From Bruegel to Rembrandt

Dutch and Flemish Prints and Drawings from 1550 to 1700

February 15–November 29, 2020

The Schwartz Galleries of Prints and Drawings

Detroit Institute of Arts
Between 1550 and 1700 the wealthiest and most densely populated area of Europe—the Low Countries or Netherlands (today Belgium, the Netherlands, and Luxembourg)—went through dramatic changes. In 1568, long simmering revolt broke out into the Eighty-Years War, which ended only in 1648. Throughout this tumultuous time, artists created works in an astounding range of subjects. Biblical tales and ancient Roman texts continued to inspire. Politicians and generals needed state portraits while new attention was paid to representations of everyday people. Landscape gradually evolved into a subject in its own right. From Bruegel to Rembrandt surveys the richness and complexity of Dutch and Flemish art on paper during this transformative hundred and fifty years.

The exhibition begins with prints designed by Pieter Breugel the Elder (Netherlandish, about 1525–69) after his return about 1555 from Italy to Antwerp, and concludes with an etching from 1701 by Ludolf Backhuysen (Dutch, 1630–1708) celebrating the port of Amsterdam. In 1555, Antwerp was one of the commercial crossroads of Europe, with a significant trade in textiles and luxury goods, including prints and books. Over the following years, the economy of Antwerp declined dramatically during the turmoil of the Protestant Reformation and Catholic Counter Reformation. In 1566, protestant Iconoclasts destroyed religious images and buildings in Antwerp and throughout the Netherlands. Spanish troops sacked the city in 1576, and then...
besieged the city almost a decade later. In 1584, the victorious Spanish General Alexander Farnese declared the Protestant citizens of Antwerp had four years to convert to Catholicism or to depart. Many artists, printmakers, and publishers were among those who took their skill and capital elsewhere, especially the northern cities of Haarlem and Amsterdam. In 1648, the Peace of Westphalia ended the Eighty Years War and confirmed the division of the seventeen provinces of the Netherlands into two countries. The seven northern provinces were recognized as the United Provinces of the Netherlands, or the Dutch Republic, a Protestant republic led by the Prince of Orange. The remaining ten provinces, including Flanders, Brabant, and Luxembourg, became known as the Spanish or Southern Netherlands, and continued as a Catholic country ruled by governors appointed by the Habsburg emperor in Spain.

Throughout this period, the range of religious subject matter depicted by artists reflected the complexity of the Protestant Reformation and the Catholic Counter-Reformation. Hendrick Goltzius (Dutch, 1558–1617) chose the story of the massacre of the innocents in the New Testament to demonstrate his ability to depict bodies with dramatic poses and emotions (figure 1). We do not know why Goltzius never finished engraving the plate, but he did print it during his lifetime. This impression of the unfinished print must have been tempting. Someone—perhaps a young artist—tried to complete it, drawing additions in ink with a quill pen as well as light sketches in graphite. In contrast to the intensity of Goltzius’s subject, another New Testament story, the parable of the prodigal son, provided Karel van Mander (Dutch, 1548–1606) and Jacques de Gheyn the Younger (Dutch, 1565–1629) with a scene of fashionable merrymaking (figure 2). The story of the
young man who wasted his inheritance on wine, women, and song appealed to viewers who knew the moral conclusion of the tale, when the profligate son returned to his father and begged forgiveness. At the same time, it allowed for a satisfying depiction of licentious behavior.

As part of the reassertion of Catholicism in the Southern Netherlands, Counter Reformation rebuilding included monumental altarpieces commissioned from leading artists, and these paintings were reproduced in fine engravings. Jacob Jordaens (Flemish, 1593–1678) painted the altarpiece for the Benedictine monastery of St. Martin at Tournai, and hired Pieter de Jode the Elder (Flemish, 1570–1634) to engrave its scene of a possessed man writhing as Saint Martin casts the evil out of his body. Though the city of Utrecht was in the Protestant Dutch republic, its population remained mostly Catholic, and Abraham Bloemaert (Netherlandish, 1564–1651) continued to depict scenes for religious meditation, such as his drawings of Saint Nathanael and Saint Mutius.

In Amsterdam, Rembrandt (Dutch, 1606–69) repeatedly turned to subjects from the Bible. In Abraham’s Sacrifice, he presented the agony of a father torn between his love for his son and his obedience to his god (figure 3). With Christ Crucified between Two Thieves (1653), also known as Three Crosses, he depicted the defining mystery of Christian belief. The dark scene reflects the account of the crucifixion in scripture, which describes how the “sky turned black.” Scholar Robert Fucci recently connected it to the darkness of the solar eclipse Rembrandt would have experienced in Amsterdam on April 8, 1652.

Artists also depicted subjects from ancient Greek and Roman myths and literature, as well as following Greek and Roman artistic models. Goltzius demonstrated the importance of studying classical works in his engraving Apollo Belvedere (about 1592), which shows a young student drawing the famous sculpture in the Belvedere Courtyard at the Vatican Palace in Rome. With The Death of Lucretia (1612), Paulus Moreelse (Dutch 1571–1638) celebrated a heroine from ancient Roman history who represented both feminine and republican virtue.

Dutch and Flemish artists were renowned portraitists in print. General Ambrosius Spinola led the Spanish forces in the Southern Netherlands and negotiated the Twelve Years

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**Figure 3.** Rembrandt Harmensz. van Rijn, Dutch, 1606–69, *Abraham’s Sacrifice*, 1655, etching and drypoint.
Truce (1609–21). He is depicted in elaborate armor in an engraving by Jan Muller (Dutch, 1571–1628) after a painting by Michiel van Mierevelt (Dutch, 1567–1641). Hendrick Goltzius created an affectionate double portrait of the young Frederik de Vries together with the household spaniel, establishing new possibilities for portraits of children (figure 4). The boy playfully pretends to ride the dog, as if he were a knight mounting his horse, with a dove instead of a falcon for hunting. As part of the series that became known as the Iconography, Anthony Van Dyck (Flemish, 1599–1641) portrayed fellow artist Jan Snellinck (Flemish, 1544–1638) with fluid etched lines.

Rembrandt, who portrayed himself repeatedly throughout his life, acted the part of a Renaissance gentleman artist, complete with an old-fashioned velvet hat with jaunty feather (figure 5).

In the medium of drawing, the distinctions between portraiture, figure study, and genre scene often blurred. With vivid strokes of the pen, Jacques De Gheyn the Younger compared youth and age, male and female, as he studied the heads of two young men and an old woman (figure 6). The smiling boy in a hat is repeated in two other drawings and an engraving. Some drawings are studies of types rather than individuals. In two depictions of
young men playing cards, one can easily imagine an artist instructing an apprentice to pose for the study as if he were in a tavern scene.

Observations of everyday life and everyday people were used in allegorical series to delight viewers. In the humorous series *The Ten Ages of Man*, Crispin de Passe the Elder (Dutch, 1565–1637) imagined a life cycle from age 10 to 100, moving from the games of childhood, to courtship, marriage, children, and ultimately death. Similarly, Pieter de Jode the Elder engraved a set of the four temperaments or humors, designed by Marten de Vos (Netherlandish, 1532–1603). The theory of the four humors (sanguine, phlegmatic, choleric, and melancholic) dated back to the ancient Greek physician Hippocrates (460–370 B.C.E.) and was still used by doctors in the 1600s. Popular as a way of interpreting both personality and health, the humors are given the form of representative couples. The wealthy sanguine couple sing and make music, while the choleric couple march to war against a backdrop of pillaging troops and a village in flames.

Peasant subjects could be used for rowdy, comic scenes or more idyllic views of country life. While Cornelis Dusart (Dutch, 1660–1704) depicted peasants drinking and singing in a tavern in his *Sitting Fiddler* (1685), Adriaen Ostade (Dutch, 1610–85) presented a touching
view of a peasant family in *Child Reaching for a Doll* (1679) (figure 7).

In this period, landscape gradually emerged from the background to gain independent status, whether in the form of panoramic views, depictions of local places, or seascapes. The leading Antwerp publisher Hieronymous Cock (Netherlandish, 1507–70) commissioned a series of twelve landscapes designed by Pieter Bruegel the Elder. *Rustic Cares (Solicitudo Rustica)* (about 1555–56) and *Alpine Landscape with a Deep Valley* (about 1555) presented imagined views from the winding mountain paths known to travelers through the Alps. These scenes were enlivened by the actions of farmers, hunters, and herdsmen, as well as glimpses of churches, villages, and castles. Cock himself etched and published a series of landscapes with biblical and classical subjects, including *Landscape with Apollo and Daphne* (1558), based on the myths popularized by the ancient Roman poetry of Ovid’s *Metamorphoses*. The series of forty-four prints titled *The Small Landscapes* (1559–61), also published by Cock, presented the wooded views, rural villages, and country homes in the area outside Antwerp and was influential precisely because it did not include mythological or biblical subjects. It was so popular that it was reprinted three times over the next century. Cock also recognized the appeal of seascapes and celebrations of the latest transportation technology of the time—armed three-master sailing boats—and published a series called *Sailing Vessels* (1561–65), etched by Frans Huys (Netherlandish, 1522–62) and others after designs by Pieter Bruegel the Elder.

The Dutch republic also became known for landscapes, whether nearby scenes or distant views of Italy. Following the model of local landscapes made popular by *The Small Landscapes*, artists like Jan van Goyen (Dutch, 1596–1656) and Pieter Molyn the Elder (1595–1661) drew travelers in the flat areas near the sea dunes and the polders, the reclaimed fields created by the extensive system of dikes holding back the sea. The expanse of the flat land and wide-open sky is emphasized in Rembrandt’s *Landscape with a View Towards Haarlem* (1651), also known as *The Goldweigher’s Field* (figure 8). Rembrandt rapidly etched the fields of the Saxenburg estate from one of the roads on top of the dikes, with a distant view of the city of Haarlem. For artists and collectors in the newly independent Netherlands, the landscape could be interpreted as a celebration of their nation and as evidence of God’s bounty. At the same time, humanist scholars in both the southern and northern Netherlands continued to use ancient Roman literary works such as Virgil’s *Georgics* and *Eclogues* to valorize the rural landscape as a place of peace away from the burdens of the city.

Artists in the northern Netherlands often specialized in specific genres and a few became renowned for their scenes of the Italian countryside. Bartholomeus Breenburgh (Dutch, 1598–1657) traveled to Rome in 1619 and spent about a decade in Italy before returning with drawings such as *Italian Village on a River* (about 1627). Nicolaes Berchem (Dutch, 1620–83) frequently depicted the sunny pastoral landscapes of Italy, even though he seems to have never visited the country.

This survey of Dutch and Flemish works on paper is drawn mainly from the Detroit Institute of Arts’ rich collection. During the 1880s and 1890s, James E. Scripps (1835–1906), newspaper magnate, owner of the *Detroit Evening News*, and one of the museum’s founders, steadily built a comprehensive collection of more than 1,200 European prints and drawings that his widow, Harriet Scripps, donated to the museum in 1909. The gift included over six hundred works by Netherlandish, Dutch,
and Flemish artists. The next major group of Dutch and Flemish prints and drawings came under William R. Valentiner (1880–1958), who was hired as an advisor to the museum in 1921 and served as its director from 1924 to 1945. While traveling in Europe in 1934 and 1938, Valentiner purchased Dutch and Flemish drawings by Abraham Bloemaert, David Teniers, Jan van Goyen, and others. He also persuaded board members such as architect Albert Kahn to support his purchases of Dutch and Flemish works on paper. Other significant gifts came from Hal H. Smith, co-founder and first president of the Print Club at the DIA, who donated over two hundred prints to the collection, including more than twenty by Adriaen van Ostade. In recent years, the DIA has continued to build the collection by purchasing works such as the Four Disgracers and Nox by Hendrick Goltzius with the support of the Alan, Marianne, and Marc Schwartz Fund. The DIA now has an extensive collection of prints and drawings created by Dutch and Flemish artists during the period from 1550 to 1700. Whether representations of biblical or classical tales or everyday people and landscapes, the subjects of these works continue to inspire and delight, as do the refinement of their printmaking techniques and the variety of drawing styles and media.

**Figure 8.** Rembrandt Harmensz. van Rijn, Dutch, 1606–69, *Landscape with a View Towards Haarlem*, also known as *The Goldweigher’s Field*, 1651, etching and drypoint.
ACKNOWLEDGMENTS

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Thank you to Victoria Sancho Lobis for her insight about Dutch and Flemish drawings in the collection. I greatly appreciate John and Mary Bilello for their support of the acquisition from the series, The Sailing Vessels, designed by Pieter Bruegel the Elder. Thank you to Dr. Alan Darr and Mollie Fletcher for their gift of the copperplate and print depicting Pope St. Anicetus. Above all, special thanks to the Schwartz family for their willingness to lend a treasured work from the Alan E. and Marianne Schwartz Collection.

Designed by Everett Keyser
Edited by Lisa Bessette

SELECTED REFERENCES


Checklist

From Bruegel to Rembrandt: Dutch and Flemish Prints and Drawings, 1550–1700

Note: The checklist is arranged alphabetically by artist. Works by unidentified artists are listed by nationality. Unless specifically noted, works are drawn or printed on white, off-white, or cream-colored laid paper. All works are from the collection of the Detroit Institute of Arts, unless otherwise identified.

**DRAWINGS**

Abraham Bloemaert
Netherlandish, 1564–1651
Saint Nathanael, Reading at the Foot of a Tree, 1610–12
Pen and brown ink and greenish-blue wash over black chalk, heightened in white. Founders Society Purchase, William H. Murphy Fund, 34.92

Abraham Bloemaert
Netherlandish, 1564–1651
Saint Mutius, Walking on the Waves of a River, 1610–12
Pen and brown ink and greenish-blue wash over black chalk, heightened in white. Founders Society Purchase, William H. Murphy Fund, 34.93

Circle of Abraham Bloemaert
Netherlandish, 1564–1651
Soldiers Resting, 1630–1640 or later
Pen and brown ink and gray wash over a preliminary drawing in graphite. Founders Society Purchase, Octavia W. Bates Fund, 34.91

Bartholomeus Breenbergh
Dutch, 1598–1657
Italian Village on a River, about 1627
Pen and brush and brown ink and brown wash over graphite. Founders Society Purchase, Octavia W. Bates Fund, 34.90

Unknown Dutch artist
Soldier Playing Cards, about 1660
Black chalk accentuated with brown chalk. Gift of Dr. Wilhelm R. Valentiner, 38.62

Unknown Dutch artist
A Young Man Playing Cards, about 1620
Red chalk over traces of black chalk on buff laid paper. Founders Society Purchase, Laura H. Murphy Fund, 34.103

Unknown Flemish artist
Ruins of a Church, about 1550
Pen and black ink on discolored laid paper. Founders Society Purchase, Elizabeth P. Kirby Fund, 47.74

Unknown Flemish artist
Village on a River with a Castle on a Hill, 1570–1600
Pen and brown ink and red chalk on parchment. Founders Society Purchase, William H. Murphy Fund, 34.102

Jacques de Gheyn the Younger
Dutch, 1565–1629
Studies of the Heads of Two Youths and an Old Woman, 1600 and 1605
Pen and dark brown ink over graphite. City of Detroit Purchase, 38.9

Jan van Goyen
Dutch, 1596–1656
Dune Landscape with Figures, 1653
Black chalk and gray wash on buff laid paper. Founders Society Purchase, William H. Murphy Fund, 34.105

Jan van Goyen
Dutch, 1596–1656
Landscape with Fortress and a Man on Horseback, after 1640
Pen and brown ink and black and gray wash over black chalk on discolored laid paper. Founders Society Purchase, William C. Yawkey Fund, 38.73

Attributed to Jan van Goyen
The Presentation of Simeon, 1660s–80s
Pen and brush and brown ink and gray wash on buff laid paper. Gift of John S. Newberry, 59.65

Philip Koninck
Dutch, 1619–88
Peasants in a Tavern, about 1662
Pen and brush and brown ink and brown-gray wash on buff laid paper. Founders Society Purchase, William H. Murphy Fund, 38.19

Attributed to Philip Koninck
The Presentation of Simeon, 1660s–80s
Pen and brush and brown ink over black chalk or graphite, with applied white. Gift of Lydia Rothman and William R. Brashear Estate, 2014.33

Pieter Molyn The Elder
Dutch, 1595–1661
Landscape with Figures, 1654
Black chalk and gray-brown wash on buff laid paper. Founders Society Purchase, William H. Murphy Fund, 38.18

Attributed to Bonaventure Peeters
Flemish, 1614–52
Fishermen Hauling in the Fish, 1600s
Pen and brown ink, watercolor, black chalk, and blue, ochre, and red wash on buff laid paper. Gift of Mr. and Mrs. Bernard F. Walker, 68.32

Roelant Roghman
Dutch, 1597–1686
Landscape with Fortress and a Man on Horseback, after 1640
Pen and brown ink and black and gray wash over black chalk on discolored laid paper. Founders Society Purchase, William C. Yawkey Fund, 38.73

Attributed to Roelant Roghman
Landscape with Fortress and a Man on Horseback, after 1640
Pen and brown ink and black and gray wash over black chalk on discolored laid paper. Founders Society Purchase, William C. Yawkey Fund, 38.73

Attributed to David Teniers I
Flemish, 1610–90
Peasant Raising a Glass of Wine, about 1644
Graphite on discolored laid paper. Founders Society Purchase, William H. Murphy Fund, 38.20

Gerard Terborch
Dutch, 1617–81
Head of a Boy in Profile, about 1634
Pen and brush and brown ink and brown-gray wash on buff laid paper. Founders Society Purchase, William H. Murphy Fund, 34.160

Esaias van de Velde
Dutch, 1587–1630
Tree Fallen Over a Path with Two Men Conversing, 1626
Graphite and black crayon with a pen-and-brown ink border. Gift of Dr. and Mrs. George Kamperman, 46.175
Marten de Vos
Netherlandish, 1532–1603
Christ Healing the Palsied Man, 1586
Pen and brown ink and brown wash, heightened with white, on light brown laid paper. Gift of Mrs. James E. Scripps, 09.1SDB321

Sebastian Vrancx
Flemish, 1573–1647
Soldiers Resting, late 1500s–early 1600s
Pen and brown ink and brown wash over graphite on discolored laid paper. Founders Society Purchase, Robert H. Tannahill Foundation Fund, 71.43B

Joachim Wtewael
Netherlandish, 1566–1638
Suffer the Little Children to Come Unto Me, about 1621
Red chalk over black chalk, heightened with white, on discolored buff laid paper toned with gray wash. Founders Society Purchase, Hal H. Smith Fund, 59.4

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PRINTS

Ludolf Backhuysen
Dutch, 1630–1708
The Maid of Amsterdam and Neptune Drawn by a Sea Horse and a Unicorn from the series The Set of Seascapes with Views of the Ij and Amsterdam, Rotterdam, Katwijk, etc., 1701
Etching, third of three states. Gift of Mrs. James E. Scripps, 09.1S31

Cornelis Bega
Dutch, 1631/32–64
Tavern Scene, about 1660
Etching. Gift of Mrs. James E. Scripps, 09.1S13

Nicolaes Berchem
Dutch, 1620–83
Three Resting Cows, 1642–52
Etching, state four of eight. Founders Society Purchase, Elizabeth P. Kirby Fund, 40.25

Boetius Adam Bolswert
Dutch, 1586–1633
Soldiers Resting, late 1500s–early 1600s
Pen and brown ink and brown wash over graphite on discolored laid paper. Founders Society Purchase, Robert H. Tannahill Foundation Fund, 71.43B

Joannes van Doetecum
Netherlandish, 1528/32–1605
Lucas van Doetecum, Netherlandish, active 1554–72, died before 1584
Rustic Cares (Solicitudo Rustica), about 1555–56
Etching, about 1665. Gift of Mrs. James E. Scripps, 09.1S185

Hieronymus Cock
Netherlandish, 1517/1518–70
After Matthys Cock
Netherlandish, about 1530, died before 1548
Landscapes with Apollo and Daphne from the series Landscapes with Biblical and Mythological Scenes, 1558
Published by Hieronymus Cock
Netherlands, 1507–70
Etching. Gift of Albert Kahn, 40.18

Attributed to Cornelis Cort
Netherlandish, 1533/36–78
After Pieter Bruegel the Elder
Netherlands, 1561–65
Two Galleys Sailing Behind an Armed Three-Master with Phaeton and Jupiter in the Sky, 1564–65, from the series The Sailing Vessels, 1561–65
Published by Hieronymus Cock
Netherlands, 1507–70
Engraving. Museum Purchase, PDP General Fund with funds from John and Mary Bilello, T2019.299

Cornelis Cort
Netherlandish, 1533–1578
After Titian, Italian, about 1488–1576
Martyrdom of Saint Lawrence, 1571
Engraving, Gift of Mrs. James E. Scripps, 09.1S23

Cornelis Cort
Netherlandish, 1533–1578
After Titian, Italian, about 1488–1576
Titus Punished in Hell, also known as Prometheus Chained to the Rocks of Caucasus, 1566
Engraving, state one of three. Gift of Mrs. James E. Scripps, 09.1S135

Joannes van Doetecum
Netherlandish, 1528/32–1605
Lucas van Doetecum, Netherlandish, active 1554–72, died before 1584
After Pieter Bruegel the Elder
Netherlands, about 1525–69
Rustic Cares (Solicitudo Rustica), 1555–56
Published by Hieronymus Cock
Netherlands, 1507–70
Etching. Gift of Mrs. James E. Scripps, 09.1S183

Joannes van Doetecum
Netherlandish, 1528/32–1605
Lucas van Doetecum, Netherlandish, active 1554–52, died before 1584
After Pieter Bruegel the Elder
Netherlands, about 1525–69
Alpine Landscape with a Deep Valley, about 1555
Published by Hieronymus Cock
Netherlands, 1507–70
Etching and engraving. Founders Society Purchase, William H. Murphy Fund, 40.23
Joannes van Doetecum  
Netherlandish, 1528/32–1605

Lucas van Doetecum, Netherlandish, active 1554–72, died before 1584

After the Master of the Small Landscapes, Netherlandish, 1500s

A Farmyard with a Draw Well

Country Houses

Castle with Lift Bridge (Castle Ter Meeren in Sterrebeek, Flanders)

Country Village with Church

Village Road

Roode Poort (Red Gate)

from the series

The Small Landscapes, 1559–61

Published by Hieronymus Cock

Netherlandish, 1507–70

Etching. Gift of Mrs. James E. Scripps, 09.1S309.36, 09.1S309.33, 09.1S309.39, 09.1S309.17, 09.1S309.20, 09.1S309.44

Cornelis Dusart  
Dutch, 1660–1704

Sitting Fiddler, 1685

Etching and roulette. Gift of Mrs. James E. Scripps, 09.1S420

Anthony van Dyck  
Flemish, 1599–1641

Jan Snellinck, 1630s

Etching, first of eight states. Gift of anonymous donor, 21.136

Anthony van Dyck  
Flemish, 1599–1641

and an unidentified Flemish engraver

Frans Francken the Elder, 1630s

Etching and engraving, sixth of six states. Gift of Mrs. James E. Scripps, 09.18424

Cornelis Galle I  
Flemish, 1576–1650

after Peter Paul Rubens

Flemish, 1577–1640

Infant Christ and Saint John

Playing with a Lamb, 1632–1640

Engraving. Founders Society Purchase, Charles L. Freer Fund, F78.13

Hendrik Goudt  
Dutch, 1583–1648

after Adam Elsheimer

German, active in Italy, 1578–1610

The Flight into Egypt, 1613

Engraving and etching. Gift of Mrs. James E. Scripps, 09.18552

Jacques de Gheyn the Younger  
Dutch, 1565–1629

after Willem Danielsz. van Tetrode

Netherlandish, about 1525–after 1575

Neptune’s Kingdom, 1587

Published by Hendrick Goltzius

Dutch, 1558–1617

Engraving. Founders Society Purchase, John S. Newberry Fund, F77.28

Jacques de Gheyn the Younger  
Dutch, 1565–1629

after Karel van Mander

Dutch, 1548–1606

Prodigal Son, 1596

Engraving printed from two plates, first of four states. Gift of Mrs. James E. Scripps, 09.18512

Hendrick Goltzius  
Dutch, 1558–1617

Apollo Belvedere, about 1592, published 1617

Published by Herman Adolff.

Dutch, active 1603–22

Engraving, second state of two. Gift of Mrs. James E. Scripps, 09.18546

Hendrick Goltzius  
Dutch, 1558–1617

Annunciation from the series

The Early Life of the Virgin, 1594

Engraving. Gift of Mrs. James E. Scripps, 09.18526

Hendrick Goltzius  
Dutch, 1558–1617

Bacchus, 1588–90

Chiaroscuro woodcut printed from three blocks in black, brown and yellow-brown. Gift of Mrs. James E. Scripps, 09.18549, 09.18550

Hendrick Goltzius  
Dutch, 1558–1617

Mars, 1588–90

Chiaroscuro woodcut printed from three blocks in black, brown and yellow-brown. Gift of Mrs. James E. Scripps, 09.18549, 09.18550

Hendrick Goltzius  
Dutch, 1558–1617

The Massacre of the Innocents in Bethlehem, 1585–86

Engraving printed in black, with pen and brown ink and graphite, first of three states. Gift of Mrs. James E. Scripps, 09.18533

Hendrick Goltzius  
Dutch, 1558–1617

Night (Nox) from The Deities, 1588–90

Chiaroscuro woodcut printed from three blocks in black, tan, and green. Centennial Gift of Mr. and Mrs. Alan E. Schwartz in honor of Ellen Sharpe, F1986.10

Hendrick Goltzius  
Dutch, 1558–1617

Portrait of Frederik de Vries, 1597

Engraving. Gift of Mrs. James E. Scripps, 09.18547

Hendrick Goltzius  
Dutch, 1558–1617

after Cornelis Cornelisz. van Haarlem

Dutch, 1562–1638

Tantalus

Icarus

Phaeton

Ixion

from the set The Four Disgracers, 1588

Four engravings. Museum Purchase, Alan, Marianne and Marc Schwartz Fund in honor of DIA 125th Anniversary, 2011.1.1–4

Wenceslaus Hollar  
Bohemian, 1607–77

Muff and Fur Wrap, about 1645

Etching. Museum Purchase, John S. Newberry Fund, 2006.150
Wenceslaus Hollar
Bohemian, 1607–77
Proclamation of Peace at Antwerp on June 5, 1648, 1648
Published by Franciscus van den Wyngaerde, Flemish, 1614–79
Etching. Gift of Mrs. James E. Scripps, 09.1S597

Attributed to Frans Huys
Netherlandish, 1522–62
Sixteen Ships at Sea, about 1561–62, from the series The Sailing Vessels, 1561–65
Published by Hieronymus Cock
Netherlandish, 1507–70
Engraving. Gift of Albert Kahn, 40.10

Unknown Italian artist
1600s
Printing plate for Pope Saint Anicetus, 1600s,
printed 1800–40
Etching and engraving on wove paper.
Gift Consideration from Dr. Alan Darr and Mollie Fletcher in memory of Margaret P. Darr, T2019.424.1

Unknown Italian artist
1600s
Pope Saint Anicetus, 1600s,
Etching and engraving on wove paper.
Gift Consideration from Dr. Alan Darr and Mollie Fletcher in memory of Margaret P. Darr, T2019.424.2

Christoffel Jegher
Flemish, 1596–1653
after Peter Paul Rubens
Flemish, 1577–1640
Infant Christ and Saint John Playing with a Lamb, 1632–36
Published by Peter Paul Rubens
Flemish, 1577–1640
Woodcut. Founders Society Purchase, John S. Newberry Fund, 87.8.6

Christoffel Jegher
Flemish, 1596–1653
after Peter Paul Rubens
Flemish, 1577–1640
Rest on the Flight into Egypt, 1632–36
Chiaroscuro woodcut printed in black and tan ink. Gift of Mrs. James E. Scripps, 09.1S633

Christoffel Jegher
Flemish, 1596–1653
after Peter Paul Rubens
Flemish, 1577–1640
Susanna Surprised by the Elders, 1632–36
Published by Peter Paul Rubens
Flemish, 1577–1640
Woodcut. Gift of Mr. and Mrs. Harry L. Winston, 71.127

Pieter de Jode the Elder
Flemish, 1570–1634
after Jacob Jordaens
Flemish, 1593–1678
Bishop Saint Martin of Tours Healing a Possessed Man, 1630
Engraving. Gift of Mrs. James E. Scripps, 09.1S639

Pieter de Jode the Elder
Netherlandish, 1570–1634
after Marten de Vos
Netherlandish, 1532–1603
Sanguine
Phlegmatic
Choleric
Melancholic
from the series The Temperaments, About 1600
Published by Crispijn de Passe the Elder
Dutch, 1565–1637
Four engravings. Founders Society Purchase, Hal H. Smith Fund, 44.13–16

Paulus Moreelse
Dutch, 1571–1638
The Death of Lucretia, 1612
Chiaroscuro woodcut printed in color ink from three blocks. Centennial Gift of the Drawing and Print Club in memory of Dr. Ernst Scheyer, 61896.25

Jan Muller
Dutch, 1571–1628
after Michiel van Mierevelt
Dutch, 1567–1641
Ambrosius Spinola, 1615
Engraving. City of Detroit Purchase, 21.148

Adriaen van Ostade
Dutch, 1610–85
Baker Sounding His Horn, about 1664
Etching and engraving. Bequest of Hal H. Smith, 45.344

Adriaen van Ostade
Dutch, 1610–85
Child Reaching for a Doll, 1679
Etching and engraving. Gift of Dr. and Mrs. George Kamperman, 46.297

Crispijn de Passe the Elder
Dutch, 1565–1637
The Ten Ages of Man, about 1599
Ten engravings. Founders Society Purchase, Hal H. Smith Fund, 44.17–26

Magdalene van de Passe
Dutch, 1600–1618
after Roelandt Savery
Dutch, 1576–1639
Mountainous Landscape with Elijah by the River Jordan, about 1620
Published by Crispijn van de Passe the Elder
Dutch, 1565–1637
Engraving. Gift of Mrs. James E. Scripps, 09.1S850

Rembrandt Harmensz. van Rijn
Dutch, 1606–69
Abraham’s Sacrifice, 1655
Etching and drypoint. City of Detroit Purchase, 30.539

Rembrandt Harmensz. van Rijn
Dutch, 1606–69
The Angel Appearing to the Shepherds, 1634
Etching, engraving, and drypoint, third of six states. Founders Society Purchase, Alan, Marianne and Marc Schwartz Fund, Graphic Arts Council Purchase Fund, Matilda R. Wilson Fund, and Josephine and Ernest Kanzler Fund, 2001.1

Rembrandt Harmensz. van Rijn
Dutch, 1606–69
Christ Crucified between Two Thieves, also known as Three Crosses, 1653
Drypoint and burin, second of five states. Collection of Alan E. & Marianne Schwartz

Rembrandt Harmensz. van Rijn
Dutch, 1606–69
Descent from the Cross by Torchlight, 1654
Etching and drypoint, first of four states. Founders Society Purchase, Charles L. Freer Fund, 38.33
Rembrandt Harmensz. van Rijn  
Dutch, 1606–69  
*Descent from the Cross by Torchlight*, 1654  
Etching and drypoint, third of four states. Anonymous bequest in memory of Hal H. Smith, 62.70

Rembrandt Harmensz. van Rijn  
Dutch, 1606–69  
*Golf Player*, 1654  
Etching, first of two states. Bequest of Hal H. Smith, 45.370

Rembrandt Harmensz. van Rijn  
Dutch, 1606–69  
*Landscape with a Square Tower*, 1650  
Etching and drypoint, third of three states. Gift of Mrs. James E. Scripps, 09.1S968

Rembrandt Harmensz. van Rijn  
Dutch, 1606–69  
*Landscape with a View Towards Haarlem, also known as The Goldweigher’s Field*, 1651  
Etching and drypoint. Gift of Ralph H. Booth, 14.7

Peter Paul Rubens  
Flemish, 1577–1640  
*Saint Catherine of Alexandria*, 1620–21  
Etching and engraving, third of three states. Gift of Mrs. James E. Scripps, 09.151044

Jan Sadeler the Elder  
Netherlandish, 1550–1600  
after *Marten de Vos*  
Netherlandish, 1532–1603  
*Power (Potestas)*, 1588, from the series *Virtues of Christ*, 1585–88  
Engraving. Museum Purchase, John S. Newberry Fund, 2016.59

Jacob Savery the Elder  
Dutch, about 1565–1630  
*Deer Hunt in a Swamp before a Chapel and Tower*, about 1602  
Published by *Hendrik Hondius the Elder*  
Dutch, 1573–1650  
Etching and engraving, second of three states. Gift of Mrs. James E. Scripps, 09.151074

Adriaen van de Velde  
Dutch, 1636–72  
*Grazing Cow with Two Sheep*, 1670  
Etching. Founders Society Purchase, Elizabeth P. Kirby Fund, 40.30

Esaias van de Velde  
Dutch, 1587–1630  
*Frozen River to Left of a Square Tower*, 1614–30  
Etching. Gift of Mrs. James E. Scripps, 09.151178

Jan van de Velde the Elder  
Dutch, 1593–1641  
after *Willem Buytewech*  
Dutch, 1591–1624  
*Earth (Terra)*  
*Air (Aer)*  
*Fire (Ignis)*  
*Water (Aqua)*  
from the series *The Four Elements*, about 1622  
Four etchings and engravings. Founders Society Purchase, John S. Newberry Fund, 73.7–10

Jan van de Velde II  
Dutch, 1593–1641  
*Spring (Ver)* from the series *The Four Seasons*, 1617  
Published by *Claes Jansz. Visscher*  
Dutch, 1587–1652  
Etching and engraving, state three of six. Gift of Albert Kahn, 40.15

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**BOOK**

Benito Arias Montani  
*Humanae salutis monumenta*  
Antwerp: Officina Plantiniana, 1571  
Letterpress book with engravings by *Jan Wierix*  
Netherlandish, 1549–about 1620  
after *Pieter van der Borcht*  
Flemish, 1545–1608.  
Borders engraved by *Pieter Huys*  
Netherlandish, 1519–1581.  
Gift of Elaine LaBouchere in memory of her mother Grace Whitney Hoff, X1989.9708