

The Metropolitan Museum of Art



Bulletin/Spring 1985

DUTCH
DRAWINGS
of the
SEVENTEENTH
CENTURY
in
THE
METROPOLITAN
MUSEUM
of ART

Helen Bobritzky Mules

DIRECTOR'S NOTE

The Spring 1985 *Bulletin* accompanies an exhibition (April 10–June 9, 1985) in the Galleries for Drawings, Prints and Photographs that focuses attention for the first time on the Metropolitan's collection of Dutch drawings of the seventeenth century. Our holdings in this area, including 170 works in the Department of Drawings and 52 in the Robert Lehman Collection, are rich, and they complement the Museum's great assemblage of Dutch paintings of the same period. The splendid and more comprehensive collection at the Pierpont Morgan Library brings the total number of Dutch seventeenth-century drawings in New York to more than five hundred, making this city a major center in the United States for the study of Dutch seventeenth-century draughtsmanship.

The collection in the Department of Drawings, formed after the turn of the century by purchase, gift, and bequest, has a particularly strong concentration of drawings by Rembrandt—fifteen studies of biblical subjects, genre, and landscapes. Most welcome additions to the Museum's already extensive representation of this great master were the important Rembrandt drawings that came to the Metropolitan in 1975 as part of the Robert Lehman Collection. This impressive group includes the celebrated self-portrait and *Cottage Near the Entrance to a Wood*, the largest landscape drawing by Rembrandt known.

Among the generous donors who have enriched our holdings of Dutch drawings was Mrs. H. O. Havemeyer; in 1929 she left the Museum seven Rembrandt drawings, three of which are published here. The Department of Drawings received two munificent bequests in 1971: that of Walter C. Baker included the

Van den Eeckhout study of a young man reproduced on the cover and Rembrandt's moving interpretation of Mantegna's print of the Entombment, while Harry G. Sperling's gift contained the fine landscape drawing by Rembrandt's follower, Philips Koninck.

Twenty-seven of the forty-three drawings chosen for this *Bulletin* were acquired by purchase and rank among the Museum's finest. The selection published here comprises not only works by the great masters, but also those by many superlative but lesser-known draughtsmen whose drawings help illuminate those made by more famous and popular artists. As it happens, our earliest acquisitions of Rembrandt drawings entered the collection through purchase in the first decade of this century, and the superb pair of landscapes by Aelbert Cuyp is among the many astute purchases made by Roger Fry, who served as the Metropolitan's Curator of Paintings in 1906–7 and then acted as the Museum's agent in London until 1910. Finally, the inclusion here of work by such distinguished artists as Karel van Mander I, Hendrick Goltzius, Jacob de Gheyn II, Abraham Bloemaert, Lambert Doomer, Allaert van Everdingen, Bartholomeus Breenbergh, Cornelis van Poelenburgh, and Caspar Adriaensz. van Wittel is a measure of the quality and range of purchases made by the Department of Drawings since its establishment as a separate division in 1960, under the curatorship of Jacob Bean.

The drawings reproduced in this *Bulletin* were selected by Helen B. Mules, assistant curator in the Department of Drawings, who also wrote the accompanying texts.

PHILIPPE DE MONTEBELLO

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Front cover: *Young Man in a Broad-brimmed Hat*, by Gerbrand Van den Eeckhout. Inside covers: Watermark representing the arms of the city of Amsterdam.

INTRODUCTION

During the course of the Eighty Years War (1568–1648) between the Netherlands and Spain, the Dutch provinces in the north separated from the Flemish provinces in the south, beginning one of the most remarkable chapters in western European history: the sudden emergence and brief ascendancy of the Dutch republic as a leading world power. While fighting Spain for its independence and checking the aggressive maneuvers of England and France to ensure its survival, the new republic experienced great economic growth and expansion. Dutch shipping, trade, industry, and finance produced commercial empires virtually overnight and won the upstart nation the envy and admiration of all Europe.

The less happy fate of the Flemish provinces, which remained under Spanish dominion, advanced the sudden wealth of the Dutch. The fall in 1585 of Antwerp, Europe's leading port and center of trade, diverted international commerce to the northern ports, particularly Amsterdam. Dutch industries, such as the manufacture of cloth and textiles, profited from the influx of Flemish emigrants to Dutch cities in the 1580s and 1590s. The single most important contribution of these refugees from the southern provinces, however, was to the development of Dutch painting and the graphic arts.

No less extraordinary than the sudden rise of the Dutch republic as a rich and powerful seafaring nation was the upsurge of artistic activity that took place in Haarlem, Amsterdam, Utrecht, and the smaller Dutch towns during the seventeenth century. Dutch painting evolved on a course of sober realism that differed dramatically from contemporary trends in nearby Flanders, France, and Italy. The leading patrons of the arts, many of them wealthy merchants, shipbuilders, and bankers, encouraged the production of art that reflected their way of life and immediate surroundings. Although religious, historical, and mythological subjects continued to be painted, portraiture, landscape, marine and genre scenes, and still life gained the widest appeal. An accurate interpretation of the subject was preferred to the idealization and grandeur commonly associated with the work of Flemish and Italian masters.

Drawings played a more than subservient role in this development, and their abundance is in proportion to the great number of artists then active in Holland. Apart from their use in the

preparatory stages of the execution of a definitive work, drawings were made from life as a form of artistic exercise as well as to accumulate source material. In departure from these conventional functions, drawings were produced as ends in themselves and appreciated as independent works of art. Many Dutch painters were more prolific as draughtsmen, and some artists were exclusively draughtsmen. Whether they worked in pen and ink, black chalk, watercolor, or a mixture of these, their style is characterized by simplicity and restraint.

Although our holdings do not permit a detailed survey of the richness and variety of Dutch seventeenth-century draughtsmanship, many of the important personalities who figured prominently in this age are included here. Forty-three drawings, reflecting the strengths of our collections as well as some of the period's greatest achievements, are arranged in three major groups: the Haarlem Mannerists, Rembrandt and his followers, and the landscapists. They were selected from over two hundred works on paper in the Metropolitan Museum's Department of Drawings and the Robert Lehman Collection.

The Haarlem Mannerists, active in the late sixteenth century, favored an elegant style, Italian in inspiration, that disappeared in a few decades as the trend toward pictorial realism took hold. Hendrick Goltzius and Karel van Mander I were two key members of this circle who played significant roles in the young republic's early artistic development. They are represented here by drawings of genre scenes, a leading category of specialization in seventeenth-century Holland that was a direct descendant of a sixteenth-century Netherlandish tradition popularized by Hieronymus Bosch and Pieter Brueghel the Elder. Van Mander, a Flemish immigrant, was not only Holland's first art historian and theoretician, but also an influential painter of landscapes and genre who bridged his native tradition with that of the Dutch at the turn of the century. Another Flemish artist working in Holland in a similar vein was David Vinckboons. His drawing commemorating a contemporary event is typical in style, displaying a certain exuberance that is distinctively Flemish.

Characteristic of Dutch Mannerism is the refined grace and artificiality of Cornelis Cornelisz. van Haarlem's mythological fantasy and the exaggerated liveliness of Abraham Bloemaert's *Christ and the Adulteress*. In the sinister rendering of witches by

Goltzius's gifted pupil Jacob de Gheyn II, our attention is drawn as much to the expressive linear pattern of the drawing as to the bizarre nature of the scene.

An artist whose originality and genius transcended his own time is Rembrandt van Rijn. We are particularly fortunate in possessing a rich and varied group of drawings by this great master. Five of the seven chosen for this selection represent the subjects that interested him most: the Bible, portraiture, and genre. All of them—from a rare self-portrait of the late 1630s to a moving Old Testament scene to a fascinating reinterpretation of Andrea Mantegna's engraving *The Entombment* of the 1650s—are of outstanding quality. The master's approach to the landscape is exemplified in two superb drawings, among the finest in the world, dating to the 1640s.

Rembrandt's powerful influence as a teacher is clearly evident in the figurative compositions of Gerbrand van den Eeckhout and Nicolaes Maes, and in the landscape drawing by Philips Koninck. Each artist responded to different aspects of Rembrandt's vision and technique.

While Rembrandt focused on the inner life of his subjects, the majority of his contemporaries chose to concentrate on the external appearance of the world around them. One such artist was the popular Haarlem master of genre painting, Adriaen van Ostade, whose late pen-and-ink study for an etching, *The Cobbler*, is juxtaposed with a chalk drawing of a seated peasant by his devoted pupil Cornelis Dusart.

Portraits of successful individuals and official corporations were much in demand in seventeenth-century Holland. Jacob Adriaensz. Backer's black-and-white chalk sketch of a seated gentleman was made in preparation for a painted portrait of the governing officials of a charitable institution. It is paired with a highly finished black-chalk drawing on vellum by Cornelis Visscher, one of the most prolific portrait draughtsmen of the 1650s.

The rise of landscape painting in the seventeenth century was not confined to Holland, but nowhere else was the subject pursued with as much devotion and originality. A number of Dutch artists specialized in specific aspects of their native land: dunes and beaches, country roads and woods, rivers and canals. Traveling artists made topographical sketches en route, and some who went as far as Italy stayed for a time to paint and draw the Roman Campagna. Although many of the paintings look as if they might have been produced outdoors, they were in fact made in the studio. Drawings, on the other hand, were often executed *en plein air*. Illustrated here are fifteen domestic and foreign views by major landscape draughtsmen of the period, including Jan van Goyen, Pieter Molijn, Aelbert Cuyp, Lambert Doomer, Allaert van Everdingen, Bartholomeus Breenbergh, and Cornelis van Poelenburgh.

Representatives of marine and still life conclude our selection. Willem van de Velde the Younger and Ludolph Backhuyzen were the last great exponents of Dutch seventeenth-century marine painting. Jan van Huysum, whose successful career extended well into the eighteenth century, was one of the few Dutch still-life painters who was also a fine draughtsman.



HENDRICK GOLTZIUS
Mühlbracht (Limburg) 1558–Haarlem 1617
Spring.
Pen and brown ink, brown wash, height-
ened with white; faint touches of red chalk.
Traced with stylus for transfer. $7\frac{5}{8} \times 5\frac{11}{16}$
inches (19.4 x 14.5 cm). Artist's monogram
in pen and brown ink at lower right, *HG.*
Rogers Fund, 1961 (61.25.1)

In the late sixteenth century, when Haarlem was the leading artistic center in the northern Netherlands, it was the home of a small nucleus of artists called the Haarlem Mannerists. Goltzius was by far the most gifted and influential of these masters. His international reputation as the brilliant Dutch printmaker and draughtsman followed that of Lucas van Leyden and preceded that of Rembrandt.

Goltzius's trip to Italy in 1590–91 brought an end to his Mannerist phase, with which he is still most closely identified. From this time onward, Goltzius and his colleagues, Karel van Mander I (p. 9) and Cornelis Cornelisz. van Haarlem (p. 10), were inspired by the classical ideal as expressed in antique and Renaissance art. They also turned increasingly to the study of nature and drew directly from the model, anticipating the realist trend that developed in Holland during the course of the seventeenth century.

These two drawings by Goltzius, representing spring and autumn, can be dated

about 1597. They were preparatory designs for a series of prints depicting the four seasons that were engraved in reverse by Jan Saenredam (below); the drawings for summer and winter are presumably lost. A dreamlike vision of spring, represented by elegant, amorous couples in a courtly garden setting, is beautifully conceived in rich and subtle shades of brown wash. In the more sober rendering of autumn, the prudent housekeeper is shown gathering the harvest for winter while an elderly man (perhaps representing winter) toasts the new wine with a bacchanalian youth.

Autumn.

Pen and brown ink, brown wash, heightened with white; faint touches of red chalk. Traced with stylus for transfer. $7\frac{5}{8} \times 5\frac{1}{16}$ inches (19.4 x 14.5 cm). Artist's monogram in pen and brown ink on barrel at right, *HG*. Rogers Fund, 1961 (61.25.2)

JAN SAENREDAM, Spring, engraving. *The Elisba Whittelsey Collection, The Elisba Whittelsey Fund, 1949 (49.97.636)*

JAN SAENREDAM, Autumn, engraving. *The Elisba Whittelsey Collection, The Elisba Whittelsey Fund, 1949 (49.97.638)*







Dy spade voor de vroege herenmarkt tot Arden
Doe menig door deus, de late Boaz
Dy vrede mag je zie in almoder preken
Doe mitte was bederft in de fuyge fazz



KAREL VAN MANDER I
 Meulebeke near Kortrijk 1548–Amsterdam
 1606
A Proverb: Wealth and Poverty.
 Pen and brown ink, gray wash, heightened
 with white, on beige paper. 10¹/₄ x 6¹³/₁₆
 inches (25.7 x 17.3 cm). Inscribed in pen and
 brown ink at lower margin: *De spaerpot te*
vroech ghemaeckt tot scherven / Doet menich
door derven te late sparen / De oude man moet
in aermoede sterven / Die niet was bedacht in de
jonghe jaren. Harry G. Sperling Fund, 1980
 (1980.121)

Karel van Mander, a Fleming by birth, was the oldest and most versatile member of the Haarlem Mannerists. This fine rendering is one of six proverb illustrations, engraved in reverse by Claes van Breen (right). The Dutch inscription at the lower margin can be translated: "If you break the strongbox too soon, you start to save too late; the old man dies in poverty because he failed to think about saving in his youth."



CLAES VAN BREEN, *A Proverb: Wealth and Poverty, engraving.* Gift of Mr. and Mrs. David Tunick, in memory of A. Hyatt Mayor, 1980 (1980.1034)

ABRAHAM BLOEMAERT
 Gorinchem 1564–Utrecht 1651
Christ and the Adulteress.
 Pen, black and brown ink, gray-brown wash,
 over black chalk, heightened with white.
 13¹/₂ x 19 inches (34.3 x 48.3 cm). Signed
 and dated in pen and brown ink at lower
 left, *A. Bloemaert. fe. / 1595.* Rogers Fund,
 1962 (62.44)

This early Bloemaert drawing was executed in 1595, when the artist was strongly influenced by the Mannerists. A large and impressive sheet, it displays all the characteristics associated with that style, which spread from Haarlem to Utrecht, where Bloemaert settled around 1600. Restless, elongated figures with grotesque, malformed faces and limbs twist and turn in hysterical fashion as they enact a scene from the New Testament (John 8:1–11). Represented here are zealous scribes and Pharisees who bring an adulteress before Christ to see if He will join in condemning the sinner.

JACOB DE GHEYN II
Antwerp 1565–The Hague 1629
Witches' Sabbath.

Pen and brown ink, brown wash, on beige paper. 9¹/₄ x 14⁷/₁₆ inches (23.5 x 36.7 cm). Purchase, Joseph Pulitzer Bequest, 1962 (62.196)

Three witches are busy preparing a nasty brew for their "sabbath," while the fourth witch, seated in profile at the right, is rubbing her legs with a delirium-inducing ointment from the jars at her feet. De Gheyn's studies of old hags and witches, and two slightly larger and more elaborate composition drawings of witches' sabbaths preserved in the West Berlin Print Room and in the Ashmolean Museum, Oxford, suggest that the artist might have had more than a passing interest in this subject. One discovers in De Gheyn's

extraordinary productivity as a draughtsman an encyclopedic curiosity about the world in all its beauty and its ugliness. De Gheyn's wiry, calligraphic drawing style is unmistakable; mannered and idiosyncratic, it is always compelling and intense. A pupil of Goltzius during the 1580s, De Gheyn was his equal as a draughtsman, printmaker, painter, and designer.

CORNELIS CORNELISZ. VAN HAARLEM
Haarlem 1562–Haarlem 1638

Juno Appearing to Sea Gods.

Pen and brown ink, brown wash, heightened with white, over traces of black chalk, on beige-toned paper. 12³/₁₆ x 8³/₄ inches (30.9 x 22.3 cm). Artist's monogram, in pen and brown ink, at lower center, CC. Inscribed in pen and brown ink at lower left, *B.Spranger*. Rogers Fund, 1954 (54.116)

Although this drawing was once attributed to the Flemish Mannerist Bartholomeus Spranger, Cornelis Cornelisz.'s authorship is confirmed by his monogram, CC, visible at the bottom of the sheet. Drawings by this leading Haarlem master are extremely rare. In our fine example, dated around 1594, the artist has begun to modify his Mannerist style after the example set by his friend Goltzius. The elegant, elongated figures in graceful but unnatural poses are remnants of the Mannerist aesthetic originally inspired by the work of Spranger; the simplified composition filled with light and air, on the other hand, anticipates the imminent arrival of classicism. Though Cornelis Cornelisz. never traveled to Italy, the paramount influence of Italian art is apparent in his history painting.





B. Spranger.

DAVID VINCKBOONS

Mechelen 1576–Amsterdam 1632

The Triumphal Entry of Frederik Hendrik of Orange into The Hague.

Pen and brown ink; gray, blue, and brown wash. 14⁹/₁₆ x 19¹³/₁₆ inches (37 x 53 cm). Signed in pen and brown ink at lower left, *Vinckeboons*. Robert Lehman Collection, 1975 (1975.1.818)

Frederik Hendrik, Prince of Orange and Count of Nassau, was Stadholder and Captain-General of the United Provinces between 1625 and 1647. During these years, he waged a series of successful military campaigns against the Spaniards in the southern Netherlands. His capture of the cities Wesel and 's Hertogenbosch in 1629 is commemorated in this large drawing. The gay procession toward the triumphal arch, temporarily erected for the pageant, is surveyed from above by deceased members of the House of Nassau ensconced in the clouds. Female personifications of the two cities, followed by the two commanders of the defeated garrisons, walk with heads bowed behind the trumpet-blowing heralds entering The Hague. In the background stands the Buitenhof, part of the residence of the counts of Holland that today houses government offices.

The internationally minded Prince Frederik and his consort Amalia van Solms had little in common with the middle-class burghers of the Dutch republic. They patronized the arts and embellished their palaces lavishly in an effort to maintain a court that would rival those of foreign princes. Courtly taste tended to favor Flemish painters, such as Rubens, Anthony van Dyck, and Jordaens. Nevertheless, the works of Rembrandt and Jan Lievens, and of the Utrecht painters, especially Abraham Bloemaert and his pupil Cornelis van Poelenburgh, could also be found in their collection. In 1641, their only son, William II, married Princess Mary Stuart, daughter of Charles I of England. The child of this union, William III, became king of England as consort of Mary Stuart, daughter of James II.

Vinckboons was one of many Flemish artists who fled from their Spanish-occupied homeland and settled in Amsterdam in the 1580s and 1590s. This late drawing, which was subsequently engraved, exhibits his characteristic use of fluid pen lines and delicate washes that convey atmosphere and light as well as the gaiety of the scene.





REMBRANDT HARMENSZ. VAN RIJN

Leiden 1606–Amsterdam 1669

Nathan Admonishing David.

Pen and brown ink, brown wash, white gouache. 7⁵/₁₆ x 10 inches (18.6 x 25.4 cm).

Bequest of Mrs. H. O. Havemeyer, 1929, H. O. Havemeyer Collection (29.100.934)

Rembrandt's paintings and prints have reached a wider public than his drawings, which for centuries occupied the interest of a small circle of collectors and connoisseurs. A prolific draughtsman, working predominantly in pen and brown ink, Rembrandt kept his drawings in albums for private use. They have come to be regarded as highly as

his "official" production and indeed are an equal measure of his genius.

Rembrandt and his followers devoted a large portion of their work to biblical subjects. For Rembrandt, it constitutes the largest category in his oeuvre, including well over six hundred drawings, and reflects an intensive, lifelong study of the Scriptures. A brilliant example of the mid-1650s is this scene from the Old Testament (II Samuel 12:1–15).

King David is shown listening in penitential sorrow to Nathan's condemnation of his adulterous relationship with Bathsheba. This sensitive rendering differs from Rembrandt's earlier sketch for the same composition preserved in Berlin. In the first drawing, David is

visibly distressed by the prophet's parable of the Ewe Lamb. That tale predicted the Lord's judgment on David for his crime against Bathsheba's husband, Uriah, whose death he caused so that he could take Bathsheba as his own wife. In our drawing, the figure of David has undergone a physical transformation. He is no longer represented as a powerful sovereign but instead appears weak and frail, barely able to hold up his head as he confesses his sin to the Lord. A note of tender compassion and of God's forgiveness is conveyed in the extended hand of the aged prophet, who gently touches David's sleeve.





REMBRANDT HARMENSZ. VAN RIJN
Self-Portrait.

Pen and brown ink, brown and gray wash.
5³/₄ x 4³/₄ inches (14.5 x 12.1 cm).
Robert Lehman Collection, 1975
(1975.1.800)

Rembrandt's portraiture, the second major category in his oeuvre, is dominated by his extraordinary self-portraits. Over sixty paintings, more than twenty etchings, and about ten drawings preserve Rembrandt's likeness, from his youth to old age. They are unique: no other artist has left such an extensive and

varied visual account of his outward appearance. Of even greater significance, however, is Rembrandt's uncompromising search for the spiritual essence of life that elevates these deeply personal studies to profound statements of universal significance. The gloomy, penetrating stare of the artist in the Metropolitan's rare drawing of the 1630s is rendered with spontaneity and power. A monumental and compelling image, it anticipates the mood as well as the broad and expressive technique of his late self-portraits on canvas.



PIO ET SIMONE
GALLI IESU
DEO.



REMBRANDT HARMENSZ. VAN RIJN
The Entombment, after Mantegna.
 Pen and brown ink, brown wash, over preliminary lines in red chalk, heightened with white, on Japanese paper. 10¹/₂ x 15³/₈ inches (26.7 x 39 cm). Bequest of Walter C. Baker, 1971 (1972.118.285)

Facing bankruptcy in the mid-1650s, Rembrandt was forced to liquidate his property at auction. The inventory of his estate made in 1656 lists a “precious book of Andrea Mantegna” that contained drawings and prints by the quattrocento master and undoubtedly included the engraving of the Entombment from which Rembrandt made this copy; Mantegna’s large print (below left) dates to about 1465–70. Rembrandt’s reinterpretation of Mantegna’s composition eliminated the grieving Mary Magdalene with upraised arms at the left (she becomes the woman supporting the fainting Virgin at the right), the crouching mourner at the lower right, the fluttering drapery, and the landscape background. These changes enabled him to draw greater attention to the intense emotional experience shared by the closely interacting figures. Transformed into a classical relief of immense drama and monumentality, the scene also communicates a deep personal understanding of human suffering; all of these qualities make the drawing a powerful icon. It is not known why Rembrandt changed the inscription on the tomb from HUMANI GENERIS REDEMPTORI (To the Redeemer of Mankind) to PIO ET INMORTALI IESU DEO (To the pious and immortal Jesus the God).

ANDREA MANTEGNA, *Entombment, engraving.* Rogers Fund, 1922 (22.60.3)





REMBRANDT HARMENSZ. VAN RIJN
Beheading of Prisoners.
Pen and brown ink, gray wash.
7¹/₁₆ x 5³/₁₆ inches (18 x 13.2 cm).
Robert Lehman Collection, 1975
(1975.1.791)

This controlled tangle of pen lines, embellished by cool gray wash, conveys the cold brutality and horror of an execution. Our eye rehearses the swift movement of the sword about to decapitate the kneeling victim, who

is blindfolded and trembling in expectation. From the tip of the poised blade, our eye follows the spiral curve in the composition down to the foreground, where the decapitated corpse and the three grotesque heads of the prisoner's companions foreshadow his own demise.

This powerful study may represent the beheading of the Tarquinian conspirators (Livy 2.4–5), an episode taken from Roman history. Lucius Junius Brutus, one of the first two Roman consuls to take office after the

fall of the Tarquin monarchy, sentenced to death his own two sons for conspiring to restore the banished royal family to power. Apart from an expanded version of the scene in a British Museum drawing, this subject, popular in seventeenth-century Holland, does not reappear in Rembrandt's oeuvre, although his etching of the beheading of John the Baptist (dated 1640) makes use of the same two figures.



REMBRANDT HARMENSZ. VAN RIJN
Seated Man Wearing a Flat Cap.
Pen and brown ink, brown wash, white
gouache. $5\frac{13}{16} \times 5\frac{7}{16}$ inches (14.8 x 13.8
cm). Bequest of Mrs. H. O. Havemeyer,
1929, H. O. Havemeyer Collection
(29.100.935)

Rembrandt drew people constantly, whether they were members of his immediate household, beggars in the street, or studio models. Rarely did his drawings serve as preliminary

studies for paintings or prints, though they were preparatory insofar as the act of drawing from life stimulated his imagination. More important, drawing became for Rembrandt another vehicle of expression, and one that enabled him to be direct and spontaneous. A moment of inspiration came to him when this glum-faced man, seated on a tasseled cushion by the entrance to a house, caught his eye. With great authority and conviction the artist captured the distinctive pose and demeanor, and conveyed the substantiality of

the figure in space. The man was probably an actor, one of the many theatrical figures Rembrandt drew in the late 1630s that have been associated with productions in Amsterdam of Dutch classical drama and the *commedia dell'arte*. The collector's mark in the lower left corner is that of Sir Joshua Reynolds, the eighteenth-century English portraitist, who owned this drawing at one time.



FOLLOWER OF REMBRANDT HARMENSZ.

VAN RIJN

Man Leading a Camel.

Pen and brown ink, brown wash.

8¹/₈ x 7⁷/₁₆ inches (20.6 x 18.8 cm).

Rogers Fund, 1908 (08.227.36)

This drawing is probably the work of a Rembrandt pupil rather than that of the master himself. It has been associated with Rem-

brandt's name at least since the time the sheet belonged to the English portraitist Sir Joshua Reynolds, whose mark appears in the lower left corner. The change in attribution was owing to the style of penmanship and not to lack of quality, which in this case is very high. The superb characterization of the camel, moving in haughty stateliness as the attendant suddenly notices a pack of dogs approaching from the left, is the work of a gifted

draughtsman. Although this exotic desert animal frequently appears in representations of scenes from the Bible by Rembrandt and his followers, it is rarely the principal subject of a drawing. Opportunities for Northern artists to sketch the camel from life were probably few, making this drawing a unique record of an unusual occasion.

GERBRAND VAN DEN EECKHOUT
Amsterdam 1621–Amsterdam 1674
David's Promise to Bathsheba.

Pen and brown ink, brown, gray, and black wash, black and red chalk. $7\frac{3}{8} \times 10\frac{11}{16}$ inches (18.8 x 27.1 cm). Gift of Robert Lehman, 1941 (41.187.4)

When Van den Eeckhout became Rembrandt's pupil in the late 1630s, the two began a lifelong friendship. After his apprenticeship, Van den Eeckhout was receptive to other influences, especially in his genre paint-

ing and portraiture, but the religious and historical subjects he continued to paint adhered to Rembrandt's baroque style of the late 1630s and early 1640s, which favored narrative themes of strong emotional content and dramatic effects of chiaroscuro.

This richly rendered composition, illustrating a scene from the Old Testament (Kings 1: 28–32), demonstrates Van den Eeckhout's powers as one of the most gifted and versatile artists to emerge from the great master's studio. In a plush oriental interior, Bathsheba is shown eliciting a promise from the aged King

David to name their son Solomon as his successor to the throne. A painting of the same subject, differing in a few details and dated 1646, is in the Niedersächsisches Landesmuseum, Hannover. Some of the furnishings, arranged in a similar compositional format, appear in an earlier painting, *Isaac Blessing Jacob*, 1642 (25.110.16), in the Metropolitan's collection. In this study the influence of Rembrandt is reflected as much in the unusual blend of drawing materials as in the choice of subject.



NICOLAES MAES
Dordrecht 1634–Amsterdam 1693
The Young Mother.
Pen and brown ink, brown wash.
5⁵/₁₆ x 6¹⁵/₁₆ inches (13.5 x 17.7 cm).
Rogers Fund, 1947 (47.127.3)

Nicolaes Maes was a pupil of Rembrandt during the late 1640s and early 1650s. He turned away from the master's style of painting soon after he left the atelier in 1653, but his drawings continued to reflect Rembrandt's influence as a draughtsman. Between 1653 and 1659, before devoting himself exclusively to portraiture, Maes produced allegorical genre paintings. Seated women absorbed in their household chores are recurring subjects in Maes's work during these years. Here a pensive young woman is seated beside an infant lying in a cradle. She is cutting vegetables or fruit and pauses to watch the cat feeding nearby. A more schematic portrayal of the

figure, cat, and cradle, drawn from a different angle, is in the Kupferstichkabinett, Berlin, while a fine painting by the artist that is comparable in subject, *Young Girl Peeling Apples*, is in the Metropolitan's collection (14.40.612). One of the most endearing qualities of these domestic scenes is the quiet intimacy that prevails. It is even present in this broadly rendered sketch, which is remarkable for its completeness.

GERBRAND VAN DEN EECKHOUT
Young Man in a Broad-brimmed Hat.
Brush and brown wash. 8 x 5¹¹/₁₆ inches
(20.4 x 14.5 cm). Bequest of Walter C.
Baker, 1971 (1972.118.280)

Although biblical subjects were his primary interest, Van den Eeckhout did not devote himself exclusively to them. His work also included historical and mythological scenes,

genre, portraits, and landscapes, and as the son of a goldsmith, he even produced designs for ornamental engravings and metalwork. Similarly, a certain diversity of style is encountered in his draughtsmanship. This charming study of a youth with chin in hand, casually leaning on the back of a chair, is conceived differently from the Old Testament scene of the 1640s (p. 21). Here the white surface of the paper was left untouched to indicate the areas of the figure bathed in light, while the shadows delineating the form were registered with great discernment by the point of the brush. This drawing, as well as similar ones of great beauty that were executed around 1655, are stylistically atypical of Van den Eeckhout and have been wrongly attributed to other artists, including Nicolaes Maes and even Jean-Honoré Fragonard. The mark in the lower left corner is that of a nineteenth-century Belgian collector, A. Mouriau.







Sachteleven

20

CORNELIS DUSART
Haarlem 1660–Haarlem 1704
Seated Peasant.

Black and red chalk on beige paper.
10 $\frac{1}{2}$ x 7 $\frac{11}{16}$ inches (26.7 x 19.5 cm).
Inscribed in pen and brown ink at lower
left, *Sachteleven*. Gift of Harold K. Hochs-
child, 1940 (40.91.13)

Dusart was a devoted pupil of the popular and prolific genre painter Adriaen van Ostade. His early work is so close in style and subject to that of his master that it is sometimes difficult to distinguish the work of one from that of the other. Like Van Ostade, he lived his entire career in Haarlem and specialized in scenes of peasant life. His chalk drawings of

single figures playing a musical instrument, reading, smoking, sleeping, or just relaxing are among his finest, and they were often made to be sold as independent works of art.

ADRIAEN VAN OSTADE
Haarlem 1610–Haarlem 1685
The Cobbler.

Pen and brown ink, gray wash, some red
chalk, over graphite. Incised for transfer.
6 $\frac{3}{4}$ x 5 $\frac{3}{4}$ inches (17.1 x 14.6 cm). Bequest
of Edward C. Post, 1915 (30.58.23)

When the great Frans Hals was painting portraits of a distinguished clientele in his native Haarlem, his fellow resident Van Ostade,

who may have been Hals's pupil at one time, immortalized the peasantry and the low bourgeoisie in scenes of everyday activity. Van Ostade's cheerful genre paintings became so popular that, to meet demand, he also sold carefully finished drawings as independent works. By the end of his long career, he had produced over eight hundred paintings, numerous drawings, and some fifty etchings. The Museum's study corresponds in reverse—almost exactly, in size and detail—to one of the artist's last etchings, dated 1671 (below right). Unlike Rembrandt, who drew directly on the copperplate, inventing as he went along, Van Ostade carefully transferred the entire composition from this preparatory sketch to the plate for the subsequent etching.



ADRIAEN VAN OSTADE, *The Cobbler*, etching.
Gift of Theodore DeWitt, 1923 (23.65.27)





CORNELIS VISSCHER
Haarlem 1629–Amsterdam 1658
Portrait of a Lady.
Black chalk, traces of red chalk, on vellum.
14¹/₁₆ x 10¹/₁₆ inches (35.7 x 25.6 cm).
Signed in black chalk in upper right corner,
C. de Visscher/Fecit. Rogers Fund, 1970
(1970.16)

This dignified young woman of the regent class is dressed in the prescribed fashion of the 1650s. The millstone ruff, in vogue during the first half of the century, has been replaced by a starched collar drawn around the shoulders. The coiffure is pulled back into a black cap of silk or velvet that comes to a point on the forehead. It is combined with a diadem cap that is held in place by a metal clip curving around the head and ending at the cheeks

and from which ornaments resembling earrings are suspended. Our elegant sitter was one of many prosperous citizens of Haarlem and Amsterdam to pose for Cornelis Visscher. A short-lived artist whose career spanned barely ten years, he is known primarily for his prints and for his finished portrait drawings on vellum, of which this is a classic example.

JACOB ADRIAENSZ. BACKER
Harlingen 1608–Amsterdam 1651
Portrait of a Man.
Black chalk, heightened with white, touches of red chalk, on green-gray paper. 9³/₈ x 8³/₈ inches (23.7 x 21.3 cm). Inscribed in graphite at lower right, *Bakker.* Rogers Fund, 1947
(47.127.5)

At first strongly influenced by Rembrandt in his portraits and paintings of religious and profane subjects, Backer later followed the taste for refined elegance in portraiture that was popularized in the 1640s by Bartholomeus van der Helst. This late drawing is typical in technique and style, and is one of several studies made for Backer's last great work, the group portrait (1651; Amsterdams Historisch Museum) of the regents of the Nieuwezijds Huiszittenhuis, a municipal organization that provided food, fuel, and clothes to the needy who lived in their own homes.

ABRAHAM BLOEMAERT

Studies of Pollard Willows.

Pen and brown ink, watercolor, over traces of black chalk. 8¹/₄ x 12³/₁₆ inches (21 x 31 cm). Faintly signed with monogram, in pen and brown ink, at lower center, *AB fe.*; and inscribed in another hand, in pen and brown ink, at lower right, *Bloemaert*. Rogers Fund, 1970 (1970.242.3)

The landscape was a subject that attracted major talents in seventeenth-century Holland. Artists of genius and originality—like Rembrandt, Jan van Goyen, and Aelbert Cuyp, to name a few who are represented here—brought pictorial realism in landscape to its high point. This development in Dutch painting and draughtsmanship owes its origins to mid-sixteenth-century Flemish masters: the most notable was Pieter Bruegel the Elder, whose landscapes were widely disseminated through prints; Gillis van Coninxloo and David Vinckboons emigrated to Amsterdam in the 1590s and established landscape painting in Holland at the turn of the century. The lush and romantic woodland scenes of the last two artists would have been known to the young Abraham Bloemaert when he was living in Amsterdam between 1591 and 1600. Bloemaert's landscapes, often containing religious, mythological, or pastoral scenes, reflect a strong indebtedness not only to his Flemish forerunners, but also to Hendrick Goltzius and Jacob de Gheyn II, who both made important contributions in this field. Even though his long career coincided with those of the innovative realist painters, Bloemaert's style remained essentially Mannerist and ornamental, prefiguring the Rococo; indeed, one of France's leading decorators of the eighteenth century, François Boucher, was directly inspired by him.

On this sheet, Bloemaert made two separate studies of pollard willows, focusing attention on different aspects of his subject. The left-hand drawing conveys the movement inherent in the spindly branches of fresh growth, whereas the right-hand study, dramatically silhouetting the tree trunk, emphasizes volume and color.







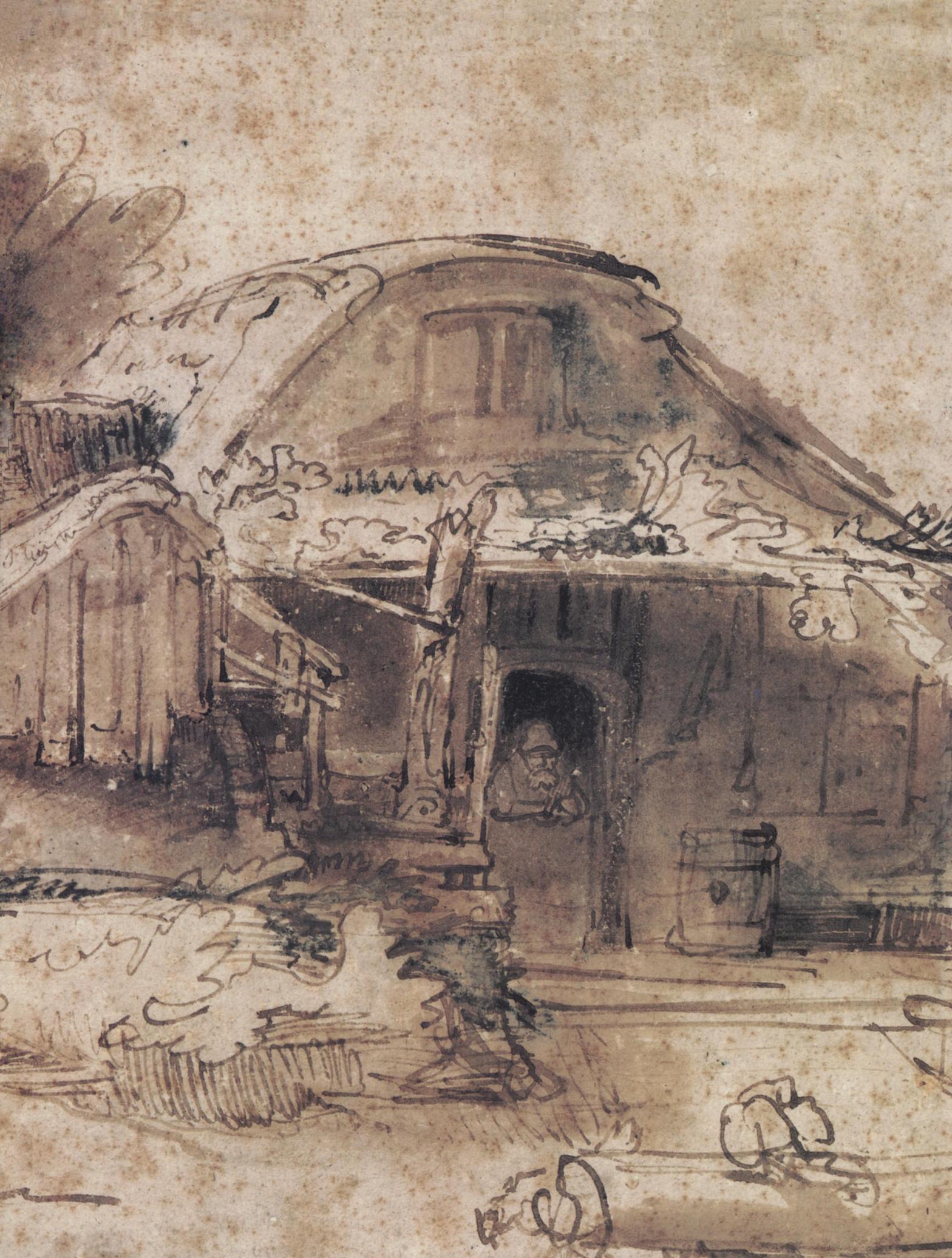


REMBRANDT HARMENSZ. VAN RIJN

A Cottage Among Trees.

Pen and brown ink, brown wash, on tan paper. $6\frac{3}{4} \times 10\frac{13}{16}$ inches (17.1 x 27.5 cm).
Bequest of Mrs. H. O. Havemeyer, 1929,
H. O. Havemeyer Collection (29.100.939)

When Rembrandt turned to the landscape as a subject in the 1640s, he approached it with the same originality and probing intensity that characterize his portraiture and his scenes from the Bible. With a fine quill pen, he transformed this solitary cottage, partially hidden by trees, into an image of pictorial richness and monumental grandeur. Alternating between broad pen strokes and tightly rendered ones, he captured the movement in the trees as the wind blew across the lowlands. The spectator is drawn to the firmly rooted dwelling receding into the space of the composition; cast in shadow, it seems shrouded in mystery. This extraordinary drawing belongs to a series of landscape studies that Rembrandt executed around 1650–51 (the high point of his classical period), and it is somewhat indebted, in its technique and poetic mood, to the sixteenth-century Venetian masters, whose landscape prints he collected.



REMBRANDT HARMENSZ. VAN RIJN
Cottage Near the Entrance to a Wood.
Pen and brown ink, brown wash. 11³/₄ x
17³/₄ inches (29.8 x 45.2 cm). Signed and
dated in pen and brown ink, in lower left
corner, *Rembrandt f. 1644*. Robert Lehman
Collection, 1975 (1975.1.792)

Very different in character from the previous drawing is this bold and animated study of a few years before. The vigorous brushstrokes and pen lines unite cottage, trees, and foreground into one organic mass. Rembrandt includes the resident, who stands quietly in the

doorway, watching the artist sketch his house. This is the largest landscape drawing by Rembrandt that is known, and it has the added distinction of being one of very few sheets he ever signed and dated.

Lambert Doomer (pp. 42–43) made two copies of this drawing; both are preserved in Paris (Cabinet des Dessins, Louvre; Frits Lugt Collection, Fondation Custodia, Institut Néerlandais). The copies date to either the 1640s, when Doomer may have been a pupil of Rembrandt, or the late 1650s, when Doomer had acquired a large number of Rembrandt drawings.





PHILIPS KONINCK
Amsterdam 1619–Amsterdam 1688
*River Landscape with a Man Standing by
a Boathouse.*

Brown, reddish brown, and gray wash, pen
and brown ink. $6\frac{1}{16} \times 8\frac{13}{16}$ inches (15.4 x
22.4 cm). Bequest of Harry G. Sperling,
1971 (1975.131.152)

This beautiful drawing, traditionally attrib-
uted to Rembrandt, had passed through the

hands of many a discerning collector before it
was finally recognized some thirty years ago
as the work of Philips Koninck, a follower of
Rembrandt. A quick glance at the previously
illustrated drawing of 1644 by the great mas-
ter (p.33) confirms the strong influence he
had on the younger artist's technique during
the 1640s. Although the rich brown harmo-
nies and high horizon in this rendering are
characteristic of Koninck's early landscapes,
the free handling of the brush and the subtle

fusion of color point to his later years, the
1660s or 1670s. A nearly identical version of
the composition is preserved in the Teylers
Museum, Haarlem. Koninck is best known
and appreciated for his broad and magnifi-
cent panoramas of flat countryside viewed
from a high vantage point. He was also suc-
cessful as a portraitist and as a painter of genre
subjects.



JAN LIEVENS
Leiden 1607–Amsterdam 1674
Rural Landscape with Milkmaid.
Pen and brown ink on Japanese paper.
8¹¹/₁₆ x 14¹/₁₆ inches (22.1 x 35.7 cm).
Rogers Fund, 1961 (61.137)

A preliminary sketch for this finished landscape drawing is preserved at the Dresden Print Room in East Germany. Lievens apparently made numerous landscape drawings in

the studio, incorporating motifs from his studies from nature. Few paintings of landscapes by Lievens are known, whereas some three hundred of his drawings are devoted to the subject. He was especially fond of dense woodland scenes, which he rendered without any initial guidelines; he often drew on Japanese paper, usually with a reed pen and occasionally with a quill.

Lievens is perhaps best remembered as Rembrandt's friend and collaborator in

Leiden during 1625–31, when they shared a studio. Their close association ended with Rembrandt's departure for Amsterdam. Lievens in turn went to England for three years and then to Antwerp, where he met the great Flemish portraitist Anthony van Dyck. Flemish influence is strongly evident in Lievens's religious subjects and portraits from this time onward. By 1644, he had settled in Amsterdam, but it is not known if Lievens and Rembrandt renewed contact there.



JAN VAN GOYEN

Leiden 1596–The Hague 1656

River Landscape.

Black chalk, gray and brown wash.

6¹³/₁₆ x 10⁷/₈ inches (17.3 x 27.6 cm).

Signed with artist's monogram and dated on

boat at lower right in black chalk,

VG 1651. Gift of William Greter, 1907

(07.2853)

This animated scene along a river bank is representative of a recurring theme in the work

of Jan van Goyen, one of Holland's leading landscapists. A picture dealer and a speculator in tulips and real estate, Van Goyen led a peripatetic existence but maintained his headquarters in The Hague, where he was a member of the painters' guild. In 1617, when he went to Haarlem to study with Esaias van de Velde, he met Pieter Molijn (p. 37), who was strongly influenced by the same master. All three artists were major contributors to Dutch landscape painting as it evolved away from traditional conventions established in

the Netherlands during the sixteenth century. Multiplicity of decorative detail and color gradually gave way to spatial unity and a limited palette.

Some fifteen hundred paintings and more than eighteen hundred drawings survive from the prolific hand of Jan van Goyen. This fine drawing belongs to a large group of sketches made in the early 1650s, when the artist drew more than he painted.



PIETER MOLIJN
London 1595–Haarlem 1661

Landscape.

Black chalk, gray-brown wash. 7 $\frac{1}{4}$ x 11 $\frac{3}{4}$ inches (18.5 x 29.8 cm). Signed and dated in black chalk at upper right, *PMolyn/1659*. Rogers Fund, 1973 (1973.68)

For a brief time in the 1620s, Pieter Molijn was in the forefront of the realist movement in Dutch landscape painting. He was one of the first to employ diagonal recession in his

compositions, a scheme that became popular in the 1630s and enabled artists to achieve a more monumental and unified scene. The Metropolitan is fortunate in possessing an important painting from Molijn's early period, *Landscape with a Cottage*, 1629 (95.7). By the mid 1630s, however, he was superseded by his contemporary Jan van Goyen, who emerged as the great innovator of the tonal landscape. Molijn became more active as a draughtsman, and his numerous black-chalk drawings, usually signed and dated, were con-

ceived as independent works of art. This late drawing of 1659, depicting an undulating, windswept landscape of dunes and farmsteads receding into the distance, is typical of the artist's style and technique, which are not unlike those of Van Goyen. The woods and sand dunes surrounding Haarlem and the beaches stretching out to the sea nearby never lost their hold on the imagination of this longtime resident, who returned again and again to these motifs in his work.





AELBERT CUYP
Dordrecht 1620–Dordrecht 1691
Landscape with Trees
Watercolor and gouache, black chalk.
7³/₈ x 12¹/₁₆ inches (18.6 x 30.7 cm).
Rogers Fund, 1907 (07.282.14)

Cuyp was probably in his early twenties when he made this fine drawing of the Dutch countryside. Our sheet and a companion study in the Brower Collection at Central College, Pella, Iowa, belong to a group of drawings executed in and around Utrecht, his mother's hometown. The artist would have visited that city on a number of occasions, because it is also where his father, Jacob Gerritz. Cuyp, had been apprenticed to Abraham Bloemaert. While the study in Iowa, which is close to ours in subject, technique, and size, is related to a painting in Vienna, our drawing is an independent work of exceptional quality. Stylistically, it pays homage to Bloemaert (pp. 28–29), in the flickering, broken lines that render the gate and trees and the stippled application of wash in the foliage and lush undergrowth.

AELBERT CUYP

Landscape with a Church Tower.

Watercolor and gouache, black chalk,
pencil. 7⁷/₁₆ x 12¹/₈ inches (18.9 x 30.8 cm).
Rogers Fund, 1907 (07.282.13)

This aerial view with a church tower appears in the background of a small panel painted by Cuyyp about 1640, now in a London private collection. To the enlarged composition (roughly twice the size of the drawing) the

artist added a tree and two shepherds with sheep, situating them in the raised foreground from which they overlook the distant prospect. Cuyyp's landscape studies were made on the spot and are topographically accurate; this may be Beverwijk near Wijk an Zee, located northwest of Amsterdam.

The foreground, rendered in soft black chalk, is effectively set apart from the receding landscape, indicated lightly in pencil. Washes of mustard yellow unify the softly

undulating ground and trees, reflecting the influence of Jan van Goyen's tonal landscapes during Cuyyp's early years. Later Cuyyp incorporated the golden light and sense of grandeur found in the example of Jan Both, the Dutch painter of Italianate views. Together with Jacob van Ruisdael, Cuyyp became a dominant figure in the classical phase of Dutch landscape painting during the second half of the seventeenth century.





GERBRAND VAN DEN EECKHOUT

Landscape with Ruins.

Pen and brown ink, brown and gray wash, over black chalk. 7¹³/₁₆ x 9 inches (19.8 x 22.9 cm). Dated by the artist in black chalk at lower left, 1650; inscribed by a later hand in pen and brown ink, *Buyten Brussels*. Rogers Fund, 1965 (65.104)

The identity of the region depicted in this landscape drawing is not as certain as the annotation, meaning “near Brussels,” might suggest. In date and technique, it belongs to a group of studies Van den Eeckhout executed in the regions of Brabant and Kleves between 1650 and 1654. The mountains shown here, however, are uncharacteristic of those geographic areas: though the artist never traveled

very far south, the brilliant sunlight, casting the ruin in shadow, and the donkey and wayfarers seen in the distance convey a certain Italianate air. The artist was fascinated with effects of light and dark, which he transformed into a surface pattern simulating the movement of shadows across the terrain.





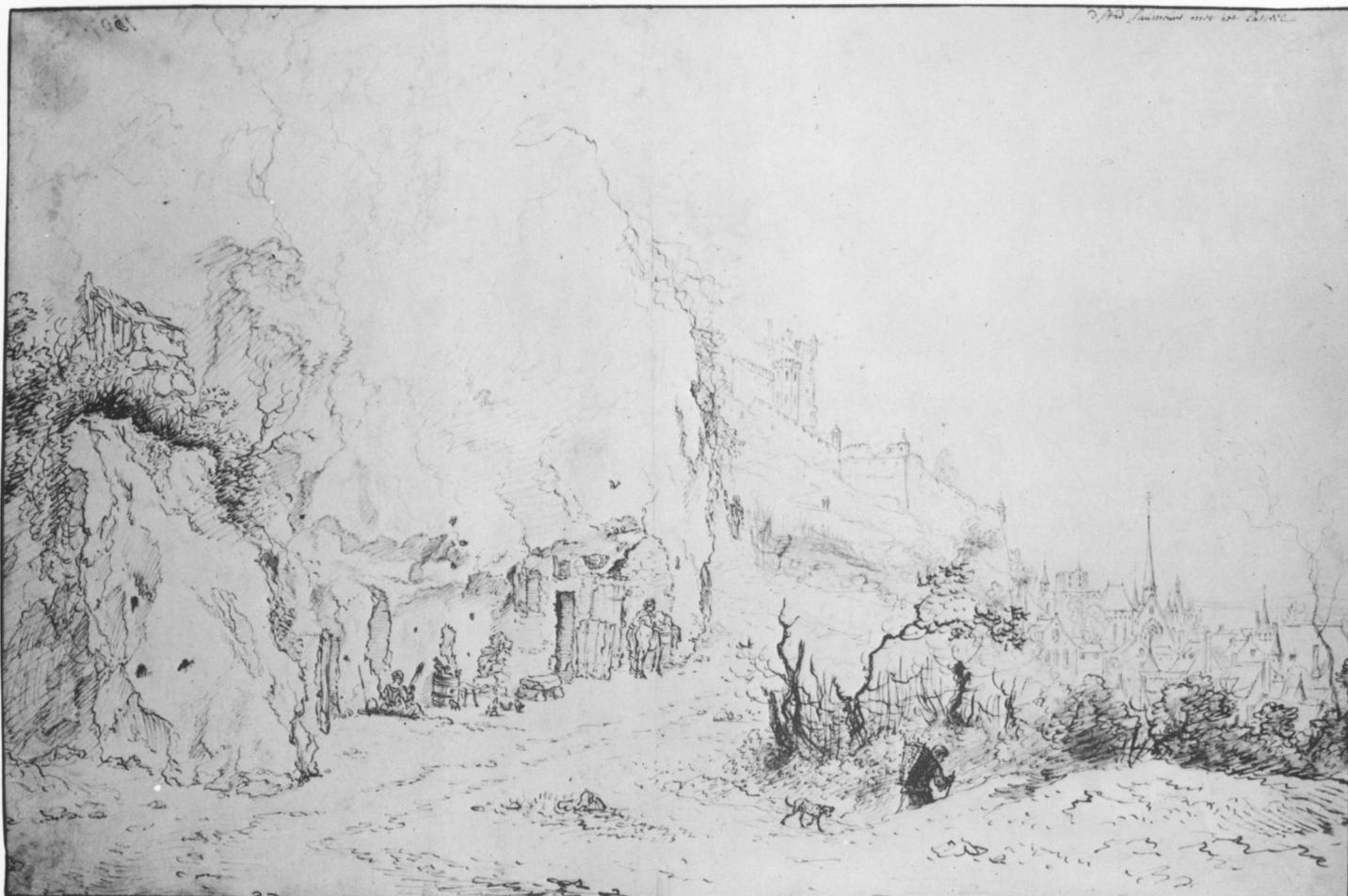
LAMBERT DOOMER

Amsterdam 1624–Amsterdam 1700

View of Nantes.

Pen and brown ink, gray and brown wash, over black chalk. 9¹/₄ x 14¹/₂ inches (23.5 x 36.8 cm). Rogers Fund, 1965 (65.48)

Many Dutch artists traveled abroad, filling their notebooks with sketches of landscapes, nature studies, and topographical drawings of towns seen along the way. Lambert Doomer, a landscape draughtsman, was a frequent traveler in Holland, France, Germany, and Switzerland. This dramatic view of Nantes dates to his first journey to France in 1646. It is one of many drawings he made in and around the city while visiting his two brothers, a merchant and a broker, who had settled there. The town is situated on the right (north) bank of the Loire, where the river widens before flowing into the Atlantic. A hermitage on the opposite bank afforded the artist a magnificent panorama that inspired this beautiful drawing. The unfinished Gothic cathedral of Saint-Pierre (completed only in the nineteenth century), seen rising above the tip of a small island in the river, is the most prominent edifice in this view. South of the church, along the quai, stands the château where in 1598 Henri IV signed the famous Edict of Nantes, granting freedom of worship and civil liberties to the Huguenots, to end the French wars of religion. Doomer's landscape is very different in character from the topographical drawings of his traveling companion, Willem Schellinks (p. 44), who joined him at Nantes and kept a travel journal of their tour together along the Loire Valley and the Seine.



WILLEM SCHELLINKS

Amsterdam c. 1627–Amsterdam 1678

View of Saumur on the Loire.

Pen and brown ink, brown wash, over graphite. 11⁵/₈ x 17³/₁₆ inches (29.5 x 45.2 cm). Inscribed in pen and brown ink at upper right: *d Stad Saumeurs met bet Casteel*. Rogers Fund, 1969 (69.122.2)

Better known as a draughtsman than as a painter, Schellinks was also a poet. He made

two journeys abroad: the first, to France with Lambert Doomer, in 1646, when he was barely twenty; and a second, more extensive tour to France and the Mediterranean, Germany, Switzerland, and England, in 1663–64. On both occasions, Schellinks visited Saumur, a city on the left (south) bank of the Loire, halfway between Tours and Angers. In his day, it was still an important Huguenot stronghold, but Louis XIV's expulsion of the Protestants from France in 1685 led to its

rapid decline shortly thereafter. One of the finest châteaux of the Loire Valley stands high above Saumur to the east, where it commands a beautiful view of the town below. This castle is partially visible in the center of Schellinks's drawing, and the town is shown in a charming detail at the lower right. Picturesque cave-dwelling peasants animate the foreground of the scene.



ALLAERT VAN EVERDINGEN
Alkmaar 1621–Amsterdam 1675

Scandinavian Landscape.

Watercolor. $5\frac{5}{8} \times 7\frac{5}{8}$ inches (14.3 x 19.4 cm). Inscribed in pen and brown ink at lower right, *Everdinge*. Rogers Fund, 1966 (66.134.2)

The mountainous scenery of Scandinavia was introduced to Dutch art through the work of Everdingen, who traveled to Norway

and Sweden in the early 1640s. As a result of this journey, the artist depicted rocky outcroppings, waterfalls, forests, and wooden huts in his numerous paintings, drawings, and prints long after he returned to Holland in 1645. His paintings were extremely popular, fetching high prices during his own lifetime and well into the eighteenth century. The impact of his compositions can be felt in the work of many artists, from undistinguished imitators to Jacob van Ruisdael,

Pieter Molijn, and Nicolaes Berchem. Everdingen's drawings—many of them luminous watercolors, like this fine example—were conceived as independent works of art. Their freshness and immediacy make it difficult to determine whether the rarely dated drawings were done on the spot or from memory. His delicate brushwork would have influenced the marine painter and draughtsman Ludolf Backhuysen (p. 54), who was Everdingen's pupil during the 1650s.





BARTHOLOMEUS BREENBERGH
Deventer 1598/1600–Amsterdam 1657
View of an Italian Town, Probably Tivoli.
Pen and brown ink, brown wash, over slight
traces of graphite. 12¹/₁₆ x 17¹/₁₆ inches
(32.9 x 43.4 cm). Rogers Fund, 1963 (63.2)

Italy had attracted artists from northern Europe from the time Albrecht Dürer journeyed to Venice in 1495. The magnificent ruins of classical antiquity and the achievements of the Italian Renaissance were the initial lure to Rome. By the seventeenth century, however, a number of Dutch artists who traveled to Italy were equally impressed by the Roman Campagna bathed in bright Mediterranean light. Bartholomeus Breenbergh and Cornelis van Poelenburgh were the two leading representatives of the first generation of Dutch Italianate landscape painters. They were also key founding members of the informal club of Dutch and Flemish artists living in Rome called *De Bentvueghels*, meaning “birds of a flock,” which existed for nearly a hundred years.

Breenbergh and Poelenburgh worked side by side in Rome during the 1620s, producing idyllic landscapes. Particularly attractive are their drawings done directly from nature. A splendid example is Breenbergh’s spectacular view illustrated here, probably of Tivoli, located some twenty miles northeast of Rome. It is one of several versions executed during his long Italian sojourn from 1619 to 1629, and it displays the artist’s skillful brushwork, learned from his elder companion Poelenburgh. The bold contrast of light and shade used to convey the brilliance of the sun is characteristic of Breenbergh’s drawings of this period. The great landscape painter and draughtsman Claude Lorrain was a young artist living in Rome at this time. He may have known Breenbergh personally and was certainly influenced by his work.

CORNELIS VAN POELENBURGH

Utrecht c. 1586–Utrecht 1667

Landscape.

Brush and gray wash, over graphite.

9³/₁₆ x 12⁷/₁₆ inches (23.3 x 31.6 cm).

Rogers Fund, 1965 (65.131.5)

Poelenburgh had been a pupil of Abraham Bloemaert in Utrecht before he arrived in Rome in 1617. In Italy he painted arcadian landscapes, inhabited by nymphs and satyrs or peasants and cattle, that were popular among the aristocracy; a great many of his paintings produced during this period are preserved in the Palazzo Pitti, Florence. The re-

finer elegance and even handling of the wash in this timeless, imaginary landscape resemble the smooth finish of his oil paintings. A dark ruin or outcropping in the foreground against a backdrop of soft, rolling hills evokes a romantic mood that is not uncommon in Poelenburgh's Italianate compositions. After focusing his attention on landscapes while he was in Italy, Poelenburgh turned to narrative subjects dominated by figures once he resettled in Holland. In later years, his clients included Charles I of England and Stadholder Frederik Hendrik, who owned twelve of his paintings.

BARTHOLOMEUS BREENBERGH

Ruined Arches of the Colosseum.

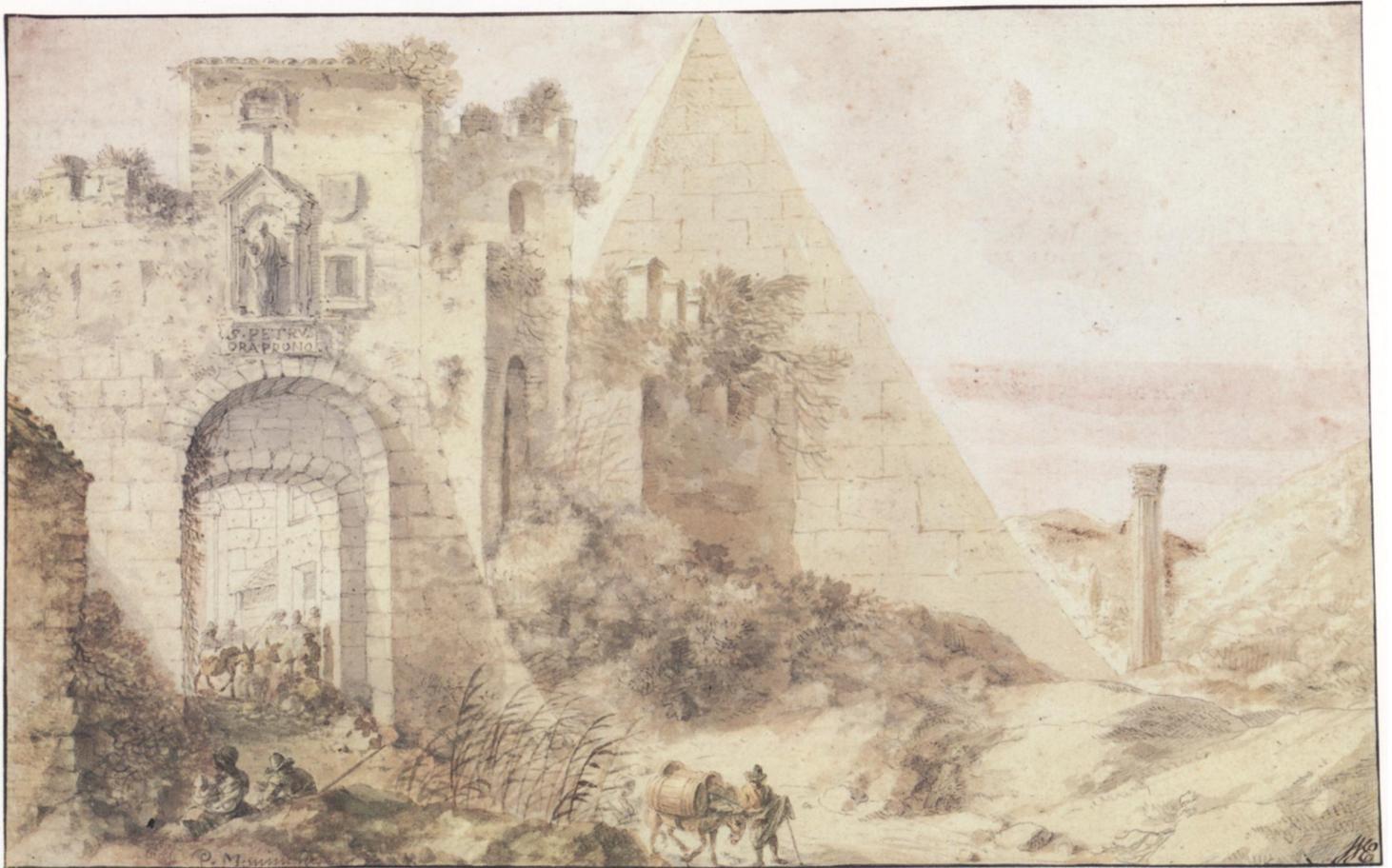
Brush and brown wash, over traces of graphite. 10⁹/₁₆ x 7¹¹/₁₆ inches (26.8 x 19.5 cm).

Rogers Fund, 1961 (61.2.4)

The ruins of the Colosseum were a popular subject for the Dutch Italianate masters. Undoubtedly, the picturesque nature of the abandoned monument is what inspired Breenbergh to put brush to paper. The effective use of wash in this beautiful drawing admirably suggests the lush texture of organic growth covering the ancient stones.





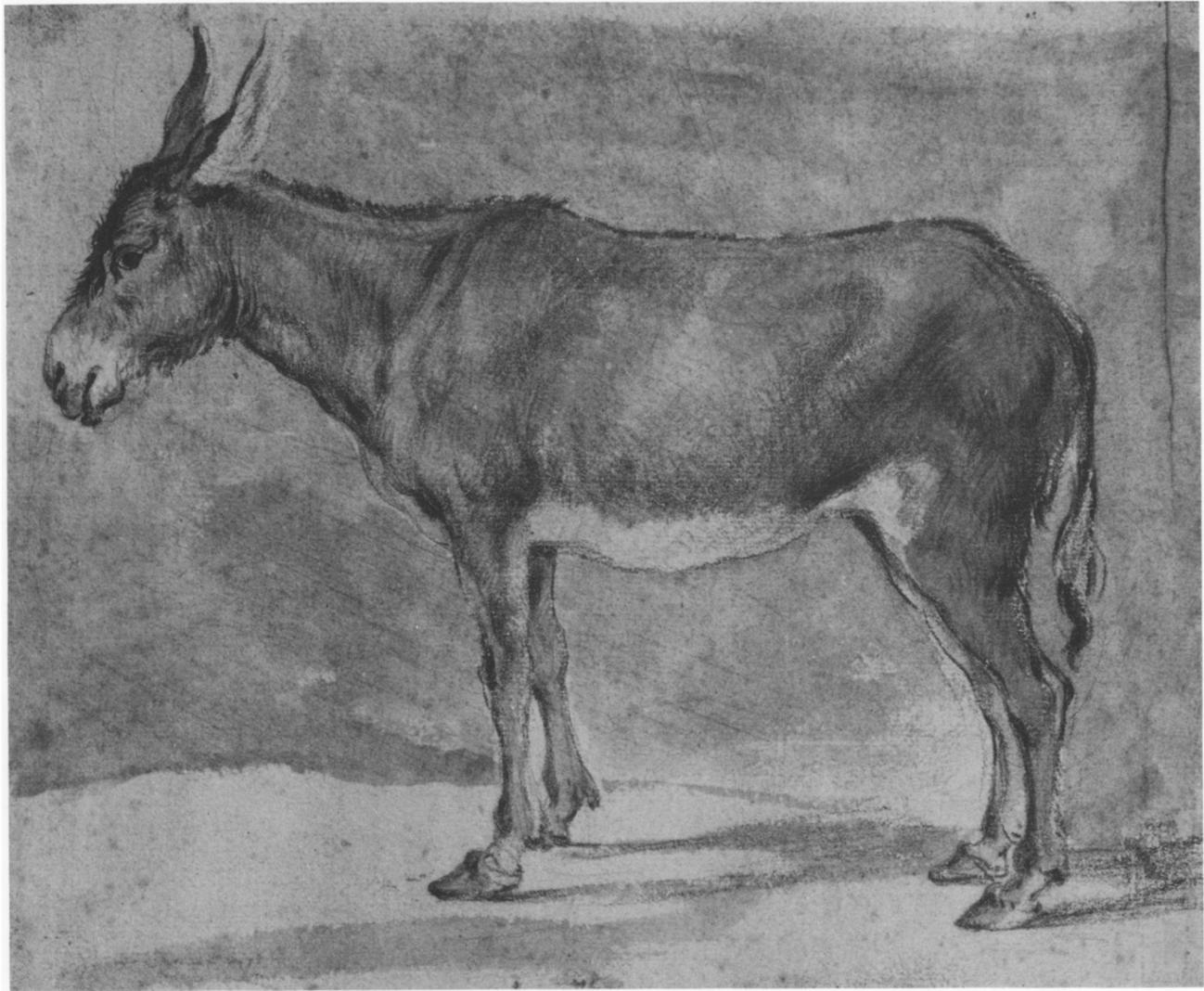


PIETER MONINCX
The Hague c. 1606–The Hague(?) 1686
*Pyramid of Cestius and the Porta
San Paolo, Rome.*
Brown wash over black chalk. 7 x 11¹/₄
inches (17.7 x 28.6 cm). Harry G. Sperling
Fund, 1977 (1977.166)

This signed drawing and a similar one in Dresden are among the few by this minor

Dutch master that have survived. Little is known about the life and work of Pieter Monincx, who seems to have resided principally in The Hague. Our charming sketch dates from his Italian sojourn, 1625–39. It depicts the Pyramid of Cestius, which probably was erected before 12 B.C. by Agrippa as a tomb for his friend Caius Cestius and still stands today in the southern outskirts of Rome. Sometime between A.D. 272 and 279,

the pyramid was incorporated into the twelve-mile-long Aurelian Walls, which were erected to fortify the city against the barbaric invasion. The Porta San Paolo, in the left foreground of the drawing, is one of the fourteen gates along the perimeter; formerly called the Porta Ostiensis, it opened onto the highway leading to the ancient port.



PIETER VAN LAER
Haarlem 1592/95–Haarlem 1642
Donkey.

Black chalk and gray wash. $6\frac{3}{16} \times 7\frac{5}{8}$
inches (15.7 x 19.4 cm). Rogers Fund, 1969
(69.201)

Pieter Van Laer arrived in Rome in 1625 as an accomplished painter from Haarlem. Through his association with the community

of Dutch artists De Bentvueghels, which he helped to organize, he acquired the name Bamboccio, meaning “chubby little fellow,” perhaps given to him because of his slightly deformed body. During the course of nearly fifteen years in Rome, Van Laer specialized in low-life genre scenes. His sympathetic representations of peasants and their livestock, common street musicians, and beggars won Van Laer a devoted clientele.

Van Laer’s work inspired a considerable following, and the artists adopting his subject and style became known as the Bamboccianti. Because of Van Laer’s extensive influence on other artists, many drawings have been mistakenly attributed to him. If this charming study of a donkey is not by Van Laer, it certainly reflects his influence.

GASPAR ADRIAENSZ. VAN WITTEL

Amersfoort 1653–Rome 1736

The Arch of Septimius Severus in the Roman Forum, with the Column of Phocas at the Left and the Temple of Saturn at the Right.

Pen and brown ink, gray wash; squared for transfer in pen and brown ink. 15⁵/₈ x 20¹/₄ inches (39.7 x 51.4 cm). Rogers Fund, 1971 (1971.157)

Although Van Wittel resided in Rome from 1674 until his death and adopted an Italian name, Gaspare Vanvitelli, he remained, nonetheless, a Dutch artist working in the Dutch idiom of rendering towns and countryside in a realistic manner. A product of the circle of Northern painters that had first established itself in Rome at the beginning of the century, Van Wittel was its last great ex-

ponent. His realistic *vedute* (views) inspired the eighteenth-century view painters Luca Carlevaris, Francesco Guardi, and Canaletto. It was not uncommon for Van Wittel, a highly successful artist, to produce several paintings of the same view from a single drawing. This large and magnificent study, squared for transfer, was used for two paintings, one of which is dated 1703.

JAN DE BISSCHOP

Amsterdam 1628–The Hague 1671

Double Portrait, after Raphael.

Brush and brown wash, over traces of black chalk. 10¹/₂ x 8¹/₄ inches (26.7 x 21 cm).

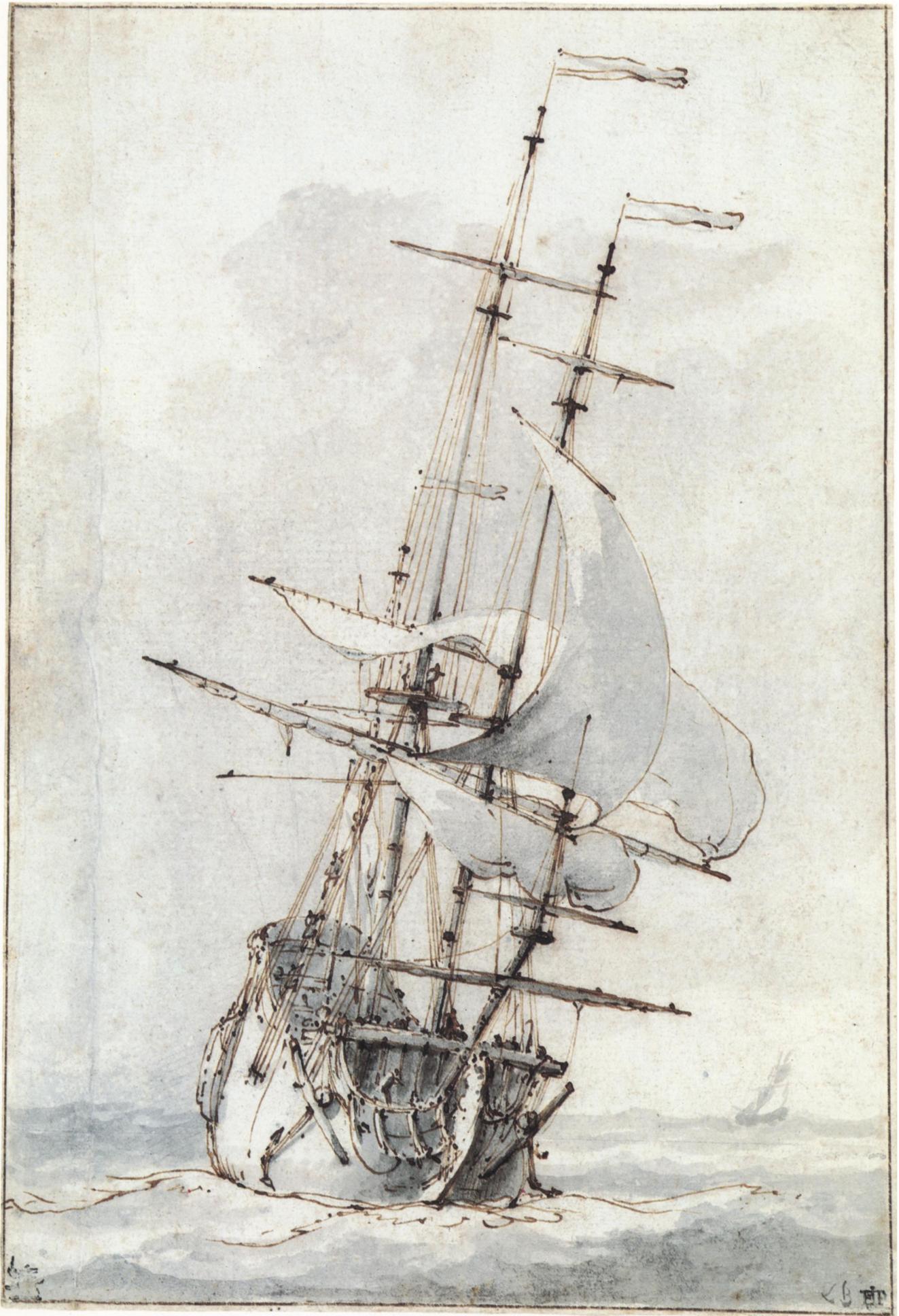
Rogers Fund, 1967 (67.147.2)

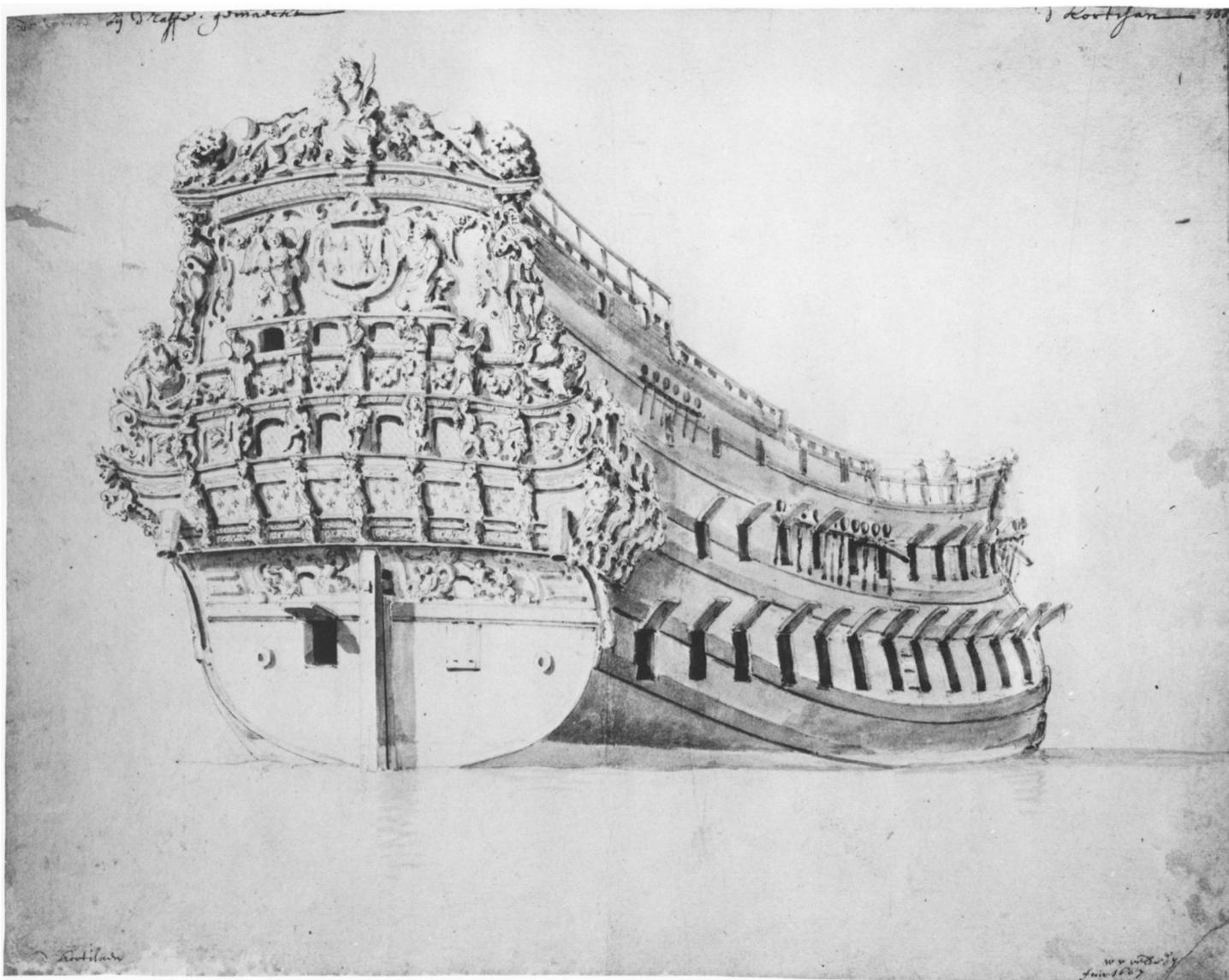
Jan de Bisschop, a lawyer who took up resi-

dence at The Hague, was one of the most gifted amateur draughtsmen of his day. His brush technique and interest in classical antiquity suggest an apprenticeship in Amsterdam with Bartholomeus Breenbergh, who had settled there upon his return from Rome. De Bisschop's visit to Italy in the mid-1650s is documented by many drawings, but it is not known that he ever traveled to Paris, where he might have seen the painting by Raphael copied in this drawing. In the seventeenth century, the picture, traditionally called *Raphael and His Fencing Master*, was in the French royal collection, and it is now in the Musée du Louvre. Although De Bisschop's copies after paintings by old and contemporary masters were often made from originals, this drawing was probably executed from another artist's copy.









LUDOLF BACKHUYZEN
Emden 1631–Amsterdam 1708
Ship at Sea.

Pen and brown ink, gray wash, over traces of graphite. 10^{11/16} x 7^{5/16} inches (27.1 x 18.5 cm). Signed with initials in brush and gray wash at lower right, *LB*. Rogers Fund, 1960 (60.79)

Backhuizen was one of the last great marine painters of the Netherlands. This fine study of a three-masted merchantman is typical of the artist's numerous drawings of ships that were very popular among the collectors of his day. With fluid and precise pen lines, Backhuizen has shown the vessel running before the wind and shortening sail. Its maintopsail has been lowered and is fluttering in the breeze with one clew still attached as the crew

is gathering it in. The subtle gray washes applied with great delicacy convey the misty atmosphere of the sea on an overcast day.

WILLEM VAN DE VELDE THE YOUNGER
Leiden 1633–London 1707

The French Vessel Le Courtisan.
Pen and brown ink, gray wash, over black chalk. 12^{7/8} x 16^{1/8} inches (31.5 x 41 cm). Signed and dated at lower right, *W v Velde de J/ fecit 1667*. Inscribed by the artist in pen and brown ink at upper left, *bij de Raffe gemaect* (built by de Raffe) and at lower left, *d kortisaen*; in black ink at upper right, *d kortisaen 1667*. Bequest of Harry G. Sperling, 1971 (1975.131.166)

This ship was one of six vessels built in Holland for the French government during the

second Anglo-Dutch war (1665–67), when the French and Dutch were allied against the English. *Le Courtisan* was built in 1666 to carry sixty-four to seventy-two guns; renamed *Le Magnifique* in 1671, it remained in service for another ten years. Carefully finished drawings such as this one were kept in the studio portfolio for use by both Willem van de Velde the Elder and the Younger. Father and son worked as a team, specializing in paintings and drawings of maritime events and individual ships for clients in Holland, France, and England. They eventually emigrated in 1672 to England, where they found favor at the court of Charles II. The son, the more gifted of the two and the foremost Dutch marine painter of the seventeenth century, was especially admired by England's greatest painter of the sea, J. M. W. Turner.



JAN VAN HUYSUM

Amsterdam 1682–Amsterdam 1749

A Basket of Fruit.

Pen and black ink, gray wash, over graphite.

7¹⁵/₁₆ x 6³/₁₆ inches (20.2 x 15.7 cm).

Signed in pen and black ink at lower center,

Jan van Huysum/fecit. Rogers Fund, 1949

(49.65)

Jan van Huysum's successful career as a flower painter represents the culmination of a Dutch tradition that evolved and flourished during the seventeenth century. His flamboyant floral compositions combined decorative skill with botanical accuracy and were much sought after in his day.

It is said that Van Huysum often made compositional sketches during winter eve-

nings, when the light was no longer suitable for painting. His best-known flower drawings are large and boldly executed in black chalk and watercolor. However, Van Huysum's flair for the art of arranging a still life is summarized in this little monochrome study composed of grapes and vines, pomegranates, and squash from a late summer harvest.

THE METROPOLITAN MUSEUM OF ART BULLETIN INDEX

Summer 1984 to
Spring 1985
New Series, Volume XLII

A

Anthony van Dyck. Walter A. Liedtke, 4-48

B

Bothmer, Dietrich von. A Greek and Roman Treasury, 5-72

C

Cunningham, Imogen, *Leaf Pattern* (photograph). Georgia O'Keeffe, 21

D

Dove, Arthur, works on paper. Georgia O'Keeffe
Sentimental Music, 5, 7
Thunderstorm, 14

Dutch Drawings of the Seventeenth Century in The Metropolitan Museum of Art. Helen Bobritzky Mules, 3-56

Dutch seventeenth-century drawings. Dutch Drawings of the Seventeenth Century in The Metropolitan Museum of Art

Backer, Jacob Adriaensz, *Portrait of a Man*, 27

Backhuysen, Ludolf, *Ship at Sea*, 54-55

Bloemaert, Abraham: *Christ and the Adulteress*, 3, 9;
Studies of Pollard Willows, 28

Breen, Claes van, *A Proverb: Wealth and Poverty* (engraving), 9

Breenbergh, Bartholomeus: *Ruined Arches of the Colosseum*, 48-49; *View of an Italian Town, Probably Tivoli*, 46-47

Cuyp, Aelbert: *Landscape with a Church Tower*, 40;
Landscape with Trees, 38-39

De Bisschop, Jan, *Double Portrait, after Raphael*, 52-53

De Gheyn, Jacob, II, *Witches' Sabbath*, 3, 10

Doomer, Lambert, *View of Nantes*, 43

Dusart, Cornelis, *Seated Peasant*, 24-25

Eeckhout, Gerbrand van den: *David's Promise to Bathsheba*, 21; *Landscape with Ruins*, 41; *Young Man in a Broad-brimmed Hat*, front cover, 22-23

Everdingen, Allaert van, *Scandinavian Landscape*, 45

Goltzius, Hendrick: *Autumn*, 6-7; *Spring*, 5

Goyen, Jan van, *River Landscape*, 36

Haarlem, Cornelis Cornelisz van, *Juno Appearing to Sea Gods*, 10

Huysum, Jan van, *A Basket of Fruit*, 56

Koninck, Philips, *River Landscape with a Man Standing by a Boathouse*, 34

Laer, Pieter van, *Donkey*, 51

Lievens, Jan, *Rural Landscape with Milkmaid*, 35

Maes, Nicolaes, *The Young Mother*, 22

Mander, Karel van, I, *A Proverb: Wealth and Poverty*, 9

Molijn, Pieter, *Landscape*, 37

Monincx, Pieter, *Pyramid of Cestius and the Porta San Paolo, Rome*, 50

Ostade, Adriaen van: *The Cobbler*, 25; *The Cobbler* (etching), 25

Poelenburgh, Cornelis van, *Landscape*, 48

Rembrandt van Rijn: *Beheading of Prisoners*, 18;

A Cottage Among Trees, 31; *Cottage Near the Entrance to a Wood*, 32-33; *The Entombment, after Mantegna*, 16-17; *Nathan Admonishing David*, 14; *Self-Portrait*, 15; *Man Leading a Camel*, 20; *Seated Man Wearing a Flat Cap*, 19

Saenredam, Jan: *Autumn* (engraving), 6; *Spring* (engraving), 6

Schellinks, Willem, *View of Saumur on the Loire*, 44

Velde, Willem van de (the younger), *The French Vessel Le Courtisan*, 55

Vinckboons, David, *The Triumphal Entry of Frederik Hendrik of Orange into The Hague*, 12

Visscher, Cornelis, *Portrait of a Lady*, 26-27

Wittel, Gaspar Adriaensz van, *The Arch of Septimus Severus in the Roman Forum, with the Column of Phocas at the Left and the Temple of Saturn on the Right*, 52

Dyck, Anthony van, drawings and prints. Anthony van Dyck

Albert de Ligne, Prince of Barbançon and Arenberg (drawing), 9, 34

Hendrick van Balen (engraving from Iconography series), 35-36

Lucas Vorsterman (etching from Iconography series), 35-36

Dyck, Anthony van, paintings. Anthony van Dyck

James Stuart, Duke of Richmond and Lennox, 8-10, 34, 37, 41, 44-45, 47, inside back cover

A Man Riding a Horse, 32, 35

A Man Mounting a Horse, 32, 34-35

Portrait of a Lady, called the Marchesa Durazzo, 22-23

Portrait of a Man, 10-13, 15, 20, 24

Portrait of a Man, probably Lucas van Uffel, front cover, inside front cover, 24-26, back cover

Robert Rich, Second Earl of Warwick, 7, 24, 37-38, 40-43

Saint Rosalie Interceding for the Plague-stricken of Palermo, 26–28, 30, 32, 42
Self-Portrait, 4–5, 15, 18–20
Study Head of a Young Woman, 16–17, 32
Study Head of an Old Man with a White Beard, 14–16
The Three Eldest Children of Charles I (copy of van Dyck), 36–38

G

Georgia O'Keeffe. Lisa Mintz Messinger, 3–64
Greek and Roman Treasury, A. Dietrich von Bothmer, 5–72
Greek gold and silver plate. A Greek and Roman Treasury
 Archaic, 6, 8–10, 21–45
 Cycladic, 5–6, 16
 Cypriot, 5–7, 9, 18–22
 Fourth-century and Hellenistic, front cover, 10–13
 47–63, back cover
 Prehistoric, 17
 3000 B.C.–3rd c. B.C., inside front cover, 5–63
Greek gold and silver plate hoards. A Greek and Roman Treasury
 Bolsena Silver, 11–12, 61
 Montefortino Hoard, 11–12, 62–63

H

Hartley, Marsden, *Cemetery, New Mexico* (painting).
Georgia O'Keeffe, 34

K

Karsh, Yousuf, Georgia O'Keeffe (photograph).
Georgia O'Keeffe, inside back cover

L

Liedtke, Walter A. Anthony van Dyck, 4–48

M

Mannerism, Dutch. Dutch Drawings of the Seventeenth Century in The Metropolitan Museum of Art, 3–13
Mantegna, Andrea, *Entombment* (engraving). Dutch Drawings of the Seventeenth Century in The Metropolitan Museum of Art, 17
Messinger, Lisa Mintz. Georgia O'Keeffe, 3–64
Mules, Helen Bobritzky, Dutch Drawings of the Seventeenth Century in The Metropolitan Museum of Art, 3–56

O

O'Keeffe, Georgia, paintings. Georgia O'Keeffe
 Black Abstraction, 23–25
 Black Hollyhock, Blue Larkspur, 34–35
 Black Iris III, 21–23
 Black Place II, 54, 56–57
 Clam Shell, 23, 26–27, 29
 Corn, Dark I, front cover, 19–20, 43

Cow's Skull: Red, White, and Blue, 46–47, 49
From the Faraway Nearby, 50–51
Near Abiquiu, New Mexico, 44–45
Pelvis II, 52–53
Ranchos Church, 38, 40–41
White Canadian Barn II, 29–31

O'Keeffe, Georgia, photographs. Georgia O'Keeffe
 Looking from Bedroom Toward Espanola, New Mexico, 43, 46
 Looking from Garage to Bedroom, Abiquiu, New Mexico, 32–33
O'Keeffe, Georgia, works on paper. Georgia O'Keeffe
 Abstraction IX, 7, 9, 11, 29
 Blue Lines X, 9, 11
 Drawing XIII, 5–7, 9, 32
 Seated Nude X, 11–13
 Seated Nude XI, 11–13
 A Storm, 16–18

R

Rembrandt van Rijn. Dutch Drawings of the Seventeenth Century in The Metropolitan Museum of Art, 3–4, 12, 14–22, 25, 27–28, 30–35
Rembrandt van Rijn, followers of. Dutch Drawings of the Seventeenth Century in The Metropolitan Museum of Art, 3, 20–27
Roman Gold and Silver Plate, 1st c. B.C.–3rd c. A.D.
 A Greek and Roman Treasury, 5, 12–14, 64–71, inside back cover
Roman Silver Plate Hoards. A Greek and Roman Treasury
 Tivoli Hoard, 12–13, 64–65
 Trasimene Silver, 13, 66–67
Rubens, Peter Paul. Anthony van Dyck, 4, 6, 9–10, 13, 15–16, 18, 23, 27, 30, 32, 34–37, 42, 45–46
Rubens, Peter Paul, paintings. Anthony van Dyck
 The Glorification of the Eucharist, 32
 Portrait of a Man, Possibly an Architect or a Geographer, 13, 15, 42
 Study of Two Heads, 16
 Virgin and Child, 26–27, 29, 32
 The Virgin and Child with Saint Catherine of Alexandria, 30–33

S

Stieglitz, Alfred. Georgia O'Keeffe, 3–5, 7, 9, 11, 14, 18–19, 21, 29, 32, 34, 56, 59–62
Stieglitz, Alfred, photographic portraits of Georgia O'Keeffe. Georgia O'Keeffe, inside front cover, 18–19, 49

T

Titian. Anthony van Dyck, 18, 20, 23–24, 26, 30, 32, 35, 42

W

Weston, Edward, *Eroded Rock, Point Lobos* (photograph).
Georgia O'Keeffe, 28–29

