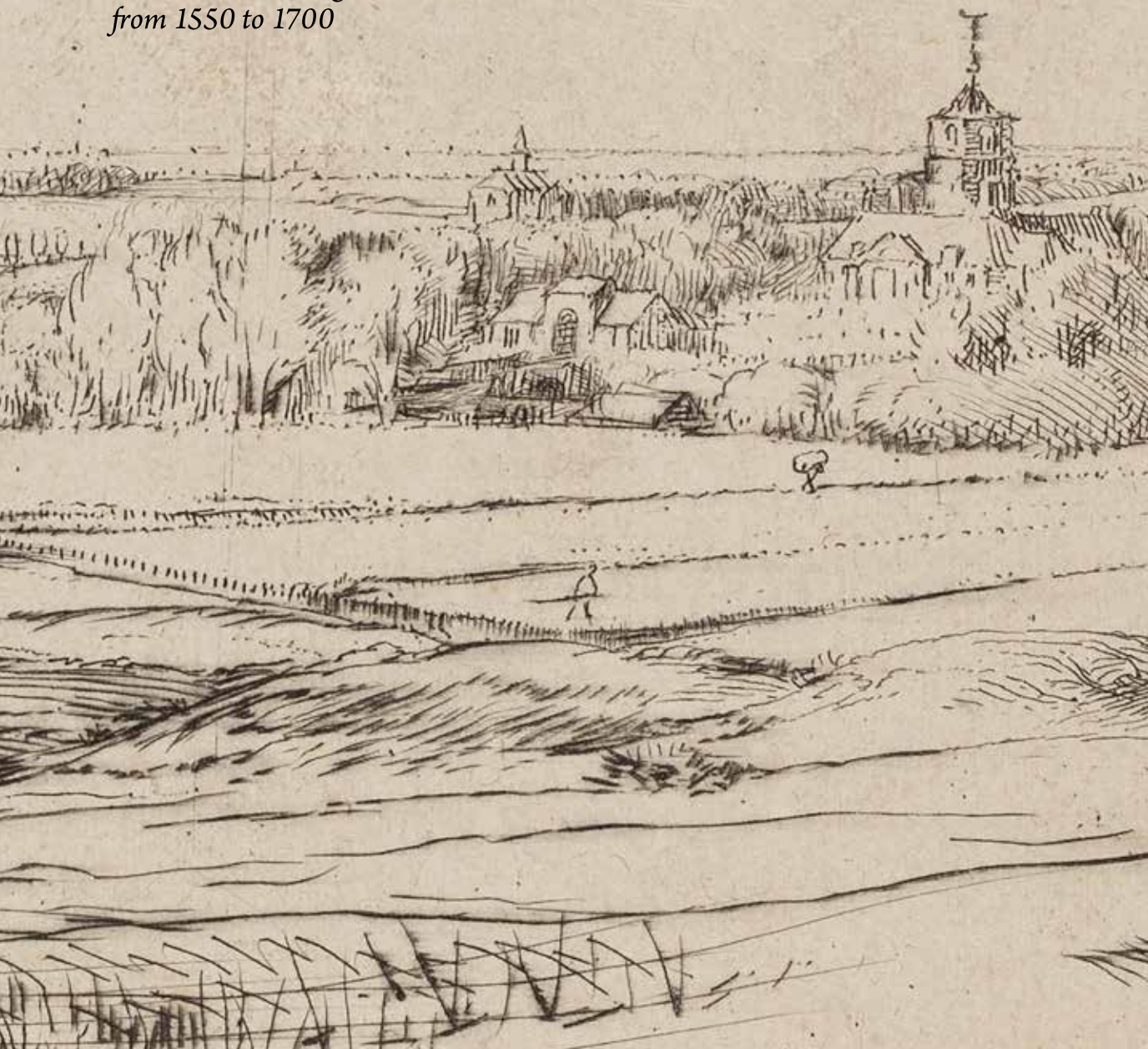


FROM  
**BRUEGEL**  
TO  
**REMBRANDT**

*Dutch and Flemish  
Prints and Drawings  
from 1550 to 1700*





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Drawings from 1550 to 1700

*February 15–November 29, 2020*

*The Schwartz Galleries of Prints and Drawings*

DETROIT INSTITUTE OF ARTS



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**Clare I. Rogan**

*DIA Curator of Prints and Drawings*

# From Bruegel to Rembrandt

Dutch and Flemish Prints and Drawings from  
1550 to 1700

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

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Opposite: Joannes van Doetecum, Netherlandish, 1528/32–1605 and Lucas van Doetecum, Netherlandish, active 1554–72, died before 1584, after Pieter Bruegel the Elder, Netherlandish, about 1525–69, *Rustic Cares (Solicitudo Rustica)*, 1555–56, etching.





FIGURE 1. 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.



Figure 2. Jacques de Gheyn the Younger, Dutch, 1565–1629, after Karel van Mander, Dutch, 1548–1606, *Prodigal Son*, 1596, engraving printed from two plates.

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, print-makers, 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, 1558–1671) 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, 1565–1656) 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



FIGURE 3. Rembrandt Harmensz. van Rijn, Dutch, 1606–69, *Abraham's Sacrifice*, 1655, etching and drypoint.

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



FIGURE 4. Hendrick Goltzius, Dutch, 1558–1617, *Portrait of Frederik de Vries*, 1597, engraving.

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.



FIGURE 5. Rembrandt Harmensz. van Rijn, Dutch, 1606–69, *Self Portrait in a Velvet Cap with Plume*, 1638, etching.

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





Figure 6. Jacques de Gheyn the Elder, Dutch, 1565–1629, *Studies of the Heads of Two Youths and an Old Woman*, 1600–1605, pen and dark brown ink over graphite.



FIGURE 7. Adriaen van Ostade, Dutch, 1610–85, *Child Reaching for a Doll*, 1679, etching and engraving.

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*, Crispijn 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 herdsman, 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 *Ecologues* 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

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# 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 dark 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 Figures*, 1631

Black chalk and gray wash on buff laid paper. Founders Society Purchase, William H. Murphy Fund, 38.19

### 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, 38.17

### Attributed to Philip Koninck

Dutch, 1619–88

*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, ocher, and red wash on buff laid paper. Gift of Mr. and Mrs. Bernard F. Walker, 68.32

### Rolandt Roghman

Dutch, 1597–1686

*Landscape with Fortress and a*

*Man on Horseback*, after 1640

Pen and brown ink and brown and gray wash over black chalk on discolored laid paper. Founders Society Purchase, William C. Yawkey Fund, 38.73

### Attributed to

#### Pieter Dircksz. van Santvoort

Dutch, 1603–35

*Mountain Landscape with*

*Ruins*, about 1630

Black chalk and brush and gray and black ink and gray wash. Gift of John S. Newberry, 59.65

### 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 brown ink and 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, 09.1SDR321

**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, 71.43.B

**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

**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, 09.1S113

**Nicolaes Berchem**

Dutch, 1620–83

*Shepherd Seated on a*

*Fountain and a Spinner*, 1652

Published by **Justus Danckerts**

Dutch, 1666–92

Etching, fifth of six states. Gift of

Mrs. James E. Scripps, 09.1S130

**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, 1580–1633

after **Abraham Bloemaert**

Netherlandish, 1564–1651

*Saint Mary Magdalene with*

*the Crucifix*, 1610–15

Chiaroscuro woodcut printed in brown

and etching printed in black ink. Gift of

Mrs. James E. Scripps, 09.1S143

**Schelte Adams Bolswert**

Dutch, 1586–1659

after **Peter Paul Rubens**

Flemish, 1577–1640

*Return of Diana from the Hunt*, after 1633

Engraving. Gift of Mrs. James E. Scripps,

09.1S162

**Schelte Adams Bolswert**

Dutch, 1586–1659

after **Anthony van Dyck**

Flemish, 1599–1641

*Christ Crucified with the Virgin Mary,*

*St. John, and Mary Magdalene*, also

known as *The Christ of the Sponge*,

1630–59, printed 1761

Engraving printed in green-black ink on

wove paper, fifth of five states. Gift of

Mrs. James E. Scripps, 09.1S162.50

**Hieronymus Cock**

Netherlandish, 1517/1518–70

after **Matthys Cock**

Netherlandish, about 1510,

died before 1548

*Landscape with Apollo and Daphne* from

the series *Landscapes with Biblical and*

*Mythological Scenes*, 1558

Published by **Hieronymus Cock**

Netherlandish, 1507–70

Etching. Gift of Albert Kahn, 40.18

Attributed to **Cornelis Cort**

Netherlandish, 1533/36–78

after **Pieter Bruegel the Elder**

Netherlandish, 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**

Netherlandish, 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,

09.1S323

**Cornelis Cort**

Netherlandish, 1533–1578

after **Titian**, Italian, about 1488–1576

*Tityus 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, 09.1S325

**Joannes van Doetecum**

Netherlandish, 1528/32–1605

**Lucas van Doetecum**, Netherlandish,

active 1554–72, died before 1584

after **Pieter Bruegel the Elder**

Netherlandish, about 1525–69

*Rustic Cares (Solicitude Rustica)*, 1555–56

Published by **Hieronymus Cock**

Netherlandish, 1507–70

Etching. Gift of Mrs. James E. Scripps,

09.1S185

**Joannes van Doetecum**

Netherlandish, 1528/32–1605

**Lucas van Doetecum**, Netherlandish,

active 1554–1572, died before 1584

after **Pieter Bruegel the Elder**

Netherlandish, about 1525–69

*Alpine Landscape with a*

*Deep Valley*, about 1555

Published by **Hieronymus Cock**

Netherlandish, 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*

*Rode 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

**Cornelius 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, 09.1S424

**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

*Ceres Seeking Her Daughter*, also

known as *The Mocking of Ceres*, 1610

Engraving. Founders Society Purchase,

William H. Murphy Fund, 40.20

**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, 09.1S552

**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, 09.1S512

**Hendrick Goltzius**

Dutch, 1558–1617

*Apollo Belvedere*, about 1592,

published 1617

Published by **Herman Adolfs**.

Dutch, active 1603–22

Engraving, second state of two.

Gift of Mrs. James E. Scripps, 09.1S546

**Hendrick Goltzius**

Dutch, 1558–1617

*Annunciation* from the series

*The Early Life of the Virgin*, 1594

Engraving. Gift of Mrs. James E. Scripps,

09.1S526

**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, 09.1S549, 09.1S550

**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, 09.1S549, 09.1S550

**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,

09.1S533

**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 Sharp,

F1986.10

**Hendrick Goltzius**

Dutch, 1558–1617

*Portrait of Frederik de Vries*, 1597

Engraving. Gift of Mrs. James E. Scripps,

09.1S547

**Hendrick Goltzius**

Dutch, 1558–1617

after **Cornelis Cornelisz. van Haarlem**,

Dutch, 1562–1638

*Tantalus*

*Icarus*

*Phaeton*

*Io*

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 **Hieronimus Cock**

Netherlandish, 1507–70

Engraving. Gift of Albert Kahn, 40.10

Unknown Italian artist

1600s

*Printing plate for Pope*

*Saint Anicetus*, 1600s

Copperplate with etching and engraving.

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,

printed 1800–40

Etching and engraving on wove paper.

Gift Consideration from Dr. Alan Darr

and Mollie Fletcher in memory of

Margaret P. Darr, T2019.424.2

**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, F78.6

**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, F1986.25

**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, 1600–1638

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, 30.359

**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

**Rembrandt Harmensz. van Rijn**

Dutch, 1606–69

*Self Portrait in a Velvet*

*Cap with Plume*, 1638

Etching, second of four states. Gift of Dr. and Mrs. George Kamperman, 46.174

**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, 09.1S1044

**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 1565–1603

*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, 09.1S1074

**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, 09.1S1178

**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

**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







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