seems to be the Virgin Mary and Child, since part of a second head is barely visible above her right arm. A dog, not as contrite as his master, is lifting his leg against the plinth supporting the statue. This scene is offset by a tightly engraved group in the foreground. A peasant mounted on a horse is herding a somewhat disorderly throng of cows, donkeys, sheep and goats, accompanied by a dog singularly disinterested in assisting his master. The attention to detail and painstaking surface description characteristic of northern artists is particularly apparent in the care given to engraving the various types of foliage in the foreground.

Bibliography: de Winter, 1767; Thieme and Becker, 1907-1950, vol. 3, pp. 370-372; von Sick, 1930; Schaar, Oud Holland 69 (1954): 241-254; Schaar, 1958; Bernt, 1960-62, vol. 1, nos. 63-68; Dutuit, 1971, vol. 2, pp. 29-48; Schatborn, Bulletin van het Rijksmuseum 22.1 (1974): 3-16; Blankert, 1978; de Groot, 1979, 166-

⁴²¹ Reproduced in Rosenberg et al., Plate 153(B).

⁴²² According to Rosenberg et al. (177), Berchem produced circa 800 paintings, 500 drawings, and over 50 etchings, besides painting figures in numerous works by other artists. Berchem's prolific activity is commented on by a number of other scholars (for example, Sutton, Dutch Genre 136; Sutton, Dutch Landscape 262; Ackley, 180).

⁴²³ Von Sick; Rosenberg et al. 177; de Groot preceding illustration 166. Berchem died in 1683, one year before the birth of Antoine Watteau (1684-1721), a French master of the Rococo period.

⁴²⁴ Sutton, Dutch Landscape 262. Most likely, the UMFA's print dates from the eighteenth century since it combines etching and engraving and there is no evidence that Berchem himself worked as an engraver.

168; Ackley, 1981, pp. 180-181, 292-293; Hofstede de Groot, 1983, vol. 9, pp. 51-292; Haak, 1984, pp. 380-384; Broos et al., 1991, pp. 153-158



Plate 50. After Nicolaes Pietersz Berchem (1620 Haarlem-1683 Amsterdam), *Italian Landscape with a Bridge*, 1656.

Catalogue 51

Cornelis Bega (ca. 1632 Haarlem-1664 Haarlem)

Three Drinkers

Etching on laid paper, mounted on wove paper

10.7 x 10.2 cm image size

Museum # 1988.026.008

Condition: Cut to the plate

Literature: Bartsch 29, Hollstein 29/I

Provenance: R. E. Lewis, Inc., Larkspur Landing, CA

Purchased in 1988 from R. E. Lewis, Inc., Larkspur Landing, CA, with funds from the Aurelia Bennion Cahoon Endowment

Cornelis Bega, the "first and best" pupil of Adriaen van Ostade,⁴²⁵ depicted in this etching one of the most popular pastimes of Dutch peasants, enjoying a sociable drink. Like van Ostade's, Bega's *oeuvre* consists mainly of peasant scenes, most often in an interior setting. The considerable influence of van Ostade on his pupil is evident in much of Bega's work, especially in his etchings, which are closely modeled after van Ostade's figures, subject matter, and compositional devices.⁴²⁶ In the UMFA's print, the triangular arrangement of Bega's figures recalls several of van Ostade's compositions.⁴²⁷ Judging by recent comments in the literature, the UMFA's print is probably a later work, since Bega's later etchings incorporate figures of greater monumentality.⁴²⁸

In this scene Bega chose to emphasize the quiet dignity with which the three men are savoring a drink and conversation. The sparse setting Bega provides for his subjects leaves it up to the viewer to decide whether the men are in an interior or exterior setting, because the bench and the barrel on which two of the drinkers are sitting could be located equally well inside or out. Whether Bega intended this etching to convey a moralistic message is debatable. Scenes of merry-making, especially involving peasants, were sometimes meant as warnings against idleness and overindulgence;⁴²⁹ however, the sober demeanor of the figures in this print makes a case for quiet relaxation rather than exuberant merry-making that might lead to reckless behavior and excess.

Bibliography: Thieme and Becker, 1907-1950, vol. 3, p. 174; Ackley, 1981, p. 256; Haak, 1984, p. 59, p. 390; Scott, 1984

⁴²⁵Houbraken qtd. in Sutton, Dutch Genre 132.

⁴²⁶Mary Ann Scott, "Cornelis Bega (1631/32-1664) as Painter and Draughtsman," diss., U of Maryland, 1984, 156.

⁴²⁷Cf., for example, with Plates 30, 42, 95, 148, and 188 in Bernhard Schnackenburg, Adriaen van Ostade. Isack van Ostade. Zeichnungen und Aquarelle vol. 2 (Hamburg: Dr. Ernst Hauswedell & Co., 1981).

⁴²⁸"By 1661 Bega was concentrating on tavern scenes that portrayed fewer, larger, and more exactly observed figures that had gained in volume and mass" (Sutton, Dutch Genre 132).

⁴²⁹Especially overindulging in alcoholic beverages, a pastime apparently not only pursued by the peasantry but also by members of the upper classes, which led visitors to the Netherlands like Theophile de Viau to complain, "All these gentlemen [emphasis added] of the Netherlands have so many rules and ceremonies for getting drunk that I am repelled as much by the discipline as by the excess" (qtd. in Scott 173).



Plate 51. Cornelis Bega (ca. 1632 Haarlem-1664 Haarlem), *Three Drinkers*.

Catalogue 52

Vincent Laurensz van der Vinne I (1629 Haarlem-1702 Haarlem)

Memento Mori, 1656

Oil on panel

94 x 88.5 cm

Museum # 1985.021

Signed: On painted sheet of paper in painting at right **1656 V. Lourens**

Provenance: Acquired in Germany by an American collector

Newhouse Galleries, Inc., New York, NY

Purchased in 1985 from Newhouse Galleries, Inc., New York, NY, with funds from the Marriner S. Eccles Foundation for the Marriner S. Eccles Collection of Masterworks

A notable example of a *vanitas* still life, this lavishly conceived painting employs objects with symbolic meaning to present its message of the transience of all earthly things and exhort the viewer to prepare for death, as the quotation *memento mori* on a scroll at the left of the painting indicates.⁴³⁰ All objects in the painting are intended to remind the viewer of the brevity of life and the unimportance of worldly accomplishments in the face of inevitable death.

Ingvar Bergström was the first to suggest that a *vanitas* painting usually incorporates items from three specific categories.⁴³¹ The first group consists of representative examples of intellectual pursuits, worldly power or material possessions, and sensual pleasures, like, for example, books, money bags, and musical instruments.⁴³² The second group includes symbols that indicate the evanescence of all matter, like cut flowers or skulls. The third group contains objects that refer to resurrection, like, for instance, ivy leaves encircling a skull.

Piled high on a marble ledge, the opulent objects in this painting fall into these three categories. The contemplative life is represented by the books and the scroll,⁴³³ both meant to imply scholarly knowledge, but also to warn against conceited pride that comes with learning. Several items refer to the active life. The plumed helmet and the barrel of a gun protruding behind the money bags are, of course, references to soldierly activities. The money bags refer to wealth acquired in this world, as does the blue cloth, another token for material possessions. The rolled-up map next to the globe, and the globe itself, probably indicate knowledge of and travel in the world. As attributes of the sensual life, the lute and flute are symbols for lovemaking, whereas the viol is an emblem for Music, one of the Seven Liberal Arts. However, musical instruments fulfill an additional function as warnings to the viewer against leading an idle life of sin.⁴³⁴

⁴³⁰ *Memento mori* is another term to describe these types of paintings. *Vanitas* paintings derive their name from the biblical passage, "Vanity of vanities, saith the Preacher, vanity of vanities, all is vanity. What profit hath a man of all his labour which he taketh under the sun? One generation passeth away, and another generation cometh: but the earth abideth for ever" (Ecclesiastes 1:2-4).

⁴³¹ Bergström 154.

⁴³² The tripartite division in this first main group corresponds, according to Bergström and corroborated by Charles Sterling (*Still Life Painting from Antiquity to the Twentieth Century* [New York: Harper & Row, Publishers, 1981] 72), to the three types of lives described by Hadrianus Junius as *vita contemplativa*, *vita practica*, and *vita voluptaria* (Bergström 307, note 2).

⁴³³ As pointed out by Bernt, both items are important and appear repeatedly in van der Vinne's *vanitas* paintings (vol. 4, no. 292).

⁴³⁴ Bergström 156.

Several objects indicate the impotence of human beings against the passing of time and death. The hourglass and timepiece are obvious references to time. The overturned silver candleholder cautions that human life passes as quickly as a candle burns out. The sword is meant to imply that even weapons cannot fend off death. The barely visible cut flowers in a vase next to the skull indicate the transitory nature of life, since cut flowers wither and die. But the ivy leaves crowning the skull insert a hopeful note, as the evergreen ivy is meant to allude to the resurrection and eternal life. As pointed out by Charles Sterling, all of these objects "take on their full meaning only when accompanied by a human skull...",⁴³⁵ and their full meaning offers a compelling synopsis of all the accomplishments of a lifetime, yet rendered insignificant by inescapable death.

Although *vanitas* paintings enjoyed international popularity in the seventeenth century,⁴³⁶ the major center of *vanitas* painting was Leiden, probably because of the philosophical attitudes of its university, "the stronghold of Dutch Calvinism."⁴³⁷ However, artists like van der Vinne not associated with Leiden *vanitas* painters also created these types of images.⁴³⁸

A work by van der Vinne very similar to the UMFA's painting is a *vanitas* painting dated 1657.⁴³⁹ A comparison clearly indicates that besides the steeply diagonal composition which seems to be a preferred device,⁴⁴⁰ van der Vinne also reused almost all of the same props included in the UMFA's painting.

Bibliography: Thieme and Becker, 1907-1950, vol. 34, pp. 393-394; Champlin, 1913, pp. 373-374; Bénézit, 1966, p. 585; Bernt, 1960-62, vol. 4, no. 292; Bergström, 1983, pp. 178-180; Haak, 1984, p. 59

⁴³⁵ Sterling 72.

⁴³⁶ In her commentary on a recent French exhibition of *vanitas* painting that stresses its international aspect, Barbara Scott mentions several French and Italian painters who created *vanitas* scenes ("The Theme of the Vanitas in Seventeenth-Century Painting," *Apollo* 132 [Deca. 1990]: 424).

⁴³⁷ As Bergström points out, Calvinist doctrine and its emphatic denouncement of worldly goods or accomplishments is reflected in *vanitas* paintings (158).

⁴³⁸ Haak comments that van der Vinne, a Haarlem landscapist and portraitist, painted *vanitas* still lifes only occasionally (392).

⁴³⁹ Discussed and reproduced by Bernt, vol. 4, no. 292.

⁴⁴⁰ Cf. with *Vanity with a Royal Crown* in the collection of the Louvre, reproduced in Bergström 180, Fig. 153.



Plate 52. Vincent Laurensz van der Vinne I (1629 Haarlem-1702 Haarlem), *Memento Mori*, 1656.

Catalogue 53

Melchior de Hondecoeter (1636 Utrecht-1695 Amsterdam)

Birds in a Landscape

Oil on canvas

98.7 x 115 cm

Museum # 1965.017

Condition: Restorative work performed by Jack Lucas, Vancouver, WA, 1966

Provenance: Until 8/15/1923 in the Kleinberger Collection, Paris

Purchased 8/21/1923 from Kleinberger by Guy Boissou, Paris

Until 1965 in the collection of Mrs. Herbert I. Michael, Salt Lake City, UT

Gift of Mrs. Herbert I. Michael in 1965

A spirited portrayal of numerous and sundry birds, domestic or exotic, is the trademark of Melchior de Hondecoeter who specialized in painting fowl.⁴⁴¹ Several traits characteristic of de Hondecoeter are evident in this painting: a flock of domestic and exotic birds, architectural details that lead the eye to a distant landscape, and the "snapshot" appearance de Hondecoeter created by cutting off the exotic bird as it wanders into the painting at the lower left,⁴⁴² adding a feeling of spontaneity to the scene. The single feather in the foreground is considered de Hondecoeter's trademark in lieu of a signature.

The assembled birds are a mixture of humble domestic chickens, given prominence through size and brilliantly colored plumage, and imported birds who, despite their exotic heritage, appear lackluster and--except for the blue bird flying away from the center--inhabit a less conspicuous position in the lower half of the painting. Curiously, there is a clear division between domestic and exotic birds; the "natives" occupy and lend greater weight to the right side of the painting, while the insubstantial "foreigners" are confined to the open, airy left side of the work. A tempting reading of this arrangement would be to consider the painting as extolling the virtues found in domestic environs over the temptations or dangers of foreign influences. However, lack of scholarly opinion to this effect and the late date of this painting are factors diminishing support for this interpretation.⁴⁴³

It is apparent that de Hondecoeter was quite familiar with the instincts of chickens. For example, the red cockerel on a ledge above the mother hen has assumed a threatening posture and is preparing to protect his offspring, nestled in the mother hen's wing, against intruders.⁴⁴⁴

⁴⁴¹Earning him the nickname of "Vogel-Raphael" (A. Stheeman, "Melchior d'Hondecoeter," *Op de Hoogte* 27 [1930]: 328). A number of other seventeenth-century artists were known for their preference for and success in painting specific animals; e.g., Paulus Potter (1625-54) for his cows, Philips Wouwerman (1619-68) who preferred horses, or Otto Marseus van Schrieck (1619-78) who specialized in reptiles and butterflies.

⁴⁴²Haak 405. Cf. with another painting (reproduced in Stheeman 322) by de Hondecoeter that displays these very same characteristics.

⁴⁴³The painting probably dates after 1650 since de Hondecoeter was born in 1636.

⁴⁴⁴A comment by J. B. Descamps, the author of the book *La vie des peintres flamands, allemands et hollandais* dated 1660, corroborates de Hondecoeter's knowledge of animal behavior and talent for handling animals. Apparently, de Hondecoeter trained a cockerel to stand still and model for him. The bird responded to the slightest movement of the artist's hand, so that "he [de Hondecoeter] placed it next to the easel and moved the cockerel's head up or down with his maulstick, turned its body to the left or right, or opened its wings, as though the bird were walking: in such a

Patrons interested in fowl paintings were upper-class merchants whose well-appointed country estates included chicken pens and aviaries for imported exotic birds, as well as professional breeders who wanted paintings of their champion birds.⁴⁴⁵ Not only wealthy Netherlandish patrons, but also European aristocrats enjoyed displaying their animal "collections," as evidenced by the popularity of painters trained by de Hondcoeter like, for example, Jacobus Victors (1640-1705) or W. Frederik van Royen (1654-1723) who are credited with exporting the tradition of large-sized animal paintings to Germany and Austria.⁴⁴⁶ The large size of this painting, another typical aspect of de Hondcoeter's work and most likely an indication of patrons' dictates, made it an ideal object for the ostentatious display of wealth desired by Netherlandish merchants.

Bibliography: Thieme and Becker, 1907-1950, vol. 17, pp. 433-434; Stheeman, Op de Hoogte 27 (1930): 322-331; Bernt, 1960-62, vol. 2, nos. 392-393; Bryan's, 1964, vol. 2, pp. 29-30; Rosenberg et al., 1966, p. 202; Akademie der Bildenden Künste in Wien, 1968; Haak, 1984, pp. 404-406

position the cock remained without moving until his master indicated by rising that he was done for the moment" (qtd. in Akademie der Bildenden Künste in Wien, Melchior de Hondcoeter [1636-1695] [Vienna: Akademie der Bildenden Künste, 1968] 15).

⁴⁴⁵Rosenberg et al. 201-202. An example of a professional breeder's commission might be a painting by de Hondcoeter reproduced in Stheeman 331. Here, the focus of the painting is a brilliantly white mother hen (similar to the white hen in the UMFA's work) with her chicks, one of whom is snuggled in her wing, and the likely father, a strutting cockerel, both clearly domestic birds. Other than a peacock in the background, this painting does not include any exotic birds.

⁴⁴⁶Akademie der Bildenden Künste in Wien 16-17.



Plate 53. Melchior de Hondcoeter (1636 Utrecht-1695 Amsterdam), *Birds in a Landscape*.

Catalogue 54

Johannes (Jan) Verkolje (1650 Amsterdam-1693 Delft)

The Music Party

Oil on canvas

54.5 x 62 cm

Museum # 1978.019

Signed: Lower-left corner **J Verkolje**

Provenance: Kurt Schmitt, Thun, Switzerland

Paul Schmitt, Thun, Switzerland

Newhouse Galleries, Inc., New York, NY

Purchased in 1978 from Newhouse Galleries, Inc., New York, NY, with funds from Helene Druke Shaw in memory of Walter Shaw

This signed but undated painting is a typical example of Jan Verkolje's "musical company" paintings. Verkolje moved to Delft in 1672 or 1673 at a time when most talented painters, with the exception of Johannes Vermeer (1632-1675),⁴⁴⁷ had left for Amsterdam where a large, successful merchant class promised a greater number of clients. However, a comparison of Verkolje's luminous handling of the woman's dress in this painting with the manner in which Gerard ter Borch (1617-1681)⁴⁴⁸ painted women's clothing indicates that Dutch painters, regardless of location, were familiar with each other's work and did not hesitate to employ similar techniques in an effort to achieve comparable effects.⁴⁴⁹

Musical company paintings were popular in the seventeenth century because of their inherently didactic meaning. Not only do they depict moments in the lives of the wealthy classes but they are also meant to function as moral allegories. For example, the meaning of the prominently placed lute next to the richly dressed woman is twofold: it is an expression of wealth because musical instruments were only affordable to the rich; and it suggests carnal love.⁴⁵⁰ The presence of the black servant in the background adds an exotic element and indicates that the wealth displayed was accrued through foreign trade.

The entire scene becomes more ambiguous when one considers how Verkolje has positioned the woman and the two men. More often than not, musical companies picture the lovers in complete accord with one another;⁴⁵¹ here the

⁴⁴⁷ Vermeer also painted several musical companies. Two examples are included in Sutton, *Dutch Genre* cat. 119 (Plate 109), *Lady at the Virginals with a Gentleman*, and 131, Fig. 1, *The Concert*.

⁴⁴⁸ After much travelling, ter Borch moved to Deventer, a small town isolated from the major economic and artistic centers of the Netherlands. Ter Borch lived and worked in Deventer from 1654 until his death (Sutton, *Dutch Genre* 142).

⁴⁴⁹ Cf. with ter Borch's paintings reproduced in Sutton, *Dutch Genre* Colorplates 68, 70, 71, 72.

⁴⁵⁰ For a discussion of the theme of "Music and Love," see Christopher Brown, *Images of a Golden Past. Dutch Genre Painting of the 17th Century* (New York: Abbeville Press, 1984) 134-137.

⁴⁵¹ As, for example, in a painting dated ca. 1650 by Jacob van Loo (1614-1670) entitled *Musical Party on a Terrace* (Sutton, *Dutch Genre* cat. 64, Plate 87). Here, a lute as an emblem "suggestive of the emotional empathy of the lovers" is a prominent part of the setting (Sutton, *Dutch Genre* 340).

setting is open to other interpretations. The woman is drawing away from the cavalier, and her dog--traditionally the symbol for fidelity--is barking at him. The lute, since it is turned away from the cavalier, presents several possibilities for interpretation. It could be meant to indicate a lovers' quarrel or signify that the woman is no longer interested in the amorous advances of her paramour.

The presence of the flute-playing third man can also be construed in different ways. Did the cavalier bring him along as support in his quest of regaining his lady's love, or is he a music teacher and the woman's behavior simply an expression of annoyance at having a music lesson interrupted?

This painting can also be read as an allegory of the Five Senses, a popular theme particularly in the seventeenth century.⁴⁵² If one includes the viewer's sense of Sight--the delight in the persuasively painted textures and the immediacy of the scene--all of the senses are represented: the sense of Touch from which the woman is shrinking, the sense of Hearing as indicated by the presence of the flute player and the lute, and the senses of Taste and Smell, represented by a basket of fruit carried by the servant.

Bibliography: Burman Becker, 1869; Burman Becker, *De Dietsche Warande* 10 (1874): 491-505; Thieme and Becker, 1907-1950, vol. 34, pp. 257; Bernt, 1960-62, vol. 3, nos. 913-914; Bryan's, 1964, vol. 5, pp. 286-287; Haak, 1984, p. 453; Sutton, 1984, pp. 335-336

⁴⁵²For an in-depth discourse on this topic, see Hans Kauffmann, "Die Fünf Sinne in der Niederländischen Malerei des 17. Jahrhunderts," *Kunstgeschichtliche Studien* 1943: 133-157.



Plate 54. Johannes (Jan) Verkolje (1650 Amsterdam-1693 Delft), *The Music Party*.

Catalogue 55

Unknown Artist (Flemish or Dutch?), ca. 17th century

Portrait of a Lady as Diana the Huntress

Oil on canvas

128.5 x 98 cm

Museum # 1951.011

Provenance: Mrs. Richard A. Hudnut

Gift of Mrs. Richard A. Hudnut in 1951

When this unsigned and undated portrait entered the UMFA's collection in 1951, it was considered a work by Sir Peter Lely (1618-1680),⁴⁵³ a Dutch portraitist trained by the Haarlem artist Frans Pieters de Grebber (ca. 1600-after 1692).⁴⁵⁴ Unfortunately, this opinion is not borne out by consultation with several scholars.⁴⁵⁵

What can at best be assumed is that this painting is an example based on the type of portrait painting for which Sir Anthony van Dyck (1599-1641), Flemish portraitist and court painter to Charles I, became justly famous. Van Dyck, whose portrait style is derived from that of Peter Paul Rubens,⁴⁵⁶ was renowned for his psychologically astute, elegant portraits of aristocratic patrons whose poses and expressions reveal their personalities.⁴⁵⁷ Van Dyck's style set the standard for Baroque court portraiture.⁴⁵⁸ He was imitated widely, and his followers included Sir Peter Lely and Gerard Soest.⁴⁵⁹

Typical of van Dyck and his followers are the compositional elements present in the UMFA's painting of placing the elegantly dressed upper-class sitter in a landscape setting and in a pose plausible for the setting. A favorite conceit of

⁴⁵³This attribution was based on several similarities with Lely's *Princess Mary as Diana* (reproduced in Collins Baker, *Lely* vol. 2, frontispiece; R. B. Beckett, *Lely* [Boston: Boston Book & Art Shop, 1955] Fig. 104; John J. Murray, *Flanders and England: A Cultural Bridge. The Influence of the Low Countries on Tudor-Stuart England* [Antwerp: Fonds Mercator, 1985] 353). Princess Mary, like the subject in the UMFA's painting, is accompanied by a hunting dog and carries a bow and arrows. Similar, too, are the landscape setting, the cloudy sky, and the view into the distance.

⁴⁵⁴Like Daniel and Anthony van Dyck before him, Lely went abroad and worked in England from approximately the early 1640s onward. He was a sought-after portraitist of the aristocracy and assumed the position of court painter to Charles II.

⁴⁵⁵Dr. Walter Liedtke, Curator of European Paintings at the Metropolitan Museum of Art in New York, proposed that, while not an autograph painting by Lely, it might be a good Lely workshop product (letter to the author, 5 March 1992). Professor Sheila Muller of the Department of Art History at this University suggested Gerard Soest (ca. 1600-1681), who worked in England as a portrait painter at the same time as Sir Peter Lely, as the possible artist. Malcolm Rogers, Deputy Director of the National Portrait Gallery in London, dismissed any attribution to either Lely or Soest and proposed that this work was painted in mid-seventeenth century France (letter to the author, 3 June 1992). I owe these scholars sincere thanks for their considered opinions.

⁴⁵⁶And ultimately from the Venetian master Titian (ca. 1490-1576) whose paintings provided Rubens with the "most decisive artistic experience" and whose work Rubens copied for study (Larsen 134).

⁴⁵⁷Wheelock et al. 268.

⁴⁵⁸Gerson and ter Kuile 109. As Christopher Brown remarks, "As far as portrait painting is concerned, van Dyck wholly transformed it wherever he worked..." (*Van Dyck* [Ithaca, NY: Cornell U P, 1982] 222).and collected his works, owned twenty-five paintings, thirty-seven grisaille oil sketches for the *Iconography*, and numerous drawings "to which he returned again and again for inspiration" (Brown, *Van Dyck* 222).

⁴⁵⁹Sir Peter Lely, who was "entranced" by van Dyck.

Lely was depicting a sitter with mythological attributes, in this instance suggesting the Greek goddess Diana because of the bow and quiver of arrows with which the sitter is equipped, as well as the hunting dog. The meticulously painted embroidery and pearls could be another indicator of an artist adhering to realistic description characteristic of Netherlandish tradition.

Bibliography: On Soest:

Collins Baker, 1912, vol. 1, pp. 196-208, vol. 2, pp. 152-153; Collins Baker, Burlington Magazine 35.199 (1919): 150-155; Borenius, Burlington Magazine 63.368 (1933): 192-193; Wurzbach, 1963, vol. 2, p. 636; Thieme and Becker, 1907-1950, vol. 31, pp. 210-211; Nagler, 1966, vol. 5, pp. 421-422, no. 2109; Bénézit, 1976, vol. 9, p. 679

On Lely:

Collins Baker, 1912, vol. 1, pp. 138-177, vol. 2, pp. 122-149; Beckett, 1955; Millar, 1978

On Lely Studio:

Collins Baker, 1912, vol. 1, pp. 177-181; Millar, 1978, pp. 15-16

On van Dyck:

Brown, 1982; Larsen, 1985, pp. 148-209; Wheelock et al., 1990



Plate 55. Unknown Artist (Flemish or Dutch?), ca. 17th century, *Portrait of a Lady as Diana the Huntress*.

Catalogue 56

Style of Jean-Michel Picart (ca. 1600 Brabant-1682 Paris)

Flower Still Life

Oil on canvas

83.7 x 61 cm

Museum # 1953.018

Condition: Slight in-painting on background; restored in 1951 by Mary Ann Adler, Hollywood, CA

Provenance: Marion Sharp Robinson

Gift of Marion Sharp Robinson in 1953

This painting was given to the Museum in 1953 as a work by Rachel Ruysch (1664-1750), a gifted Amsterdam flower painter whose talent and fame won her a position at the court of the Elector Palatine. Since then the attribution has been changed, initially to the Frenchman Jean Baptiste Monnoyer (1636-1699) and then to Jean-Michel Picart, a Flemish painter who moved to Paris before the age of thirty.⁴⁶⁰ The French painter Nicolas Baudesson (1611-1680) is another artist who might possibly have painted this work. Three of the four paintings by him reproduced in Cacan de Bissy's catalogue are also of simple glass vases placed on a stone slab against a dark setting.⁴⁶¹ Rachel Ruysch, too, painted compositions with plain glass vases as easily as sumptuous, or *pronk* still lifes.⁴⁶²

Yet despite a number of similarities to Picart's paintings, it seems that the quality of the UMFA's still life does not warrant attribution to him or the other three artists, all of whom were great masters of flower painting in the seventeenth and eighteenth centuries. However, the UMFA's painting can be placed with some degree of confidence in the mid- to late seventeenth century because the unknown artist placed the flowers in a glass vase. Bouquets in simple glass containers were the norm for flower still lifes of that period, to be replaced in the eighteenth century by bronze, stone, and terracotta urns.⁴⁶³

Short of an in-depth scientific examination of the painting that would include x-raying, it is not possible to arrive at a definite attribution to Picart or, for that matter, to any other artists, although it can be assumed with some degree of certainty that this work was painted by someone, possibly even by one of Picart's many assistants, who produced flower pieces in his style but in a rather more formulaic manner.

⁴⁶⁰ Picart's *modus operandi* is most similar to a number of aspects in this painting: the vase of flowers is displayed against a dark, featureless background on a stone or stone-like slab; fallen flowers or petals lie on the slab; and the bouquets are painted with or without insects. In fact, the only obvious difference is that none of the paintings of flowers in glass vases attributed to Picart is as large as the Museum's work.

An excellent source on Picart is Michel Fare's book Le Grand Siècle de la Nature Morte en France. Le XVIIe siècle (Fribourg, Switz.: Office du Livre, 1974). Fare includes six paintings in which the flowers are arranged in simple glass vases.

⁴⁶¹ See Adeline Cacan de Bissy (ed.) et al., Peintres de Fleurs en France du XVIè au XIXè siècles (Paris: Musée du Petit Palais, 1979) Plates 1, 3, 4.

⁴⁶² A comprehensive reference for flower painters in general is Peter Mitchell's book Great Flower Painters. Four Centuries of Floral Art (Woodstock, NY: The Overlook Press, 1973) that includes discussions of all four painters mentioned above. Another book worth consulting is Sam Segal's Flowers and Nature. Netherlandish Flower Painting of Four Centuries (The Hague: SDU Publishers, 1990).

⁴⁶³ Sam Segal, A Prosperous Past. The Sumptuous Still Life in the Netherlands 1600-1700 (The Hague: SDU Publishers, 1988) 96-97.

- Bibliography: On Rachel Ruysch (1664-1750):
Thieme and Becker, 1907-50, vol. 24, pp. 241-242; Bryan's, 1964, vol. 4, pp. 306-307; Mitchell, 1973, pp. 222-224; Segal, 1990, pp. 235-239
- On Jean-Baptiste Monnoyer (1636-1699):
Thieme and Becker, 1907-50, vol. 25, p. 71; Bryan's, 1964, vol. 3, p. 355; Mitchell, 1973, pp. 177-179; Fare, 1974, pp. 290-315; Cacan de Bissy, 1979, facing page Plate 17, Plates 17-20
- On Jean-Michel Picart (ca. 1600-1682):
Thieme and Becker, 1907-50, vol. 26, p. 575; Bryan's, 1964, vol. 4, p. 113; Mitchell, 1973, pp. 200-201; Fare, 1974, pp. 84-98; Fare et al., Pantheon 34.4 (1976): 288-298; Cacan de Bissy, 1979, Plates 21-23; Hairs, 1985, pp. 376-385; Wilenski, n.d., pp. 622-623
- On Nicolas Baudesson (1611-1680):
Thieme and Becker, 1907-50, vol. 3, p. 55; Bryan's, 1964, vol. 1, p. 95; Mitchell, 1973, pp. 42-43; Fare, 1974, pp. 277-290; Cacan de Bissy, 1979, facing page Plate 1, Plates 1-4



Plate 56. Style of Jean-Michel Picart (ca. 1600 Brabant-1682 Paris), *Flower Still Life*.

Catalogue 57

Joseph Mulder (1659 Amsterdam-ca. 1718 Amsterdam)

Title Page, 1694, after Adriaen van der Werff (1659-1722), for *Pictura Veterum* by Franciscus Junius (1590-1677)

Engraving glue-mounted on board

34.1 x 23 cm image size

Museum # 1992.053.001

Imprinted: In image bottom **FR. JUNIUS DE PICTURA VETERUM**; below image lower-left corner **Adn. vr. Werff pinx.**, lower-right corner **J. Mulder fec.**

Condition: Cut to the image; signatures partially cut off

Literature: Hollstein 4; Wurzbach II, p. 202, no. 4

Provenance: E. Frank Sanguinetti

Gift of E. Frank Sanguinetti

Franciscus Junius, scholar and librarian to Thomas Howard, Earl of Arundel, published his treatise On the Painting of the Ancients in Latin, English, and Dutch between 1637-41.⁴⁶⁴ The design of the title page by Adriaen van der Werff fittingly depicts several artists at work in an architectural setting that evokes the ancient world.⁴⁶⁵ The importance of the older artist as teacher in the center of the picture next to an Ionic column is underscored by his being surrounded by a number of men who are discussing the painting on his easel and two pupils at his feet, one of them sketching. The two sculptors at work are placed in a less prominent position below the painter, possibly indicating--as does the book's title *Pictura Veterum*--that Junius was convinced of the superiority of painting over sculpture.

In the left foreground, a female figure wearing a winged headdress in which small human figures are nestled, is pointing and leading a youth towards the central position occupied by the master painter. Most likely this figure represents Minerva, goddess of wisdom and patroness of the arts and sciences.⁴⁶⁶ The accompanying *putto* with a lit torch might indicate that the "fire of love" for art is about to begin burning in the young man.

Adriaen van der Werff was a logical choice as the artist to illustrate Junius's book. After initially working as a genre painter, he began to specialize in history painting around 1685. He was famous for his academically correct drawing, smooth, almost enamel-like surfaces typical of the *fijnschilderij* practiced by Leiden painters,⁴⁶⁷ graceful figures, and emphasis on youthful handsome models arranged in elegantly balanced poses that appealed to the tastes of his patrons.⁴⁶⁸ His refined cabinet pictures caught the eye of the Elector Palatine Johann Wilhelm von der Pfalz who appointed him court painter in 1697 and knighted him in 1703. Considered one of the foremost

⁴⁶⁴Haak 61.

⁴⁶⁵See also cat. 36 as another example in this collection of the theme "artists at work."

⁴⁶⁶Hall 209, 278. A mask at her feet is a reference to the Muses of Comedy or Tragedy (Hall 217). It was probably included as an allusion to Minerva's visit of the Muses to listen to their songs and stories (Hall 210).

⁴⁶⁷Van der Werff learned this technique from Eglon van der Neer (ca. 1634-1703), with whom he studied for four years (Sutton, Dutch Genre 356).

⁴⁶⁸Thieme and Becker, vol. 35, 393.

eighteenth-century Dutch painters,⁴⁶⁹ van der Werff's works commanded considerable sums and continued to be in great demand well into the nineteenth century.⁴⁷⁰

Very little information is available on Joseph Mulder, a reproductive engraver active in Amsterdam. Mulder seems to have specialized in engraving other artists' designs, although he created a few plates after his own drawings.⁴⁷¹ He produced plates for numerous title pages and book illustrations which made him, like van der Werff, a likely choice for Junius's venture.

Bibliography: On Mulder:

Thieme and Becker, 1907-1950, vol. 25, pp. 258-259; Wurzbach, 1963, vol. 2, p. 202

On van der Werff:

Rosenberg et al., 1966, pp. 212-213; ter Kuile, 1975, p. 169; Blankert et al., 1980, pp. 246-251; Sutton, 1984, pp. 356-359, Plates 125-126

On Junius:

ter Kuile, 1975, p. 169

⁴⁶⁹Blankert et al. 49.

⁴⁷⁰Blankert et al. 239.

⁴⁷¹See Hollstein, vol. 14, 99, for a complete inventory of Mulder's known works.



Plate 57. Joseph Mulder (1659 Amsterdam-ca. 1718 Amsterdam), *Title Page*, 1694, after Adriaen van der Werff (1659-1722), for *Pictura Veterum* by Franciscus Junius (1590-1677).

Catalogue 58

Unknown Artist (Dutch or Flemish?), ca. late 17th/early 18th century

Cherubs, Nudes, and Bacchanalian Figures

Oil on canvas

77.5 x 62.9 cm

Museum # 1951.001

Condition: In need of cleaning; damaged and heavily varnished; drapery of the three principal figures shows possibility of having been painted in later

Provenance:⁴⁷² Mrs. Richard A. Hudnut

Gift of Mrs. Richard A. Hudnut in 1951

This painting is best described as a *mélange* of subject matters and influences. Suggestions for attribution have ranged from Frenchmen Jean-Charles Frontier (1701-1763) and Dumont de Tulle (1687-1779) to the Dutch artists Gerard Hoet (1648-1733) and Johannes Glauber (1646-ca. 1726), and finally settled on Gerard de Lairesse (1641-1711).⁴⁷³ A recently suggested possibility is Gaspard J. van Opstal (1654-1717).⁴⁷⁴

All of these artists were known for painting, among other things, mythological themes. However, Gerard de Lairesse seems to be the least plausible choice because of the manner in which at least two classical themes appear to have been combined. De Lairesse as the proponent for classicism and academic art in the Netherlands in the late seventeenth century would most likely have remained true to a specific classical topic for which a long-established tradition required the presence of specific personae.⁴⁷⁵ This painting can be interpreted as combining elements from the story of the love of Mars and Venus with quotations from *Sine Baccho et Cerere friget Venus* in a pastoral setting borrowed from Peter Paul Rubens's (1577-1640) painting *Garden of Love*.⁴⁷⁶

Mars and Venus are commonly depicted in two ways: either entangled in the gold-mesh net Vulcan, Venus's husband, forged to catch them in the act of love-making, or as an allegory of the victory of love over strife. In the latter case, Venus and Mars are shown in a pastoral setting, attended by a number of *amoretti*, and occasionally beneath a

⁴⁷²It is possible that this painting may have been the property of an aristocratic owner at some point because of what appears to be the fragment of a red wax seal on the back of the frame (in the middle of the center support). However, the date of the seal cannot be determined.

⁴⁷³Museum documents do not indicate the date or reason for attribution to de Lairesse.

⁴⁷⁴I thank Dr. Peter C. Sutton, Mrs. Russell W. Baker Curator of European Paintings at the Museum of Fine Arts in Boston, for alerting me to this possibility.

⁴⁷⁵Also unconvincing was a comparison of this painting with two works by de Lairesse at the Rijksmuseum in Amsterdam, not only in terms of subject matter and style but also in actual physical size. Three of de Lairesse's paintings are included in Blankert et al. (240-245). They range in size from 161.8 x 165.8 cm to 231 x 125 cm, more than twice the size of the UMFA's work.

⁴⁷⁶Reproduced in Wolfgang Stechow, *Rubens and the Classical Tradition* (Cambridge, MA: Harvard U P, 1968) Fig. 61. Although the theme is different, the setting is similar, with a classically inspired temple and an opening into a landscape as background, and a number of *putti*, one of them holding a lit torch like the *putto* in the UMFA's painting, flying above the assembled lovers.

canopy. Often, Mars is shown asleep, an opportunity the cupids use to play with Mars's weapons.⁴⁷⁷ The theme of the "frigid Venus" as an allegory of earthly love was a popular topic with seventeenth-century Flemish artists, including Peter Paul Rubens.⁴⁷⁸ Traditionally, Venus is shown being offered wine by Bacchus, the god of wine. Ceres, goddess of agriculture and fertility, proffers assorted fruits and vegetables, the idea being that love grows cold for lack of wine and food.⁴⁷⁹

A considered reading of the painting leads me to the following interpretation: The male figure is undoubtedly Mars because he is shown with his typical attributes, a red cloak, a sword and a spear, here discarded on the ground (Mars disarmed, or love victorious over strife). Two *putti* are crowning the sleeping female figure to his right, reclining below a kind of canopy, with a wreath of evergreen myrtle, a shrub sacred to Venus as a symbol of everlasting love. The *putto* flying above all this activity is holding two flaming torches, another attribute for Venus, that indicate kindled (or about to be rekindled) love.

The fact that it is Venus, rather than traditionally Mars, who is sleeping explains the presence of the third figure, which I believe to be Ceres, whose gesture seems designed to encourage the flying *putto* with his lit torches. The presence of fruit and wine goblets, part of a delightful small still life on a classically inspired ledge next to Venus, seems to further underscore Ceres's role as the provider of stimuli that will reawaken amorous desires. A large vessel next to Venus and a *putto* pointing to an empty cup at her feet suggest that once the wine is replenished love will be reawakened. The absent Bacchus is represented by his attributes, the grapes and goblets on the ledge behind Venus and that precious vessel next to her. Its prominent position and its contemporary design endow it with "extraordinary weight,"⁴⁸⁰ an opinion apparently shared by the unknown artist who seems to have considered the vessel an entirely sufficient stand-in for Bacchus's figure.

⁴⁷⁷ A famous example of the allegory of the conquest of strife by love is, of course, Sandro Botticelli's (1445-1510) painting of *Venus and Mars* dated ca. 1483 (National Gallery, London). Here, Venus is awake while Mars is sleeping, an opportunity four small satyrs use to play with his armor and weapons.

A variation on the theme, and an indication that some artists felt at liberty to reinterpret the theme either according to their own or their patrons' preferences, was painted by Paulus Moreelse (1571-1638) and is reproduced in Ca. H. de Jonge, Paulus Moreelse. Portret- en genreschilder te Utrecht 1571-1638 (Assen, Neth.: Van Gorcum & Comp. N.V., 1938) Plate 7. Moreelse painted Mars as just arriving and being greeted by Venus, attended by several *putti*, sitting beneath an elaborate canopy that shelters a large bed.

Mars having been conquered by Venus is indicated by Botticelli as well as by Moreelse by Mars's discarded weapons. In fact, Mars's spear on the ground in Moreelse's painting is very similar to that in the UMFA's painting.

⁴⁷⁸ Konrad Renger, in his article on bacchic themes in Rubens's *oeuvre* ("Sine Cerere et Baccho friget Venus. Zu bacchischen Themen bei Rubens," Peter Paul Rubens. Werk und Nachruhm [Munich: Wilhelm Fink Verlag, 1981] 105-135, Figs. 74, 79), focuses on the "frigid Venus" theme as painted by Rubens. Two of the reproductions included by Renger will serve as examples of the many interpretations this subject allows. In Fig. 74, Rubens painted Venus accompanied only by Cupid who is engaged in trying to fan a small fire on the ground, an allegory to love in need of care. Fig. 79 reproduces the "frigid Venus" theme painted with its traditional figures and attributes: Venus attended by Cupid with grapes in his hand; Bacchus offering Venus a cup of wine, and Ceres, crowned with ears of corn, holding a basket of fruit in her hands.

⁴⁷⁹ Another traditional interpretation of the "frigid Venus" was engraved by Jan Saenredam after a drawing by Hendrik Goltzius (reproduced in E. Korazija, Eros und Gewalt: Hendrik Goltzius und der Niederländische Manirismus [sic] [Zurich: Graphische Sammlung der Eidgenössischen Technischen Hochschule, 1982] 49, 83). The elaborate composition includes Bacchus, Venus, and Ceres, attended by several *putti*. The gods are seated on a bed beneath a canopy. Bacchus is crowned with grapes and vine leaves and holds a glass of wine. On a table at his side are more food and drink. Ceres wears a crown of ears of corn, and next to her is a cornucopia-like arrangement of fruits and vegetables. A *putto* at the feet of Venus has a bundle of grapes in his hands.

⁴⁸⁰ According to Renger, who discusses a similarly placed vessel in a copy after a painting of the *Frigid Venus* by Rubens (125, Fig. 71).

Not explained by this interpretation are Mars's gesture of astonishment, apparently directed at the female figure thought to be Ceres.⁴⁸¹ Ceres holds a *putto* by her hand who in turn is petting a dog, generally a reference to fidelity that is nonsensical in this setting. However, the dog may be meant to symbolize instinct, or instinctual behavior, and refer to Mars's warring instincts. As the dog is calmed and petted by Cupid, so Mars is tamed by love. The dog, therefore, is another reference to the victory of love over strife.

Because of the mingling of classical themes with the miniaturistic attention to detail (as in the still-life arrangement of goblets and fruits, the finely painted, almost evanescent veil around the upper body of Ceres, and the vessel, cup and spear),⁴⁸² attribution to a Flemish or Dutch artist is tenable. Barring an in-depth examination of the painting including ultra-violet and infra-red radiation, x-raying, and pigment analysis, as suggested by a previous researcher, a more definite attribution is not possible.

Bibliography: Oldenbourg, 1922; Bernt, 1962; Zentralinstitut für Kunstgeschichte und Bayerische Staatsgemäldesammlungen, 1981, pp. 105-135, Figs. 71, 72, 74, 78, 79

⁴⁸¹ Also unexplained is the jewelry, perhaps a medaillon, worn by Ceres.

⁴⁸² The swirling drapery on this figure makes it tempting to consider her as the Maenad, a female attendant to Bacchus. However, according to Hall (37), her figure should express "physical abandonment as she beats a tambourine." Since it would be stretching reality to connect the female in this painting with physical abandonment, and since the tambourine is lacking, the prospect of her as the Maenad is unconvincing.



Plate 58. Unknown Artist (Dutch or Flemish?), ca. late 17th/early 18th century, *Cherubs, Nudes, and Bacchanalian Figures*.

Catalogue 59

John Browne (1741 Finchfield/England-1801 Walworth/England)

Banditti Prisoners, 1794, after Jan Both (ca. 1615 Utrecht?-1652 Utrecht)

Engraving on laid paper

61.4 x 86.9 cm image size

Unidentified watermark

Museum # 1976.173

Imprinted: Below image lower-left corner **Jan & Andries Both. Pint.**; center four lines **BANDITTI PRISONERS. From the Original,--- one of the most Capital Landscapes ever Painted in the Collection of Sir Thos. Dundas Bart. Publishd June 4. 1794. by J. & J.Boydell. Cheapside. & Shakspeare Gallery Pall Mall London.**; lower left

F I F I

Size of the Picture 5.5.1/4. by 7.1 1/4 long; lower-right corner **John Browne Sculpt. 1794**

Condition: Some abrasions, some foxing, some losses

Literature: Boydell, 1803, p. 3; Graves, 1970, vol. 1, p. 317 (mentions Browne's engraving after a work by Andries Both as having been exhibited at the Royal Academy of Arts in London in 1795 [#318]); University of Michigan Museum of Art, 1964, Plate V, no. 14; Hofstede de Groot, 1983, vol. 9, pp. 445-446, no. 82 (describes Jan Both's painting and mentions that John Browne engraved it in 1794); Sutton, 1987, pp. 281-283

Provenance: Mr. and Mrs. Kenneth D. Newman

Gift of Mr. and Mrs. Kenneth D. Newman in 1976

This print is one of the three known copies of an engraving by John Browne after Jan Both's painting *Landscape with Bandits leading Prisoners* (ca. 1650) in the collection of the Museum of Fine Arts Boston.⁴⁸³ Browne was an English engraver and etcher who specialized in landscapes, copying a number of works by Peter Paul Rubens, Nicolas Poussin, Paulus Brill, Herman van Swanevelt, Salvator Rosa, and Claude Lorrain. He was elected associate engraver of the Royal Academy in 1770 where he exhibited thirteen plates between 1767 and 1801.⁴⁸⁴

Confusion has existed regarding the title as well as the artist of this work. The inventory of the publishing firm Boydell lists the title as *Banditti taken Prisoners*, and the caption on the print credits Jan and Andries Both, Jan's brother, as having created the painting together. Neither is the case. A correct description of the scene, which is accepted by scholars, was provided by Cornelis Hofstede de Groot. Bandits, rather than having been taken prisoners as the Boydells claim, have actually taken prisoners.⁴⁸⁵ Hofstede de Groot's claim that the figure on the horse in the front, led by a bandit, is an aristocrat seems to be supported by the two men following the horse who could conceivably be his servants.

⁴⁸³ Sutton reports the existence of two other prints, both in English collections ([Dutch Landscape](#) 283).

⁴⁸⁴ Leslie Stephen and Sidney Lee, eds., [The Dictionary of National Biography](#), vol. 3 (London: Oxford U P, 1921-22) 50.

⁴⁸⁵ Cornelis Hofstede de Groot entitles the painting [Bandits Lead Prisoners](#) ([A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century Based on the Work of John Smith](#), vol. 9 [Cambridge: Chadwyck-Healey Ltd., 1976] 445, no. 82). James Burke gives it the title *Landscape with Banditti Conducting Prisoners* ([Jan Both: Paintings, Drawings, Prints](#) [New York: Garland, 1976] 188, cat. 12); and Peter Sutton calls it *Landscape with Bandits Leading Prisoners* ([Dutch Landscape](#) 281, cat. 16, Plate 53).

Collaboration between Jan and his brother Andries, as claimed by the Boydells, is unlikely. Andries drowned in a canal in Venice in 1641/42, and contemporary consensus is that the painting dates from circa 1650.⁴⁸⁶

Browne successfully reproduced the play of light and shadow, one of the stylistic aspects for which Jan Both is famous.⁴⁸⁷ The dark, yet detailed foreground provides an arresting counterpoint to the wide-open light-filled view.⁴⁸⁸ In fact, the clump of trees in the center of the print serves as a dividing line between the light right side of the print and the dark, heavily forested left side.⁴⁸⁹ The descriptive surface realism peculiar to artists from the Netherlands is evident in Both's rendering of the trees, shrubs, and plants surrounding a small pool of water in the foreground,⁴⁹⁰ all sensitively engraved by Browne.

Bibliography: On Browne:

Bryan's, 1905, vol. 1, p. 203; Stephen and Lee, 1921-22, pp. 50-51; Redgrave, 1970, p. 59

On Both:

Bernt, 1960-62, vol. 1, nos. 119-122; Waddingham, Paragone 15.171 (1964): 13-43; Burke, 1976; Hofstede de Groot, 1976, vol. 9, pp. 418-518; Blankert, 1978; de Groot, 1979, Plates 112-115; Ackley, 1981, pp. 175-177; Haak, 1984, pp. 320-321; Broos et al., 1991, pp. 180-185

⁴⁸⁶Wolfgang Stechow, "Jan Both and the Re-evaluation of Dutch Italianate Landscape Painting," Magazine of Art 46 (1953): 133; Burke 188, cat. 12; Sutton, Dutch Landscape 281. As stated by Malcolm R. Waddingham, "many paintings have been attributed to the two brothers in collaboration when in fact Andries was no longer living" ("Andries and Jan Both in France and Italy," Paragone 15.171 [1964]: 15).

⁴⁸⁷As Waddingham declares, "Intensity of sun and shadow contrasts is the touchstone for all Jan's Italian productions" (36). Other scholars made similar comments. Sutton (Dutch Landscape 281) refers to Both's "renowned 'golden' atmosphere;" Bernt (preceding no. 119) observes that Both's Roman landscapes "impress especially because of the good reproduction of radiant morning and evening light."

⁴⁸⁸Hofstede de Groot (445, no. 82) alleges that the lake in the distance is Lake Bolseno.

⁴⁸⁹Both created a similar arrangement of plants and an equally similar landscape in his painting *Italian Landscape with Draftsmen*, also dated ca. 1650 (reproduced in O. ter Kuile, 500 jaar Nederlandse Schilderkunst, 4th ed. [Amsterdam: Amsterdam Boek, 1975] 164, Fig. 263).

⁴⁹⁰Nicolaes Berchem, one of the painters who visited Rome after Both, benefited from his example and emulated Both's accurate description of nature. The engraving after Berchem's painting *Italian Landscape with a Bridge* (cat. 50) shows Berchem following Both's model and including clumps of foliage in the foreground of almost botanical correctness. Haak comments that Both's precise rendering of trees and plants in his later work permitted exact identification (320-321).



Plate 59. John Browne (1741 Finchfield/England-1801 Walworth/ England), *Banditti Prisoners*, 1794, after Jan Both (ca. 1615 Utrecht?-1652 Utrecht).

Catalogue 60

Unknown artist, ca. early 19th century?

A Man with a Ham, Just Cut, after an engraving by Cornelis van Dalen the Elder (ca. 1602 Amsterdam?-1665 Amsterdam) or the Younger (1638 Amsterdam-ca. 1664 Amsterdam)

Engraving on wove paper

19 x 15.2 cm image size

Unidentified watermark

Museum # 1972.047.002.001

Condition: Cut to the image; general foxing, scattered losses

Literature: Hollstein 11; Nagler, Mon. I, 2442; Wurzbach 55

Provenance: Mrs. W. P. Dunn

Gift of Mrs. W. P. Dunn in 1972

The painting after which this engraving was made is located in the Museum Calvet at Avignon, France.⁴⁹¹ Until 1949 it was known as *Bohémienne* and attributed to the Spanish artist Zurbaran. In 1949, J. Bruyn reattributed the painting to Gerrit van Honthorst (1590-1656) based on a comparison with an engraving of the same subject (in reverse)⁴⁹² created by Cornelis Bloemaert (1603-after 1683) in 1625. Bloemaert inscribed his engraving with the customary *G. v. Honthorst pinxit*. According to Bruyn, Bloemaert's engraving was imprinted below the image: *Ick ben gesont, daer toe wat graeg, Dit sijn recht pillen voor mijn maeg*.⁴⁹³ The inscription was designed to emphasize that this is an allegorical image of Taste, one of the Five Senses.

Because the image is reversed in Bloemaert's print, the male figure faces to the right rather than to the left, as it does in Honthorst's painting. Bloemaert's print was copied (in reverse) by Cornelis van Dalen the Elder or Younger,⁴⁹⁴ with the result that in van Dalen's print the man with the ham now faces to the left as in Honthorst's original.⁴⁹⁵ The UMFA's print is a copy of the engraving by van Dalen. To complicate matters further, there is a considerable difference in size between the UMFA's print (19 x 15.2 cm) and van Dalen's engraving (16.7 x 12.5 cm). Finally, the UMFA's print is reproduced on wove paper, a type of hand-made paper created on a tray-like mold with a finely woven mesh that leaves no pattern. Wove paper was not used until 1757.

As a consequence, the earliest possible date for this print is the late eighteenth century. However, I believe that it may just as well have been created sometime during the early nineteenth century when popular sentiment resulted in renewed interest in Dutch art of the seventeenth century. Reproductive engraving, i.e., the translation or re-creation of the designs of other artists, flourished in the nineteenth century and catered to the desire of the general public for copies of

⁴⁹¹The painting is reproduced in J. Bruyn, "Een Onbekende Vroege Honthorst," *Kunsthistorische Mededelingen* 1949: 33, Fig. 1.

⁴⁹²Bruyn 33, Fig. 2.

⁴⁹³Bruyn 33; Nagler, vol. 1, 1014. Translated as closely as possible, this reads: "I am healthy, and glad of it (or, "and thankful for that"), This is the right medicine for my stomach."

⁴⁹⁴Thieme and Becker stress that it is not possible to distinguish between the work of the Elder and Younger van Dalen (vol. 8, 291-293).

⁴⁹⁵Nagler, vol. 1, 1014.

works by famous Old Masters. With the advent of photography, reproductive engraving lost its importance as a means of duplicating works of art. This print offers a useful example of the manner in which copies of works of art were made and collected in earlier centuries.

Bibliography: On the van Dalens:

Thieme and Becker, 1907-1950, vol. 8, pp. 291-293; Wurzbach, 1963, vol. 1, pp. 372-373; Bénézit, 1976, vol. 3, p. 328

General information on the history of prints:

Hind, 1963; Mayor, 1971; Melot et al., 1981



Plate 60. Unknown Artist, ca. early 19th century?, *A Man with a Ham, Just Cut*, after an engraving by Cornelis van Dalen the Elder (ca. 1602 Amsterdam?-1665 Amsterdam) or the Younger (1638 Amsterdam-ca. 1664 Amsterdam).

Catalogue 61

Petrus Johannes Arendzen (1846 Amsterdam-1932 London)

An Oyster Feast (Het Oestermaal), after Jan Steen (1625/26-1679)

Photomechanical reproduction of an etching/engraving, glue-mounted on heavy wove paper

24.4 x 29.6 cm image size

Museum # 1983.211

Imprinted: Below image lower-left corner **Jan Steen**; center two lines **HET OESTERMAAL. AN OYSTER FEAST.**; lower-right corner **P. J. Arendzen.**

Literature: Hofstede de Groot, n.d., p. 4 following; Hofstede de Groot, 1983, vol. 1, p. 231, no. 854

Provenance: Dr. and Mrs. Robert Olpin

Gift of Dr. and Mrs. Robert Olpin in 1983

The painting by Jan Steen, which this print reproduces, belonged to the collection of Lord Francis Pelham Clinton Hope. When C. Hofstede de Groot produced his folio edition *Hollandsche Kunst in Engelsche Verzamelingen* and commissioned Petrus Arendzen to copy Old Master paintings in English collections,⁴⁹⁶ he not only documented Dutch art in foreign collections, but also catered to collectors of limited means interested in owning reproductions of famous paintings. Arendzen, a Dutch etcher and engraver who moved to London in 1887, created signed etchings on wove paper for all the paintings included in Hofstede de Groot's volume.⁴⁹⁷ It appears that Arendzen's etchings were used to produce inexpensive process prints like the UMFA's copy.

Arendzen faithfully reproduced Jan Steen's painting entitled *Soo gewonne Soo verteert (Easy Come, Easy Go)* dated 1661,⁴⁹⁸ which takes its motto from an inscription on the mantle of the fireplace. The painting uses the prodigal son theme as an allegorical warning about wasted fortune. The nude figure of Fortune is the subject of the painting hanging above the fireplace. The idea of Fortune as capricious is emphasized by the billowing sail in her hand.⁴⁹⁹ It is further underscored by two male figures, seen through the door opening at the left, who are jeopardizing their fortunes by gambling, much as the young man at the table is wasting his by overindulging in food, drink, and women. An old woman, typically interpreted as the procuress, offers oysters (thought to have aphrodisiacal qualities) to the young man whose attentions are focused on the young woman to his left holding a glass of wine out to him. Oyster shells litter the floor, and more oysters are on a platter resting on a chair in the foreground. The young boy in the foreground pouring wine into a vessel and the dog sniffing at a partially peeled lemon function as mild admonishments against the temptations of fleeting pleasures that will result in lasting regret over wasted riches.

⁴⁹⁶In the obituary that appeared in *The Connoisseur* (91 [1933]: 125), Arendzen was described as "an etcher and portrait painter whose plates after works by the Old Masters used to be well known. Many of them were shown at the Royal Academy [in London] where he commenced to exhibit in 1890."

⁴⁹⁷Besides Jan Steen's work, Arendzen produced etchings after paintings by the following artists for this book: Frans Hals, Rembrandt van Rijn, Pieter de Hooch, Jan van Goyen, Johannes van de Cappelle, Aelbert Cuyp, Johannes Vermeer, Adriaen and Isaack van Ostade, Ferdinand Bol, Paulus Potter, Adriaen van de Velde, Gabriel Metsu, Meindert Hobbema, Jacob van Ruysdael, and Aert van der Neer.

⁴⁹⁸Reproduced in Sutton, *Dutch Genre* 309-10, Colorplate 79, cat. 103.

⁴⁹⁹Meant to indicate that she is as changeable and unreliable as the wind.

Bibliography: Thieme and Becker, 1907-1950, vol. 2, p. 82; Lisle, The Connoisseur 91 (1933): 125; Vollmer, 1961, vol. 5, p. 251; Wurzbach, 1963, vol. 3, p. 11; Bénézit, 1976, vol. 1, p. 251; Scheen, 1981, p. 14



Plate 61. Petrus Johannes Arendzen (1846 Amsterdam-1932 London), *An Oyster Feast (Het Oestermaal)*, after Jan Steen (1625/26- 1679).

Catalogue 62

Erasmus Bernardus van Dulmen Krumpelman (Edam 1832-1909 Amsterdam)

A Sheet of Sketches of Children

Pencil and wash drawing on paper

27.5 x 21.1 cm

Museum # 1970.036.007.004

Signed: In image lower-right corner **v Dulmen Krumpelman**

Condition: 4 cm- and 1 cm-tears in upper-right corner

Provenance: Dorothy van Stipriaan

Gift of Dorothy van Stipriaan in 1970

An amateur artist, Erasmus van Dulmen Krumpelman was a civil servant and teacher by profession, and art lover and collector by inclination. He seems to have specialized in drawing and painting children, according to a rhapsodic essay by Ab. Visser, the artist's lone biographer.⁵⁰⁰

In this sketch, filled with figures on both sides, the artist experiments with posing children in different positions. Whether this sheet is one of the preparatory sketches for one hundred book illustrations van Dulmen Krumpelman was commissioned to create, cannot be determined.⁵⁰¹

Bibliography: Visser, De Gemeenschap 17 (1941): 100-104; Scheen, 1981, p. 127

⁵⁰⁰ Scheen is the only other researcher to mention van Dulmen Krumpelman (127). According to this entry, the artist was a pupil of his father, the painter H. Krumpelman, and seems to have spent his entire life in Holland: in Edam, IJsselmuiden, and finally Amsterdam.

⁵⁰¹ Ab. Visser mentions that van Dulmen Krumpelman received the commission to supply 100 illustrations for the well-known work 25 Jaar onder den Mensen ("25 Years among People") by the recently deceased Brusse ("Als jongen van nauwelijks twintig jaar kreeg hij de opdracht het bekende werk van den onlangs overleden Brusse '25 jaar onder den mensen' te verluchten met 100 illustraties" ("E. B. van Dulmen Krumpelman, schilder van het kindernaakt," De Gemeenschap 17 [1941]: 101). The complete title of the book by Marie Joseph Brusse (1873-1941), Vijf en twintig jaar onder den menschen. Met vijftig teekeningen door E. B. van Dulmen Krumpelman, 2 vols. (Rotterdam: Brusse, 1920), indicates that of van Dulmen Krumpelman's 100 illustrations mentioned by Visser, only fifty were apparently used.



Plate 62. Erasmus Bernardus van Dulmen Krumpelman (Edam 1832-1909 Amsterdam), *A Sheet of Sketches of Children.*

Catalogue 63

Jozef Israels (1824 Groningen-1911 The Hague)

Interieur - De Cuisine en Hollande, or Peeling Potatoes, ca. 1880

Etching on laid paper

20.1 x 28.3 cm plate size

Museum # 1972.048.002.002

Imprinted: Above image in plate upper-right corner the number **555.**; in image lower-right corner **Jozef Israels**; below image in plate lower-left corner **J. Israels, pinx, et sc.**, center **INTERIEUR-DE CUISINE EN HOLLANDE**, lower-right corner **Vve A. Cadart, Edit. Imp. 56, Bard Haussmann, Paris.**⁵⁰²

Condition: Some abrasions

Literature: Hubert, 1909, no. XXV

Provenance: Purchased in 1972 with funds from Friends of the Art Museum

Jozef Israels, in his lifetime one of the most successful and honored painters of The Hague School, is best known for his genre paintings of Dutch fishermen and their families.⁵⁰³ Similar in sketchiness to his etching *Old Age* (cat. 64), Israels's kitchen interior shows two young children who have been assigned kitchen duty. The older boy, comfortably seated on a chair, has kicked off his wooden clogs and is peeling potatoes. The younger girl sits on a low stool holding a pan in her lap that contains some already peeled potatoes. A table with kitchen utensils and, behind the boy, various implements that indicate the presence of a fireplace round out the scene.

According to recent comment in the literature, Israels included children in his scenes as a hopeful contrast to bleak poverty, confirmed by a poem he wrote specifically for the painting *Baby in a High Chair*.⁵⁰⁴ The poem was published in 1876 in the journal Kunstkronijk and describes the dismal accommodations of a fisherman's family made bearable by the presence of a child.⁵⁰⁵

The sentiments expressed in this poem are equally well suited to the mood implied in the UMFA's print. The children are sheltered, reasonably well clothed, and food is available, conditions that no doubt could be expected to cheer the minds of their parents and, by extension, the viewers who might prefer not to be reminded of the harsh living conditions typically found in fishing communities.

Bibliography: Gram, 1881, pp. 37-42; Veth, 1904; Thieme and Becker, 1907-50, vol. 19, pp. 255-61; Phythian, 1912; Plasschaert, 1923, pp. 19-21; Eisler, 1924; Scheen, 1981, pp. 242-243; de Leeuw et al., 1983, pp. 186-199

⁵⁰² Alfred Cadart was a nineteenth-century French publisher alert to the financial possibilities that a renewed interest in etching presented. Around the mid-nineteenth century, public demand for affordable reproductions of paintings enticed a number of artists to create etchings as original works or after their own paintings. Cadart acted as the publisher for several artists and experimented with the publication of photographs, lithographs, engravings and etchings, sold to an interested public for reasonable prices (Melot 111-112; Hind, Etching and Engraving 321).

⁵⁰³ de Leeuw et al., 187. Most members of The Hague School specialized in landscapes or genre scenes of life in Dutch fishing villages.

⁵⁰⁴ Reproduced in de Leeuw et al. 192, cat. 33.

⁵⁰⁵ The poem in its entirety is found in de Leeuw et al. 192.



Plate 63. Jozef Israëls (1824 Groningen-1911 The Hague), *Interieur - De Cuisine en Hollande, or Peeling Potatoes*, ca. 1880.

Catalogue 64

Jozef Israels (1824 Groningen-1911 The Hague)

The Hearth, or Old Age, 1883

Etching on *chine collé*⁵⁰⁶

41.2 x 29.8 cm plate size

Museum # 1977.007

Imprinted: Above image upper-left corner **Published London July 18th 1883 by The British & Foreign Artists' Association.**, upper-right corner **Entered according to Act of Congress in the Year 1883 by Knoedler & Co in the Office of the Librarian of Congress at Washington;** in image lower-left corner **Jozef Israels**, signed in pencil below image lower-left corner **Israels**; imprinted below image center **Drawn & Etched by Jozef Israels**, lower-right corner **The Hearth** and stamp **WU PRINTSELLERS ASSOCIATION**

Literature: Hubert, 1909, no. XXIX; Eisler, 1924, Plate XLV

Provenance: Lakeside Studio, Lakeside, MI

Purchased in 1977 from Lakeside Studio, Lakeside, MI, with funds from Friends of the Art Museum

Jozef Israels created this etching after one of his own paintings.⁵⁰⁷ His sympathy for his subject is evident in this sensitive portrayal of an old woman. Wrapped in a cape, she holds out her hands to warm herself at a small fire burning in the hearth. One stick of firewood on the floor next to her, together with the sparse furnishings, suffice to indicate her meager situation.

Israels's ability to bestow dignity on a low-life subject and invoke a sympathetic response from the viewer reminded contemporaries of Rembrandt, in that both artists created works that express sentiments common to humankind.⁵⁰⁸ Israels may have been inspired to create this scene by Rembrandt's etching of a *Beggar Warming his Hands* (ca. 1630).⁵⁰⁹ Israels's old woman and Rembrandt's beggar are quiet figures, completely absorbed in the simple task of warming their hands. Both artists employed a similarly sketchy technique that seems to imply an eye-witness recording of an actual scene and reduces the possibility of symbolic meaning.⁵¹⁰

⁵⁰⁶ *Chine collé* is the technique of laminating various papers to a printing paper surface simultaneously as the inked print is being pulled (William C. Maxwell, *Printmaking. A Beginning Handbook* [Englewood Cliffs, NJ: Prentice-Hall, Inc., 1977] 394).

⁵⁰⁷ The painting is reproduced in de Leeuw et al. 193, cat. 35, Colorplate 35, p. 31. According to de Leeuw, Israels created nine slightly varying versions of this theme, including this etching.

H. J. Hubert provides an exact account of the number of impressions created of this print: fifty artist's proofs, twenty-five for presentation, twenty-six before letters, and 1250 lettered proofs, of which the UMFA's work is one (*The Etched Work of Jozef Israels* [Amsterdam: Scheltema en Holkema's Boekhandel, 1909] XXIX).

⁵⁰⁸ J. Ernest Phythian, *Jozef Israels* (London: George Allen & Co., 1912) 45; Hind, *Engraving and Etching* 334.

⁵⁰⁹ Reproduced in Tümpel 72 and Ackley 117, Plate 71. That Israels was quite familiar with Rembrandt's work is clearly stated by de Leeuw et al. who write that after Israels took studio lessons in the morning, "in the afternoon he copied works by Rembrandt..." and others (187).

⁵¹⁰ Rembrandt's beggar could conceivably be an allegory to Winter, and consequently old age. However, nineteenth-century artists rarely included allegorical meaning typical of the sixteenth and early seventeenth centuries.

Bibliography: Gram, 1881, pp. 37-42; Veth, 1904; Thieme and Becker, 1907-50, vol. 19, pp. 255-61; Phythian, 1912; Plasschaert, 1923, pp. 19-21; Eisler, 1924; Scheen, 1981, pp. 242-243; de Leeuw et al., 1983, pp. 186-199



Plate 64. Jozef Israëls (1824 Groningen-1911 The Hague), *The Hearth, or Old Age*, 1883.

Catalogue 65

Philips Lodewijk Jacob Frederik Sadée (1837 The Hague-1904 The Hague)

Fisher Folk

Oil on canvas

69.8 x 58.6 cm

Museum # 1926.039

Signature: Lower-right corner **Ph. Sadée ft.**

Condition: Some losses lower-left corner; in need of repair and cleaning

Provenance: Macdonald Art Gallery, New York, NY

Edward Bartlett Wicks, Salt Lake City, UT

Gift of Edward Bartlett Wicks in 1926

Peasants in a landscape have consistently been a popular topic of Netherlandish painters, but artists of the nineteenth-century Hague School concentrated on this type of genre to the exclusion of almost any other themes. Particularly fishermen and their families were favorite subjects,⁵¹¹ as this painting by Philips Sadée demonstrates.⁵¹²

Much of the art created by artists of The Hague School exhibits romantic tendencies that are also evident in Sadée's painting.⁵¹³ Sadée and his peers concentrated their attention on "poverty as a source of the picturesque, 'the beauty of workmen's hands,'"⁵¹⁴ and preferred not to dwell on the dreary reality of the lives of fisher folk. Only Sadée occasionally includes some social commentary in the vein of French Realists like Gustave Courbet (1819-1877), as he does in the UMFA's work. However, in most of Sadée's paintings, romantic notions about the simple life in fishing villages dominate over what little social realism is evident.⁵¹⁵

In the UMFA's painting, the simplicity of the setting amplifies the "human-interest" story played out among the three major participants in the foreground. Two women and a child stand on a beach where figures in the background are

⁵¹¹Dutch artists and patrons were not the only ones enamoured of this genre. As pointed out by de Leeuw et al., "the fishermen genre enjoyed tremendous popularity in Germany, particularly from the 1870s onward" (120).

⁵¹²Sadée was famous in his time, but is considered a minor master today. He began his career by painting historical and biblical scenes, but changed to painting genre scenes, and particularly scenes of life in fishing villages, after studying in Düsseldorf, Germany (P. A. Scheen, Honderd Jaren Nederlandsche Schilder- en Teekenkunst. De Romantiek met Voor- en Natiid [1750-1850] [The Hague: Uitgevers-Bureau "Boek en Periodiek," 1946] 264).

According to contemporary Johan Gram, Sadée used Scheveningen, near The Hague, as his "observation post," where Sadée "studied the peculiar fisher folk in all its doings..." ("Philip Lodewijk Jacob Frederik Sadée," Elsevier's 5 [1893]: 10).

⁵¹³Equally romantic is the description of Sadée's *cyclus* of paintings of fisher folk by Gram, who sees them as representing "a picture of the whole [human] existence in all its light and shadow. From the highest joy to the deepest pain, from blessed abundance to dire poverty" (11).

⁵¹⁴de Leeuw 33.

⁵¹⁵Other differences, perceived by Gram, between Sadée and his fellow artists are, for instance, Sadée's "painstaking drawing, ... the tasteful grouping without inhibiting the naturalness [of his subjects], his choice of drapery, which always remains broad and simple, as well as the lines of the composition which reveal the pupil of a classical master [Sadée trained with J. E. J. van den Berg, an 'admirer' of classical art]" (10).

occupied with unloading a fishing vessel. The woman on the left has made a pouch of her apron, undoubtedly filled with part of the catch from the boat, and offers two herrings to the other woman and her daughter. This woman's dark clothing, her bleak expression and lined face, clearly indicate that she is in mourning, presumably over the loss of her husband at sea. She is at this moment pondering not only the charitable gesture, but probably also the fact that she and her daughter are reduced to having to rely on the benevolence of others. The little girl has raised her apron to her mouth; her pose shows that her thoughts are taken up entirely by the possibility of a good meal. In this work, the "picturesque poverty" of the setting and the grouping of the figures are subsumed by the social commentary inherent in the interaction between the two women.

The Hague School as a designation for artists working in a specific style was coined in 1875 by the Dutch art critic Jan van Santen Kolff. Kolff mentioned Sadée together with Anton Mauve (1838-1888), Jozef Israels (1824-1911),⁵¹⁶ and Adolphe Artz (1837-1890) as "patrons of grey painting," artists whose works "revealed the poetry of grey in a hitherto unprecedented manner."⁵¹⁷ Sadée's painting with its grey atmosphere and overall silvery tonality is a germane example of this "poetry in grey."

Bibliography: Gram, 1881; Vosmaer, 1883; Gram, *Elsevier's* 5 (1893): 1-17; Thieme and Becker, 1907-1950, vol. 29, pp. 298-299; Plasschaert, 1909; Plasschaert, 1923, pp. 301-302; Luns, 1941; Colmjon and Scheen, 1950, p. 68; Scheen, 1981, p. 448; de Leeuw et al., 1983, p. 33, 119, 120

⁵¹⁶See cat. 63 and 64 for two examples of Israels's work.

⁵¹⁷Qtd. in de Leeuw et al. 83.



Plate 65. Philips Lodewijk Jacob Frederik Sadée (1837 The Hague-1904 The Hague), *Fisher Folk*.

Catalogue 66

Evert Pieters (1856 Amsterdam-1932 Laren)

Shrimp Fishermen

Oil on canvas

75 x 100.5 cm

Museum # 1977.054

Signed: Lower-right corner **E. Pieters.**

Provenance: Mr. and Mrs. Noah L. Butkin

Gift of Mr. and Mrs. Noah L. Butkin in 1977

From a humble beginning as house painter in Antwerp, Evert Pieters,⁵¹⁸ in the opinion of an early scholar, had by 1903 become the leading figure of the artists' colony at Blaricum,⁵¹⁹ a small village near Hilversum in Holland. By the time he settled in Blaricum, Pieters's reputation as a talented painter of luministic mood pictures had been officially confirmed by the medals he had been awarded in several international exhibitions, with the result that "all his work went to America."⁵²⁰

Pieters's favorite topics were interior scenes and beach settings like the one depicted in this painting that include shrimp fishermen and horses;⁵²¹ in fact, another painting of shrimp fishermen is for all intents and purposes an almost mirror image of the UMFA's work.⁵²² Intent on remaining faithful to painting *en plein air*, Pieters even went so far as to purchase a cart and an old white horse, which he named "Jan," and hired the local blacksmith as driver, dressed up as a shrimp fisherman. That Pieters made good use of his stock types is evident from the many compositions in which they appear.⁵²³

Aside from satisfying the romantic notions of his patrons about the uncomplicated life of fisher folk,⁵²⁴ Pieters's paintings also appealed to his contemporaries because of his adept use of color. A slight debt to French Impressionism is apparent in the manner in which Pieters pays attention to shifting light effects, which he emphasizes by alternating thickly

⁵¹⁸When he was twelve, Pieters was apprenticed to a Dutch house painter. At the age of nineteen he moved to Antwerp to practise his trade and enrolled in evening classes at the Academy of Fine Arts. While in Antwerp, he was noticed by Theodoor Verstraete, "the greatest Flemish landscape painter of his time," and became his pupil for two years. (Edward B. Koster, "Evert Pieters," *Elsevier's* 26 [1903]: 292, 293; R. W. P. Jr., "Evert Pieters 70 Jaar," *Elsevier's* 72 [1926]: 426.)

⁵¹⁹Koster 291, 292. However, recent scholars consider him only a minor master of The Hague School (de Leeuw et al. 118).

⁵²⁰Pieters received a medal in an Antwerp exhibition of 1894; a gold medal in 1896 at the Salon des Champs Elysees in Paris; another gold medal at the Barcelona exhibition of 1898; and a silver medal at the world exhibition in Paris in 1900 (Koster 293).

⁵²¹"Naast ... 'interieurs' nemen zijn 'strandgezichten' met paarden, en schelpenvisschers een afzonderlijke plaats in" (R. W. P., Jr. 426).

⁵²²Reproduced in Koster 294.

⁵²³Koster's article includes a photograph of Pieters in his studio with five paintings. Three of the five paintings depict "Jan," with or without the cart (296).

⁵²⁴Besides genre scenes, Pieters apparently painted only a few portraits; one of his son; another of "een Amerikaansche dame met blank teint en sterk-rood haar [an American lady with white skin and intensely red hair]" (Koster 298).

and thinly applied paint strokes. The UMFA's work is an example of Pieters's adroit use of color, a talent which led earlier scholars to consider him a mood artist and expert colorist.⁵²⁵

Bibliography: Koster, Elsevier's 26 (1903): 291-299; Gram, 1904, p. 80; Lurasco, 1907; Thieme and Becker, 1907-50, vol. 27, p. 7; Plasschaert, 1909; Plasschaert, 1923, p. 281; de Vries, Jr., Elsevier's 67 (1924): 290-291; de Vries, Jr., Elsevier's 72 (1926): 426-427; Luns, 1941; Bénézit, 1976, vol. 8, p. 323; Scheen, 1981, p. 401; de Leeuw et al., 1983, p. 118

⁵²⁵ *A stemmingskunstenaar and kolorist-virtuoos* (Koster 298; R. W. P. Jr. 426).



Plate 66. Evert Pieters (1856 Amsterdam-1932 Laren), *Shrimp Fishermen*.

Catalogue 67

James Sidney Ensor (1860 Ostend-1949 Ostend)

The Skaters (Les Patineurs), 1889

Etching on wove paper

17.8 x 23.9 cm plate size

Museum # 1978.481

Imprinted: In image lower-right corner **Ensor 1889**

Condition: Cut to the plate; some abrasions, some losses top center

Literature: Croquez 65/II; Bartsch 65/II; Taevernier 65/II

Provenance: Mr. and Mrs. Kenneth D. Newman

Gift of Mr. and Mrs. Kenneth D. Newman in 1973

James Ensor received recognition and praise as an artist at an early age. Although initially rejected by critics and the public alike for his grotesque and macabre themes, critical opinion was changing by the time he was thirty years old. The first monograph on him appeared in 1892. By the late 1890s he was honored as "the father of twentieth-century Belgian painting"⁵²⁶ and became a national hero even though, after the turn of the century, Ensor often repeated his own compositions and predated new work in order to be able to command higher prices.⁵²⁷

Ensor took up the art of engraving in 1886. *Les Patineurs* was created in 1889 and is remarkable not only for its intricate composition and Ensor's mastery of the medium, but also its light-hearted subject matter which followed a period of works largely somber in content produced from 1879 to 1883. For a moment, he abandoned the two themes most frequently expressed in his work: his almost pathological obsession with death, and his egocentric desire to "tell everyone about the beautiful legend of Me, the universal Me, the unique Me..."⁵²⁸

The theme of this etching looks back on a long-standing Netherlandish tradition of winter scenes. Pieter Bruegel the Elder's (ca. 1525-1569) drawing *Skaters before the Gate of St. George in Antwerp* dated 1558 is an obvious precursor to Ensor's reinterpretation.⁵²⁹ Both artists created a winter scene in which people with varying degrees of skill enjoy a day of ice skating; however, viewers familiar with the allegorical meaning inherent in Bruegel's composition (in which the aptitude of the skaters can be likened to their ability in dealing with life's perils: one's earthly journey can be as slippery and replete with falls as venturing out on the ice) ought to exercise restraint in attempting to read similar meaning into Ensor's scene.

Bibliography: LeRoy, 1922; Damase, 1966; Smeets, 1971; Ollinger-Zinque, 1976; Janssens, 1978; James Ensor. Etchings from the Collection of "Gemeentekrediet van België, 1978; Elesh, 1982; Lesko, 1985; Schoonbaert et al., 1989

⁵²⁶Jacques Janssens, James Ensor (New York: Crown Publishers, Inc., 1978) 91.

⁵²⁷Janssens, p. 90. For a similar view of Ensor's later work, see also Gisele Ollinger-Zinque, Ensor by Himself (Brussels: Laconti, 1976).

⁵²⁸Ollinger-Zinque 24.

⁵²⁹Bruegel's work is reproduced in Lebeer, Bruegel. Le Stampe Plate 40.



Plate 67. James Sidney Ensor (1860 Ostend-1949 Ostend), *The Skaters (Les Patineurs)*, 1889.

Catalogue 68

Frederic Marie Vermorcken (1860 Brussels-?)

Flower Still Life, 1899

Oil on canvas

20.3 x 30.5 cm

Museum # 1991.064.002

Signed: Two lines upper-right corner **F.M. VERMORCKEN DEC.25.99**

Condition: Canvas very brittle; worn canvas edges, soiled paint surface

Provenance: Raymond Kiesel, Sandy, UT

Gift of Raymond Kiesel in 1991

Frederic Vermorcken, today a lesser-known nineteenth-century Belgian artist,⁵³⁰ seems to have been inspired by flower paintings of the French artist Henri Fantin-Latour (1836-1904). Since Vermorcken, aside from a stint at the Academy of Fine Arts in Antwerp, also studied in Paris with Carolus-Duran and Cabanel, he would have had ample opportunity to familiarize himself with works by Fantin-Latour.

A comparison with Fantin-Latour's work reveals several similarities. Most obvious is a preference for a plain background against which both artists placed their flowers.⁵³¹ Vermorcken seems also to have borrowed Fantin-Latour's method of barely indicating a support for the flower vase. Vermorcken's vase rests on an indefinable foundation; in fact, the background merges with the support close to the edges of the painting. Most of Fantin-Latour's vases are also placed on what is at best an often barely indicated ledge-like support, but the two works by the French painter most appropriate for comparison with Vermorcken's painting--both entitled *Chrysanthemums* and painted in 1874 and 1875--⁵³² exhibit a similarly ambiguous merging of background and support.

Rather than rendering violets so precisely that the painting could be used for botanical identification (as would have been expected by seventeenth-century patrons of Netherlandish flower painters), Vermorcken instead focused on creating a work that presents the viewer with the essence of violets *per se*. Vermorcken's simple, yet engaging composition is a late-nineteenth-century example of the continuing appeal of northern flower still lifes.

Bibliography: Thieme and Becker, 1907-1950, vol. 34, p. 280; Bénézit, 1976, vol. 10, p. 463

⁵³⁰ Vermorcken was apparently more prominent in his lifetime, as his work was exhibited widely, according to Bénézit (vol. 10, 463) who lists exhibitions in Brussels, Philadelphia, New York, Chicago, and San Francisco. Bénézit also mentions that the State Capitol of New Jersey and the University of San Francisco own paintings by Vermorcken.

⁵³¹ None of the paintings with flowers in vases reproduced in Edward Lucie-Smith, Henri Fantin-Latour (New York: Rizzoli, 1977) differ from this formula; a simple, yet ingenious device that forces the viewer to pay close attention to the flowers.

⁵³² Reproduced in Lucie-Smith, Plates 61 and 71.



Plate 68. Frederic Marie Vermorcken (1860 Brussels-?), *Flower Still Life*, 1899.

Catalogue 69

Hollander de Meester (late 19th/early 20th century)

After the Storm, after Evert Pieters's (1856-1932) *On the Beach*

Oil on board

33 x 43 cm

Museum # 1926.007

Signed: Lower-left corner **de Meester**

Condition: Some scattered losses upper-left and center-right

Literature: Berko, 1981, p. 521 (reproduction of *On the Beach* by Evert Pieters)

Provenance: Edward Bartlett Wicks, Salt Lake City, UT

Gift of Edward Bartlett Wicks in 1926

Created by a minor artist influenced by The Hague School, this painting differs only very slightly from Evert Pieters's painting entitled *On the Beach* at the Koninklijk Museum voor Schone Kunsten in Antwerp.⁵³³ The male figure in the foreground on the left leads a horse rather than rides it as in Pieters's painting; a group of figures close to the left and slightly in front of the boat has been changed to only one figure; the shadow of the boat mast on the water has been eliminated; there is no indication of a landscape or other ships at sea on the horizon line; and, finally, the appearance of the water itself has been altered slightly. Regardless, this composition clearly reveals de Meester's debt to Evert Pieters.

Since the artist used a pseudonym (and one that is very close to the generic-sounding "Holland Master" or "Dutch Master"), research on this work has been almost impossible. The artist signed the painting **de Meester**; the addition of "Hollander" appears in the Museum's records in the first written inventory of the Wicks collection compiled by an unknown staff member in May 1942:

(Hollander de Mester [sic] is) Considered by connoisseurs and art dealers as one of the coming Dutch masters. 'After the Storm' is a very characteristic example of this man's work, who was a pupil of ter Meulen and Jan Vrolyk. Bronze medals: Rotterdam and Liege. Honorable mention: Brussels, '07. In many of his paintings we can, however, feel the great influence of Mauve, carrying out the spiritual qualities of this master to a greater extent than even ter Meulen.⁵³⁴

Slightly more is known about the two artists mentioned in this passage. Francois Pieter ter Meulen (1843-1927) lived and worked in Bodegraven, Amsterdam, and finally The Hague, and was known for his landscapes with farm animals, mostly sheep. He also wrote essays and was a member of *Arti et Amicitiae* in Amsterdam. After 1874 ter Meulen's work shows the influence of Anton Mauve.⁵³⁵

⁵³³ Reproduced in Berko 1981, 521, and Koster, following p. 291. See cat. 66 for a painting by Pieters in the UMFA's collection.

⁵³⁴ One can only speculate on the accuracy of the information provided by this unknown source, presumably either a University employee, a person connected with the Wicks family, or an art dealer.

⁵³⁵ Scheen, *Lexikon...* 1750-1880 345.

The other teacher of de Meester supposedly was Johannes Martinus (Jan) Vrolijk (1845-1894) who lived and worked almost exclusively in The Hague. He was a member of the Pulchri Studio in The Hague. Aside from painting oils and watercolors he was also known as an etcher.⁵³⁶ He specialized in painting pastures with livestock.

The only pupil of these two painters mentioned by Scheen as having received any medals (as de Meester supposedly did) was Bernardus Petrus Schregel (1870-1956). Schregel, a student of Vrolijk, was awarded a bronze Academy medal in 1890, a silver Rijksmedal in 1891, and a gold medal at the world exhibition in Montevideo in 1913.⁵³⁷ Judging by the quality of the painting in question, however, it seems improbable that our unknown artist was indeed Schregel. There is also no mention in Scheen of any pupils of Vrolijk or ter Meulen having used a pseudonym. Nevertheless, the possibility remains that de Meester might have been a student of either of the above artists in the last third of the nineteenth century which would date his painting from the very late nineteenth or early twentieth century.

Stylistically, a comparison to work of The Hague School is appropriate. Qualitatively, an assessment of ter Meulen's talents (in one of the latest treatises on The Hague School) also applies to Hollander de Meester. In a discussion of the second generation of The Hague School artists, Pieter ter Meulen is ranked with those artists who abused their talent by glib duplication of over-used themes that finally deteriorated into romanticized clichés of little relevance.⁵³⁸

Bibliography: Zeitler, 1966; Scheen, 1981, p. 345, p. 470, p. 563; de Leeuw et al., 1983

⁵³⁶ Scheen, Lexikon... 1750-1880 563.

⁵³⁷ Scheen, Lexikon... 1750-1880 470.

⁵³⁸ de Leeuw et al. 90.



Plate 69. Hollander de Meester (late 19th/early 20th century), *After the Storm*, after Evert Pieters's (1856-1932) *On the Beach*.

Catalogue 70

Henri Heyligers (1877 Batavia/India-1967 Nice)

Children on Seashore, 1915

Oil on canvas

45.7 x 55.8 cm

Museum # 1926.002

Signed: Lower-left corner **Henri Heyligers 1915**

Condition: In need of cleaning

Provenance: Edward Bartlett Wicks , Salt Lake City, UT

Gift of Edward Bartlett Wicks in 1926

Henri Heyligers, a minor artist whose *oeuvre* includes genre scenes, portraits, and still lifes,⁵³⁹ was apparently inspired by two paintings of Jozef Israels (1824-1911),⁵⁴⁰ one of the masters of The Hague School, to paint this work of children on the beach.⁵⁴¹ Like Israels, Heyligers places his figures against a calm ocean and uses subdued colors to create a soft light. Unlike Israels's figures, however, Heyligers's children combine pleasure with duty. Only the smallest girl is at play, pulling behind her a toy boat made out of a wooden clog. The other three girls are ostensibly planning on collecting crabs or mussels, as indicated by one of the girls carrying a shovel and the other a small basket.

Aside from finding sparse biographical information,⁵⁴² a search of the literature yielded only two articles that discussed Heyligers's work to any extent. Applicable to the UMFA's painting are Boele van Hensbroek's characterizations of Heyligers's pictorial poetry in his paintings of Dutch canals, harbors, and small, quiet peasant dwellings.⁵⁴³

Bibliography: Boele van Hensbroek, *Kunstkroniek* (1910): 63-64; Forest, *Eigen Haard* 39 (1923): 694-696;⁵⁴⁴ Plasschaert, 1923, pp. 189-190; Luns, 1941; Vollmer, 1965, vol. 2, p. 440; Scheen, 1981, p. 213

⁵³⁹ An article by one of the few chroniclers of Heyligers's artistic endeavors includes a photograph of the artist in his studio with several of his paintings, including flower still lifes and figures in interior and exterior settings (Ellen Forest, "H. Heijligers," *Eigen Haard* 49 [1923]: 694).

⁵⁴⁰ See cat. 63 and 64 for two etchings by Israels.

⁵⁴¹ The paintings are *Children of the Sea* and *Playing with the Toy Boat*, both reproduced in Max Eisler, *Josef Israels* (London: The Studio Ltd., 1924) Plates 14 and 11. *Playing with the Toy Boat* is also reproduced in de Leeuw et al. 82, Fig. 62, but renamed *Children of the Sea*.

⁵⁴² Scheen proved to be the most reliable source on Heyligers (*Lexikon... 1750-1880*, 1981) 213.

⁵⁴³ P. A. M. Boele van Hensbroek, "Henry Heyligers," *Kunstkroniek* 1910: 64.

⁵⁴⁴ The article written by Forest is a flattering description of the artist's facility in creating portraits that capture the "essence" of the sitter. She asserts that "For me, Heijligers is an ideal portraitist" who "reveals to us the invisible and untouchable in us and he does it with love and grace" (696: "Heijligers is voor mij een ideaal portretschilder." "Gekent dezen mensch, niet in een moment, maar in essentie." "Heijligers openbaart ons het onzichtbare en ontastbare in ons zelf en hij doet het met liefde en gratie").



Plate 70. Henri Heyligers (1877 Batavia/India-1967 Nice), *Children on Seashore*, 1915.

Catalogue 71

Johan Thorn Prikker (1868 The Hague-1932 Cologne)

Holländische Kunstausstellung in Krefeld vom 20 Mai bis 2 August 1903 im Kaiser Wilhelm-Museum, 1903

Color lithograph on paper

85.5 x 121.3 cm

Museum # 1972.006.001

Imprinted: In image lower-left corner **Lith. S. Lankhout & Co. Haag**, lower-right corner **J. Thorn Prikker**

Condition: Minor creases across entire center

Literature: L. Gans, *Nieuwe Kunst. De Nederlandse bijdrage tot de Art Nouveau*, 1966, p. 184, Fig. 80; Paul Wember, *Johan Thorn Prikker*, 1966, p. 31

Provenance: Lords Gallery, London

Purchased in 1972 from Lords Gallery with funds from Friends of the Art Museum

This striking lithograph in four colors--orange, yellow, green, and black on a white background--is divided into three distinct bands. The upper and lower bands repeat the same motif: a highly stylized intertwined floral pattern punctuated by a strongly colored orange surrounded by green, leaf-like shapes. Six more oranges in green fields are arranged asymmetrically in the center next to the inscription and repeat the green-orange color field in the upper and lower bands besides accentuating the logo.

Johan Thorn Prikker's *oeuvre* reflects his thorough mastery of a number of different media and processes. Initially using conventional means like oil, pastel, and watercolor to create works of art on paper, he later concentrated on designing mosaics, wall murals, and glass windows with an emphasis on geometric forms and strong colors that foreshadow, or are contemporary with, Piet Mondrian's (1872-1944) experimentations with color and line. However, as in this poster, Thorn Prikker often added stylized floral motifs. Many of his works also include human and animal shapes that are completely absent from works Mondrian created after 1917.⁵⁴⁵

Where Thorn Prikker's art also differs from that of most of his contemporaries, as well as from Mondrian's, is the purpose with which he created works of art. While initially associated with artists of The Hague School, by the mid-1890s he had become disenchanted enough with his peers to call the work of Israels, for example, "a thorough mess."⁵⁴⁶ He became increasingly convinced that art should serve a useful purpose while at the same time engaging the intellect of a viewer, and this poster is a manifest example of Thorn Prikker's stated intent. Despite the pragmatism inherent in this theory, neither his critics nor his fellow artists considered him merely a craftsman even though, as a logical next step in this theory, he also designed book covers, textiles, and furniture.

As is evident from this poster, Thorn Prikker's work created after 1904, the year he left Holland permanently to settle in Germany, couples applied art with high art, or art at the service of life, a concept that originated in the

⁵⁴⁵ See August Hoff, *Johan Thorn Prikker* (Recklinghausen, Ger.: Verlag Aurel Bongers, 1958) 39 and 52, for examples of human and animal shapes integrated with geometric designs.

⁵⁴⁶ de Leeuw et al. 109.

Romanticism of the nineteenth century.⁵⁴⁷ The UMFA's poster speaks to the success with which Thorn Prikker accomplished this objective.

Bibliography: Plasschaert, 1923, pp. 51-52; Hoff, 1958; Wember, 1966; Scheen, 1981, p. 411; de Leeuw et al., 1983, pp. 109-110

⁵⁴⁷ Paul Wember, Johan Thorn Prikker. Glasfenster, Wandbilder, Ornamente 1891-1932 (Krefeld, Ger.: Scherpe, 1966) 237.



Plate 71. Johan Thorn Prikker (1868 The Hague-1932 Cologne), *Holländische Kunstausstellung in Krefeld vom 20 Mai bis 2 August 1903 im Kaiser Wilhelm-Museum*, 1903.

Catalogue 72

Willem de Kooning (1904–1997)

Devil at the Keyboard, 1972

Color Lithograph on paper

77.7 x 63.3 cm sheet size

Museum # 1980.078

Signed: In pencil lower-right corner **de Kooning**; lower-left corner in pencil the number **74/75**

Provenance: HMK Graphics

Purchased in 1980 from HMK Graphics with funds from Friends of the Art Museum

Willem de Kooning, "The Netherlander of New York,"⁵⁴⁸ continued the tradition of Netherlandish artists who left the Netherlands to live and work in foreign countries.⁵⁴⁹ Like them, de Kooning completed his training before departing Holland in 1926 for a permanent stay in the United States.

De Kooning first experimented with lithography in 1960 and 1967, but it was not until 1970 that he created a considerable number of lithographs in a one-year span.

The UMFA's lithograph combines vibrant colors with an abstract representation of a pianist, apparently Thelonious Monk (1917–1982), whose black moustache gives him a festive, flamboyant appearance. His hands clasp a pitchfork that doubles as a witty outline for the keyboard of a piano. A few simple strokes indicate the keys of the piano. Monk was an idiosyncratic musician whose unique piano style and improvisational music made him a significant figure in the history of jazz.

The overall effect of this print is similar to other lithographs by de Kooning, *Table and Chair* and *Japanese Village*,⁵⁵⁰ in which the subjects are also still vaguely recognizable. However, most of de Kooning's lithographic work is completely nonobjective and reminds the viewer that de Kooning is considered one of the great masters of Abstract Expressionism.⁵⁵¹ Yet, as observed by Richard Field, for de Kooning and other American artists working in the 1970s, "total abstraction and expressiveness is dampened or disciplined by a hint of system, by an infusion of logical space, or by an infiltration of some slight subject-matter."⁵⁵²

⁵⁴⁸ James Burr, "The Netherlander of New York." *Apollo* 88 (December 1968): 490.

⁵⁴⁹ Like several artists in this catalogue; for example, Daniel Mijtens (cat. 33 and cat. 34), Frans Pourbus the Younger (cat. 21), or Johan Thorn Prikker (cat. 71).

⁵⁵⁰ Reproduced in John Ashbery, "Willem de Kooning: A Suite of New Lithographs Translates his Famous Brushstroke into Black and White." *Art News Annual* 37 (1971): 125.

⁵⁵¹ Abstract Expressionism, succinctly defined by Daniel M. Mendelowitz, *A History of American Art*, 2nd ed. (New York: Holt, Rinehart and Winston, Inc., 1970) was "the most significant movement in the late forties and early fifties in America..., abstract in that in its most extreme manifestations there was no representational content; ... expressionistic in its intense emotional tone" (439).

⁵⁵² Melot et al. 228.

Bibliography: n.a., Lithographs by de Kooning, Fairfield Porter, and Paul Waldman, 1971; Rosenberg, 1974; de Wilde and Schjeldahl, 1976; n.a. Willem de Kooning: Sculptures, lithographies, peintures, 1977; Waldman, 1988



Plate 72. Willem de Kooning (1904-1997), *Devil at the Keyboard*.

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