

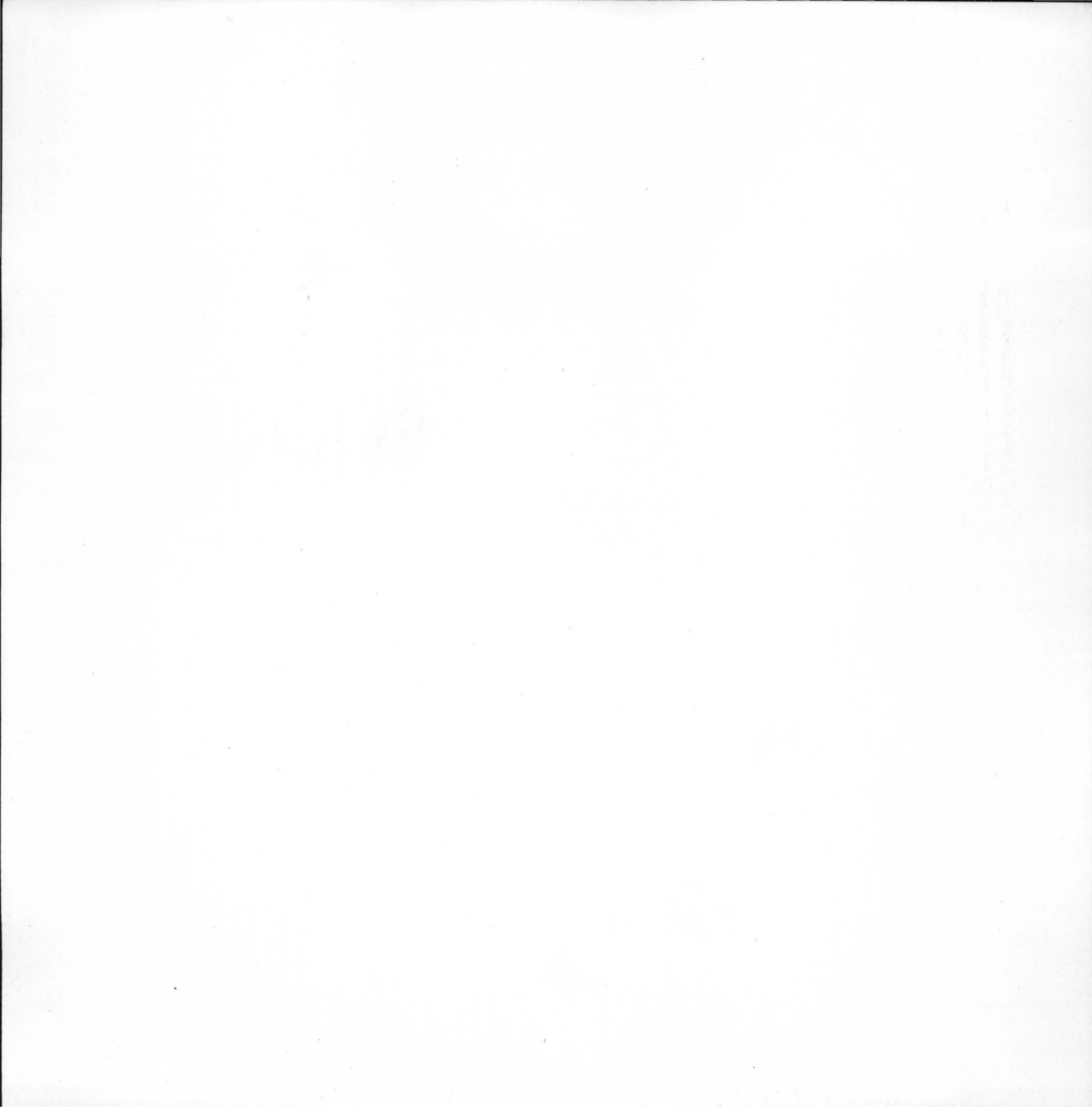
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17th Century Pastoral Holland

The present exhibition is under the high patronage of the Royal Netherlands Government and that of His Excellency H.C. Jorissen, DSC,
Royal Netherlands Ambassador Extraordinary and Plenipotentiary
of Her Majesty the Queen of the Netherlands

Cover Illustration

Detail of The Three Trees

Rembrandt van Rijn (1609-1669)

17th CENTURY PASTORAL HOLLAND

Master prints & drawings from the Rijksmuseum
with land scapes from the Metropolitan Museum
and the National Gallery of Victoria

Introduction by Dr K.G. Boon, Director of the
Rijksprentenkabinet of the Rijksmuseum, Amsterdam

An exhibition arranged for Auckland, Melbourne
and Sydney by the Auckland City Art Gallery,
New Zealand. February — May 1974.

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PREFACE

Few events during the three years of my stay in New Zealand have given me so much pleasure as this first major exhibition of Netherlands art in Auckland.

We are indebted equally to the Auckland City Art Gallery, the Metropolitan Museum of Art in New York and the Rijksmuseum in Amsterdam, whose joint efforts and generous assistance have brought this major and fully representative collection to New Zealand, whence it will go to Australia.

The theme of the exhibition, the Netherlands landscape as witnessed by graphic artists and painters of the Golden Age, delights me and I am certain of its appeal to all New Zealanders. From the moment that the first European settlers arrived in this country, they became aware of its splendid scenery and of nature as a lasting source of beauty and inspiration. Innumerable New Zealand artists have devoted their talents and energies to depicting the mountains, forests, fields and coastlines of the land of the Long White Cloud. There are few New Zealand families, indeed, who do not pride themselves on the possession of one of their works.

The Dutch drew their inspiration from a less grandiose landscape. But from their ancient cities and villages, the slow-flowing rivers, sparse woodland, polders and dunes, they pictured a complete world of beauty, of which these prints bear witness; a world where man and nature were inseparably joined in harmony, where men found solace and joy and tasted the fruits of achievement.

This enjoyment was not regarded as the preserve of patricians but was shared by all the burghers of the Great Republic. It was for them too that a multitude of artists and artisans produced their plates and that the presses were at work in all the cities of Holland.

Print making was an art for the great public but neither less ambitious nor less perfect than its sophisticated sister, painting. The names of the artists here represented ring like bells from an Amsterdam carillon: Rembrandt, Cuyp, van Goyen, Ruisdael and van de Velde.

Mr H.C. Jorissen, D.S.C.,
Ambassador Extraordinary and Plenipotentiary
of Her Majesty The Queen of the Netherlands

FOREWORD

Around the world, in this third quarter of the 20th century, New Zealand is regarded as a pollution-free anachronism amid the technological pestilence of industrial society. Much of this view is due to the symbiotic relationship of man and nature which New Zealand encourages and the predominately pastoral economy which its policies perpetuate. Such were the considerations which suggested to me the concept of the present exhibition. The many contributions made by that segment of the New Zealand population which retains spiritual ties with the Netherlands also gave incentive towards an exhibition that would pay homage to the Dutch genius of the 17th century where the land and those living upon it became images to which we return for reassurance in our turbulent world.

These views of Holland's most influential century all speak of peace. This is, in itself, an instructive lesson for the human spirit: the 17th century was anything but a bucolic period for the staunch people of the Netherlands. The horrors of the armies sent by Louis XIV, the strife and turmoil of the preceding century had only been succeeded by the threats from new enemies. However, practically none of this shows up in the arts of this doughty land. Hence, it was possible to hope to put together a purely serene pastoral panorama from the works of the gifted artists who were the adornments of the Dutch 17th century.

The problem of bringing together such masterworks of the etcher's art resided in finding the best possible examples. It is, thus, that the superlative collection presented here from the treasure-house of the Print Cabinet of the Rijksmuseum, must be seen, on the one hand, as a gesture of extraordinary generosity on the part of The Royal Netherlands Government and of Dr K.G. Boon, Director of the Rijksprentenkabinet, on the other. It just might have been possible to assemble, one by one, impressions of these same plates from a diversity of sources and, also, to have presented an exhibition with a similar title to the one here used. However, two vital factors would have been sadly lacking: the loving erudition which Dr Boon has contributed in his selection and, secondly, the unequalled quality of those original prints which he has placed on loan. We are deeply honoured that, not content with selecting the etchings and drawings in this exhibition, Dr Boon has also contributed an introduction for which we had not dared hope, and which stands as a statement by the world's most eminent expert

in this field. To Miss Irene de Groot, also of the Rijksprentenkabinet, to whom we are indebted for the catalogue notes, we must express our admiration for a labour of love, outstanding by keep knowledge and its painstaking accuracy.

To the Metropolitan Museum of New York and, in particular, to Mr John Walsh, Curator of European Painting, who has also contributed to this catalogue, we are indebted for the presence here of two splendid landscapes in oil by artists represented elsewhere in this exhibition by their etchings. The Ruisdael and the Van Goyen oils, as well as the superb Hobbema, on loan from the National Gallery of Victoria in Melbourne, underline the breadth of the artists represented in this exhibition by the most appealing of their works.

It was a tradition, in the artistic community of the Netherlands 17th century, that the artist should be competent in a variety of fields and that, in each, he should feel equipped to express his vision with the authority of the inspired craftsman — who might also be a visionary realist. A breathtaking example of skill wedded to inspiration is represented here by a crowning work of genius, *The Three Trees* of Rembrandt. That such a giant as Hermansz. Rembrandt van Rijn should fit into an exhibition devoted to pastoral peace is a deeply thought-provoking commentary on the spirit of the Netherlands of three centuries ago.

To Dr Rodney Wilson we owe the fluent translation of the text prepared by Dr Boon and Miss Irene de Groot. We were indeed fortunate to have in our midst a New Zealand art historian possessed of all the qualifications needed for this demanding task. Our public is also indebted to the imaginative and enthusiastic labours of the staff of the Auckland City Art Gallery, all of whom have contributed to the success of this undertaking. These are Mr Peter Webb, Exhibitions Officer, whose enthusiasm generated the loans from the Metropolitan and who has accomplished the detailed tasks required by an undertaking of this scope; Mr Ross Ritchie, Exhibitions Designer, to whom we owe the fine display of these works as they are presented to the public and the excellent design of the catalogue and posters; Mr John Parry, Exhibitions Technician, who has been responsible for much of the work that has given this exhibition its ordered appearance; Miss Dorothy Wherry whose alertness and accuracy is reflected in these pages; Mr Eric Young, Curator of Paintings and Sculpture, and Mrs Raewyn Cooper, Acting Senior Conservator, who have all participated in one aspect or another of this presentation. Mr Ross Fraser, Research Librarian of the Gallery, is responsible for the final editing and proofing of the present publication.

To His Excellency Mr H.C. Jorissen, the Royal Netherlands Ambassador Extraordinary and Plenipotentiary, we owe more than can be said, thanks to his patronage, interest and diplomatic skill in handling the many problems which arose between the inception of the exhibition and its triumphal presentation. It is thanks to Mr Jorissen that the exhibition opens not only with the moral but the concrete assistance of his Government, and it is his enthusiasm which has sustained ours over the last twenty-two months, during which the City Council of Auckland has supported our desire to develop an extraordinary project from an ideal concept through to an opulent reality.

RICHARD TELLER HIRSCH
DIRECTOR
AUCKLAND CITY ART GALLERY

INTRODUCTION

GRAPHIC WANDERINGS THROUGH DUTCH LANDSCAPE OF THE SEVENTEENTH CENTURY

The Dutch scenery in the 17th century was not rich. Holland was principally a land of fields and water, one large river delta from which only a few rows of dunes along the coast and the vast heather lands in the east were not brought into cultivation. In this densely populated part of Europe, where the towns, castles and fortifications had suffered heavily in the war against Spain, and the latter remained merely as ruins, the towns and villages were an essential part of the landscape. More than elsewhere they were spread throughout the entire country, and were centres of local customs and privileges to which the citizens remained strongly attached.

Already in the 16th century, when Holland and the other regions of the later Republic of the Seven Provinces still formed a part of the Burgundian Duchy, the Dutch interest in the visual arts had grown considerably. It was no longer merely concentrated upon the decoration of churches and public buildings, but had slowly become a part of the culture and of the people. This especially found expression in the interest in prints. In the south, Antwerp was the centre of this activity. In the north, Amsterdam, Haarlem and Leyden contributed in a modest way. Here were established the printers and publishers who were responsible for the distribution of the prints, and the attraction of artists from elsewhere. Thus enabled, they published popular series of the seasons, the months of the year, the five senses or other allegorical subjects which accorded with the taste of the literate citizenry.

The blossoming of etching (in particular) in the north, after the transference of Antwerp into Spanish hands and the succeeding emigration of the progressive burghers northwards, was thus not pre-eminently to be attributed to the activities of the southern immigrants. However, artistic life in the north did receive, herewith, a new stimulus that urged on the latent energy to more far-reaching activities.

In the north there existed from the beginning a marked preference for black and white. Lucas van Leyden and Jacob Cornelisz van Oostsanen had established a tradition that was not so deeply assimilated in the south. It is nevertheless here possible to point to artists emanating from the school of

Pieter Bruegel who established a place for landscape and veduta in the graphic arts, something which, with the exception of Lucas van Leyden, virtually does not occur in the north before the end of the 16th century. In general one can say that the graphic arts in the south continued to follow in the tracks of painting. Especially Rubens was able to profit from this in the promulgation of his painted work.

In the north, on the contrary, a whole other development began after 1610; etching replaced engraving, thus freeing the graphic arts from their enslavement to painting. In its most important phase it was quite differently directed, interpreting reality not with light and dark areas, but in a much more abstract manner, exclusively with line. In this way the Dutch etchers turned against the methodical approach which was strongly propagated by the Rubens-engravers and long retained in Holland by Goltzius and his school.

It is against this background that one must see the etching of Esaïas and Jan van der Velde, of Willem Buytewech, Pieter Molijn and, especially, of Hercules Seghers, all of whom began their careers in Haarlem in the shadow of the universally admired Hendrick Goltzius. In this respect their originality becomes all the more striking, for there is no doubt that their simply-composed landscapes, which on reflection are so refined in execution, were seen as meagre products next to the elegant work of the Goltzius school. These five artists began a development which continued until the end of the century. They saw for the first time all the possibilities which were attainable with the etched line, and they made it as direct as the pen, capable of capturing and describing every movement and caper.

These lines were not as tight and even as the engraved line. They could be extremely fine and often broken, and then again as heavy and powerful as the base tone of the 'cello, continuously suggesting light and movement. The atmosphere of the country, where the play of the clouds constantly creates other nuances, could better be translated in terms of the etched line than by the engraved, which too emphatically delineated terrain, vegetation and building.

In Haarlem is therefore situated one of the most important starting points in the later development of the etched landscape. Allaert van Everdingen, and particularly Jacob Ruisdael, built further upon this. The latter reached a height with the four monumental etchings which must have been made shortly after 1650, above which only Rembrandt would rise. Also outside of Haarlem resided a number of artists who shared in this new blossoming of etching. Whilst in Amsterdam David Vinckeboons made some attempts, it was his pupil Claes Jansz. Visscher who applied his etching method to landscape. In doing so he followed in the traces of the Haarlem artists whose motifs he sometimes adopted in his own prints. Standing entirely alone was the Hague artist Moyses van Uytenbroeck who began an idyllic genre of which one finds suggestions in the later work of Rembrandt.

Rembrandt was certainly aware of the early etching and has profited here and there in his work from it, but however much he may have been influenced by his predecessors, that which he accomplished with etching is of an entirely different order. From the very first etchings onwards, his approach to man, and a little later to nature, is so direct and penetrating that he allows of no comparison with any other artist of his century. His landscape etchings, 27 in all, form but a small part of his magisterial oeuvre, but they are so different that one should describe each apart in order to obtain a picture of his versatile approach. Of the three examples chosen for this exhibition *The Three Trees* is the most perfectly completed, and in a way for Rembrandt the most characteristic landscape because here the light and dark of the land, the water and trees, enter into an alliance through which every part attains

an intense life. One could say that this etching summarizes the sensations which Rembrandt received on his walks outside the Amsterdam city walls; the enchantment of the continuously changing cloud play, the attraction the mysterious lakes plunged in shadow exercised upon him, and the delight of the far horizon which continued to entice him outside. In the etching of *The Omval*, a little outside the town gates, one also finds the mystery of a twilight, in which an idyll is enacted. The clear light of the river Amstel contrasts fascinatingly here with the shadows in the bushes. In this etching, and *The Three Trees*, Rembrandt has not only used the etching needle, but he also used drypoint to give the dark parts the beautiful black velvety shadows for which he alone knew the secret. An etching such as *Canal with a boat and bridge*, Rembrandt's third print in this exhibition, has largely come about through quick recording with this tool.

Rembrandt's etched landscapes were of scarcely any influence on his contemporaries. The few attempts by his pupils to follow one of his examples are the upshot of raillery of his art. An artist such as Jan Lievens who originally was associated with Rembrandt's circle, but who later chose a completely independent career, avoided, by studying Titian's woodcuts and the drawings of Muziano and Campagnola, the influence which Rembrandt's drawings and prints had exercised upon him in his earlier years. Only with the younger Adriaan van Ostade does this influence here and there reveal itself, in spite of his own approach to the subject. This is evident from his use of chiaroscuro, and from the many light and dark contrasts achieved through the blending of etched line and burin in his prints.

The open etching technique with the over-all white of the paper between the etched lines contributing to the work, used by van Everdingen and Ruisdael, became, because of Rembrandt and Ostade, slowly unfashionable. One notices this in the work of Waterloo who filled the white spaces more and more with the etching needle, and in that of Simon de Vlieger, who from the beginning transferred to the plate extremely detailed drawings with tones created by close parallel lines.

In the second half of the century one still comes across graphic artists who retain the older technique. One finds them particularly amongst the so-called Italianists, artists who because of a stay in Italy became strongly influenced by the rich Italian light, and who, therefore, retain the high key in their graphic art. In this ensemble, where for the sake of consistency only the Dutch landscape is exhibited, this appealing group of artists does not receive its due attention. We chose from them only Hackaert and de Heusch because their landscapes were made with Dutch motifs. Hackaert's etchings are built up from successive schemes. At this point Claude Lorrain's classical landscape composition begins already to exercise its influence. Moucheron, whose work it totally founded upon a decorative scheme, moves a step further in this direction. He was a painter of wall paintings and embellished the stately Amsterdam canal houses with fitting decoration. Even in his prints and drawings the influence of his profession is clear. Nevertheless he is not the only artist from the end of the 17th century for whom the landscape of his land of birth no longer was a direct source of inspiration. The image that the artists then and thereafter (especially in the 18th century) gave of the Dutch landscape mostly remained mere topography if not entirely relegated to the background of detailed compositions depicting man's activities. The etching by Jan van der Vinne and the watercolour by Jan van der Meer are early examples of this. The topographically exact representation has, however, a long 'pre-history' as the last section of the exhibition demonstrates.

It began with the engravers who provided the atlases and topographical literature with illustrations. With a few exceptions, such as the work of Reinier Nooms who evidently could view the gates of his town with an artist's eye, they did not attain a high artistic level. For their country these topographers are of inestimable value, providing as they do, a picture of how the country-house, castle or town was situated in the country-side and furnishing us with an idea of how the burger and the rich merchant class were confronted with the country life and nature from their walled garden or town ramparts.

As far as the prints are concerned I have here briefly endeavoured to make clear the plan and the arrangement of this exhibition into six groups. The intention was to demonstrate with prominent examples the depiction of the Dutch landscape in all its aspects by Dutch 17th century artists. This central theme would certainly more clearly emerge if the exhibition was profusely supplemented by paintings and drawings. Most of the artists whose work is here exhibited were, in the first place, painters. This is very clearly evident when one compares the graphic work of these *peintre-graveurs* with the above mentioned printmakers of the Rubens school who turned the landscapes of the famous Fleming into faithful reproductions.

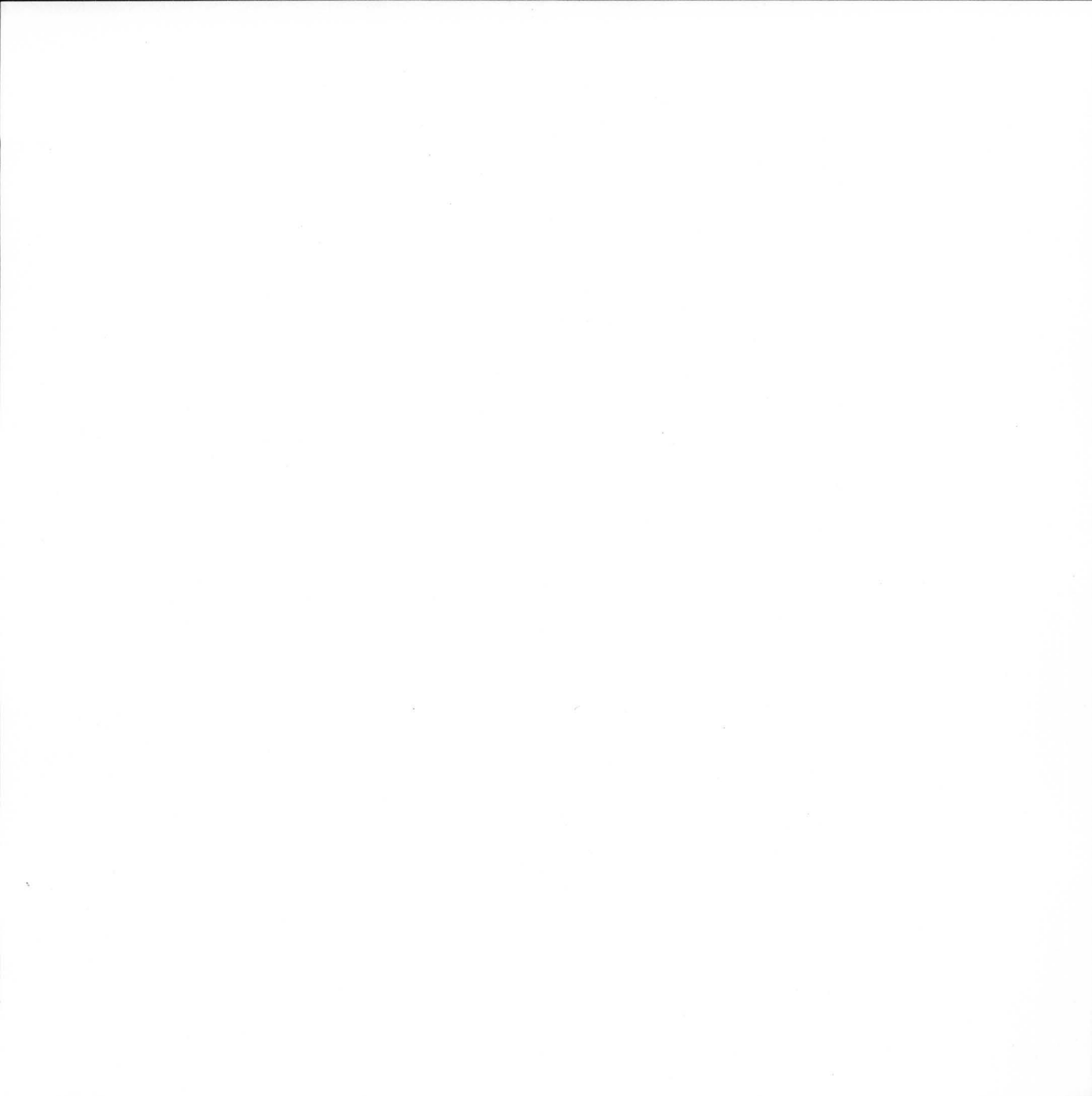
Had we restricted ourselves exclusively to prints in this development of the 17th century landscape some gaps would have remained unfilled. A history of the Haarlem landscape is, for instance, unthinkable without Jan van Goyen; nor may we omit Cuyp's broad panoramic landscapes from a total image of 17th century art. One finds many amongst his drawings. A single example of such a panorama is offered amongst the prints by Johannes Ruyscher. They form a characteristic aspect of the Dutch landscape of the Golden Age. For this reason we have included a drawing from each of these artists, together with three others, to fill the gaps, and to demonstrate what the graphic arts did not attain.

K.G. Boon.

THE CATALOGUE

Sizes of drawings and paintings in this catalogue are given in centimetres, height before width. In the case of prints, reference is made to the appropriate catalogue encompassing the artist's works (listed under Literature at the back of the book).

All works not otherwise noted are loaned from the Rijksprentenkabinet of the Rijksmuseum, Amsterdam.



I. LANDSCAPE IN THE TRANSITIONAL PERIOD

At the end of the 16th century many artists arrived in the north from the Southern Netherlands, bringing with them the Flemish landscape tradition which had emerged as an independent genre in the middle of that century, in the work of Matthijs Cock, Hans Bol and the Valckenborch brothers. Gillis van Coninxloo, David Vinckboons, and the Savery brothers, amongst others, were responsible for the introduction of the Flemish landscape type to Haarlem and Amsterdam in the north. Here the composition is closed off on both sides by groups of trees, and often the eye is led via a tree or hill in the middle, left and right into the distance.

In the 16th century Northern Netherlands, landscape as a subject for a print or painting, seldom occurred. Only a few northern artists, including Jan van Scorel and Maerten van Heemskerck, drew landscape before 1590 and then it was in most cases of Italian motifs. Towards the end of the 16th century Goltzius produced in Haarlem the first landscapes which could have been situated in Holland, but at the same time he was also responsible for composed landscapes, strongly influenced by Venetian art, in which realistic details were incorporated in an undulating play of line. Followers of Goltzius's conception included Jacob de Gheyn and Jan Saenredam. Outside of the centres Haarlem and Amsterdam, Abraham Bloemaert was active in Utrecht. There he was the most important representative of the late-mannerist stream which, influenced by the French Fontainebleau School, united and merged landscape and architecture into each other.

Many of those mentioned did not themselves produce prints but their work became known, spread, and influential via the prints made by others after their compositions.

Artists influenced by Coninxloo, Vinckboons and others.

JOHANNES VAN LONDERSEEL (1578 - 1625)

Van Londerseel was active firstly in Antwerp and, after 1610, in Rotterdam as engraver, printer and publisher. His work exhibits the influence of his son-in-law Nicolaas de Bruyn, who, as he, frequently worked after Vinckboons and Coninxloo.

- 1 *Susanna and the Elders by a country-house*
Engraving
Hollstein 7, first state
Bottom left: Davidt Vinckboons Inventor
Bottom right: Johannes Londerselius sculptor

2 *Deer hunt by a chapel*

Engraving

Hollstein 80, first state

Bottom left: Jacobus Saverius Inventor

Bottom right: Johannes a Londerseel excudit

Copy of the print by J. Savery from 1602

NICOLAES DE BRUYN (before 1601 - 1656)

Born in Antwerp son of the engraver Abraham de Bruyn. Entered the guild there in 1601 and active in Rotterdam from 1617. The conventionally composed forest views of Gillis van Coninxloo, and Vinckboons's country-parties, occur most frequently amongst the many prints he made in his fine but somewhat monotonous engraving style, after the drawings of other artists.

3 *Country party outside a castle*

Engraving

Hollstein 172

Bottom left: Daviedt Vinckbons Inv.

Bottom right: Nicola de Bruijn sculptor

Such country parties have a long tradition. One finds them at the end of the 15th century in the Books of Hours, and in the 16th century they developed into an independent genre in the work of Herri met de Bles, Hans Bol and others. Vinckboons brought the genre to the north where it was taken up in a Dutch manner by Buytewech and Dirck Hals.

HESSEL GERRITSZ (1581 - 1632)

Hessel Gerritsz worked in Alkmaar and Amsterdam as etcher and book salesman, and after 1617 was mostly active as a map maker in service of the East Indian Company. His etchings, which were particularly made from Vinckboons's compositions, date from his early years.

4 *Aestas - Summer*

Etching

Hollstein 18, first state

Middle top: Loenersloot

Bottom right: D.V. Boons invent. H.G. fe et excu.

The remaining three seasons provide views of the castles Nijenrode (Ver-Spring), Maarssen (Autumnus-Autumn), and Zuilen (Hyem-Winter), all along the Vecht not far from Amsterdam. The season is not depicted in a personification, but indicated by a characteristic occupation for the time of the year, in this case boating.

SIMON FRISIUS (c1580 - 1629)

Symon Wijnhoutsz de Vries came from the province of Friesland in the north of the Netherlands, but after 1611 was resident in The Hague. As a merchant he made many trips through Germany, Russia, Spain etc and he retained relations with foreign courts. As a calligraphic engraver he was active for the *Spieghel der Schrijfkonste* of 1605 by Jan van der Velde.

5 *River landscape*

Etching

Burchard 20b

Bottom left: S. Frs. fed.

Bottom right: excudit 2.

The companion piece of this print published by Robert Baudous is a forest view with the castle Loenersloot. As for this piece the river view must date from 1605 and is probably after a drawing by Vinckboons.

6 *Hyems - Winter*

Etching and engraving

Burchard 21

Bottom left: H. Hondius excud. Cum privill.

Bottom right: D. Vinckboons inv. Symon frisius fecit.

The three other seasons from this series after Vinckboons were made by Hondius (Spring and Summer) and A. Stock (Autumn, dated 1618). The building in this print was probably inspired by the designs of Ducerceau in his *Les plus excellents batiments de France* of 1576, and reproduces the facade of the Chateau de Berneuil.

ROELANT SAVERY (1576 - 1639)

Roelant Savery was born in Kortrijk and was originally a pupil of his older brother Jacques Savery. From 1592 he was active in Amsterdam. In 1604 Emperor Rudolph II called him to his court in Prague, where the many impressions received seem to have been decisive in the formation of his work. He worked also for Rudolph's successor, Matthias, in Vienna and other places. In 1618 he returned to the Netherlands to work until his death in 1619 in Utrecht. Through his brother, Roelant had probably undergone the influence of his teacher Hans Bol, and also of Gillis van Coninxloo, both masters of the fantastic landscape.

7 *Goat-herder under three trees*

Etching

Wurzbach 2, second state

Middle bottom: Marco Sadeler excudit.

- 8 *Forest view with fox hunt*
Etching and engraving
Wurzbach 4.

Savery himself made only four etchings which often contain recollections of strange places he visited. Perhaps artists such as van Everdingen were hereby inspired also to make trips abroad.

Goltzius and artists from his school

HENDRICK GOLTZIUS (1588 - 1617)

Goltzius learnt glass painting from his father. In 1575 he joined Coornhert in Xanthen as a pupil and followed him in 1577 to Haarlem. There he met Karel van Mander who brought him into contact with the work of Spranger. In 1590 he departed for Italy, the trip taking him via Hamburg, Venice, and Florence on to Rome. His range of landscape motifs must have been enriched by the many impressions gained *en route*. Studies from classical sculpture show, after his return in 1591, his exaggerated mannerist rendering of the human figure, and more natural vision. As a renowned artist he attracted many pupils and imitators including de Gheyn, Jan Saenredam and Jacob Matham.

- 9 *Landscape with farmhouse*
Chiaroscuro woodcut, line-block on blue paper, white highlights
Bartsch 244
Middle bottom: Monogram HG

None of the four landscapes which Goltzius made in this chiaroscuro technique are dated. They were probably made after his trip to Italy, under the influence of the landscapes of Titian, Campagnola, Muziano etc.

JACOB DE GHEYN (1565 - 1629)

Jacob de Gheyn was born in Antwerp and later became a pupil of his father, a glass painter. About 1585 influences of Goltzius may be detected in his work, from which has been concluded that he was active at this time with Goltzius in Haarlem. Thereafter he lived in Amsterdam (1591-1595), Leyden, and, after 1603, in The Hague. His graphic *oeuvre* dates almost entirely from before 1600; hereafter he devoted himself to painting.

- 10 *Winter landscape with farmhouse and skaters*
Engraving
Hollstein 291
Bottom right: I.D.G. inv.

Winter views with skaters were to become a favourite theme in the 17th century and be depicted by many artists. (See also cat. nos 6, 28.)

11 *Landscape with farmstead*

Etching

Hollstein 293

The drawing dated 1603 by de Gheyn for this print is to be found in the Rijksprentenkabinet in Amsterdam. On the basis of this drawing the print was earlier attributed to de Gheyn, but lately it is generally considered to have been produced by another artist whose identity is difficult to establish.

JAN SAENREDAM (1565 - 1607)

As a pupil of Goltzius, Saenredam was for some time strongly influenced by him and many of his prints are after drawings by Goltzius. He developed into a skilled engraver and work poured in from various artists. Only after 1600 did he begin also to work from his own designs.

12 *Whale stranded on the beach at Beverwijk*

Engraving

Bartsch 11

Bottom left: Joannes Saenredam inve. et sculptor Ano. 1602

Middle bottom: Ernesti Comitiss Nassovy viva effigies.

In the 16th and 17th centuries whales were often washed up on the Dutch beaches. Interested persons streamed to the spot including many artists and also noblemen such as, in this case, Count Ernst van Nassau.

Such an event was considered a bad sign and the decorative ornamentation should be seen in this light: an earthquake, an eclipse of the sun, Chronos sitting with his hour glass and scythe, and Death who shoots Fortuna holding the coat of arms of Amsterdam. In the composition of the figures, the whale, and the row of sand dunes, an obvious similarity may be seen with the drawing Goltzius made in 1598 of a whale stranded near Katwijk.

GERRIT ADRIAENSZ. GAUW (or GOUW) (c1590 - 1638)

From about 1622 onwards Gauw was a member of the Guild of St Luke in Haarlem. He remained active there until his death and produced many prints from Goltzius and others, but also for books with examples of script.

13 *Ruins of the house Brederode*

Etching

Middle bottom: 2

Bottom right: Cum privil. IM excud.

The first sheet from this series of landscapes is signed 'G. Gouw incidit' and 'H. Goltzius inven.'. Bartsch catalogued this sheet as Gauw; the remainder, however, as the publisher Jacob Matham. These

were also made by Gauw, if only demonstrated by the special etching technique he used to reproduce Goltzius's drawing technique. This picturesque ruin of the 13th century Knights' castle was a familiar object for the artists of the 17th century. Apart from the drawing for this print, which is not extant, there exists another sketch by Goltzius. This shows the ruins seen from another viewpoint and was made in 1600.

Artists after A. Bloemaert

JAN SAENREDAM (see cat.no.12)

- 14 *Farmstead with the Prodigal Son who requests work
and goes to tend the pigs*

Engraving

Bartsch 25, second state

Bottom right: (on a wheel) J. Saenredam sculp. et excudebat.

Bottom right: (on a plank) A. Bloemaert inve.

- 15 *The carrying off of Ganymede above a village*

Engraving

Bartsch 26, third state

Bottom right: A. Bloemaert inve. J. Saenredam sculp.

Bottom right: R.D. Baudous excud.

SIMON FRISIUS (see cat.no.5)

- 16 *Landscape with farmhouse*

Etching and engraving

Burchard 6

Bottom left: S. Frisius

Bottom right: Gedrukt bij Herman Allertsz. koster.

The half dilapidated farmhouse and the untidy surrounding farmyard is a type which Karel van Mander recorded in his *Schilderboeck* (1604) as common in the work of Abraham Bloemaert. These realistic motifs, placed in a strongly mannerist environment, were made into prints by his son F. Bloemaert, J. Matham, J. Saenredam and Frisius, amongst others.

II. THE EARLY REALISTIC LANDSCAPE

The use of realistic details in compiling a finely composed landscape led eventually not only to the adoption of details from nature, but to drawing entire landscapes directly from nature. In the relatively short period between 1610 and 1620 when this change-over to descriptive realism took place, artists such as Esaias van de Velde and Willem Buytewech were the greatest innovators. In Haarlem they were followed by Jan van de Velde, Pieter Molijn, and Jan van Goyen, whilst in Amsterdam Claes Jansz. Visscher also took all the elements for his prints from nature.

Associated with this development was a desire for a more atmospheric portrayal of nature which manifested itself in painting by a decrease in the extent and variety of colours, and in drawing by the use of crayon. In the graphic arts this tendency is expressed by the frequent use of etching, with which the various gradations of tone in nature may be better reproduced than with the tight engraved line.

ESAIAS VAN DE VELDE (c1590 - 1630)

Esaias van de Velde lived between 1610 and 1618 in Haarlem, leaving thereafter for The Hague where he became court painter for Prins Maurits and Frederik Hendrik. His etchings which originally exhibited an idyllic vision, were practically all made before or about 1616 in Haarlem. Strangely enough he was very progressive in his drawing and printwork at this period, but his early painting still was derived from the work of David Vinckboons.

17 *The Great Flood of 1624*

Etching

Burchard 4, fifth state

Middle bottom: Esaias Vanden Velde fecit

Bottom right: C.J. Visscher excudit

On the 10 of January 1624 a leak sprang in the Lek dyke from which water streamed across Holland into Amsterdam. This is the only etching that Esaias van de Velde made during his stay in The Hague.

18 *The square-shaped forest landscape*

Etching

Burchard 5, first state

Top left: Esaias Vanden Velde Fecit. I.P. Beerendrecht excudit. Haerlemensis.

19 *Farm-houses by a ditch with a high bridge*

Etching

Burchard 14, second state

Middle top: 7

Bottom right: E.V. Velde Fe.

Middle bottom: I.P. Berendrecht excu.

In later states the title *Buyten Haerlem* (outside of Haarlem) is included in the air.

20 *Beer Brewery*

Etching

Burchard 17, second state

Top left: E. Van der Velde Fe.

Middle top: 10

Bottom right: I.P. beer ex.

With the title *Brouwerij* (Brewery) this etching belongs, along with the preceding piece, to the series *10 Kleinere landschappen uit de omgeving van Haarlem* (10 small landscapes from the environs of Haarlem), which appeared about 1615-1616.

21 *Rolling landscape with a farmstead left*

Etching

Burchard 34g, second state

Bottom left: E. Vanden Velde (in mirror-image)

Bottom right: 7

The series of landscapes to which this print belongs must have been made in or before 1614 since C.J. Visscher already published in that year a number of copies (from Bu.34a, 34e, 34g, and 34l.)

22 *Herd of goats by water*

Etching

Burchard 47d

Bottom right: 4

An etching by an unknown printmaker after a drawing by Esaias van de Velde now in Leipzig.

WILLEM PIETERSZ. BUYTEWECH (c1591 - 1624)

Born in Rotterdam; enrolled together with Hercules Seghers and Esaias van de Velde in the Guild of St Luke, Haarlem, in 1612. His early work exhibits traces of the style of Goltzius who possibly was the inducement for his arrival in Haarlem. After 1617, he was once again active in Rotterdam. At this time he developed his own landscape style in fine linearly drawn trees and buildings in often whimsical, very expressive forms.

23 *Two Ruins*

Etching

Van der Kellen 30, second state

Bottom left: monogram W.B.

Bottom right: 3

In 1621 C.J. Visscher published this series of landscape etchings, which Buytewech made about 1616, under the title, *Verscheijden lantschapjes* (Various little landscapes). The ruins here depicted are the remains of the house 'Huis te Kleef', near Haarlem. The small curls and strokes which Buytewech used to depict this topographical piece, predict, to some degree, the technique of Hercules Seghers.

JAN VAN DE VELDE (1593 - 1641)

Jan van de Velde, a cousin of Esaias, was active between 1613 and 1635 in Haarlem, thereafter resident in Enkhuizen. He received training as an engraver from Jacob Matham, which appears to have remained influential since his extensive print-work is somewhat less free of line than that of his contemporaries. From circa 1616 onwards he produced in drawings and prints both fantasy landscapes and real landscapes in which his tree forms are reminiscent of Buytewech.

24 *Ver-Spring*

Etching

Franken - van der Kellen 146

Bottom left: C.J. Visscher Excudebat

Bottom right: I.V. Velde Fecit 1.

The print which is dated 1617 is dedicated to Hendrik Hondius.

25 *November*

Etching

Franken - van der Kellen 172

Middle top: November

Bottom right: 11

From 1616

26 *Broad landscape with a view of a village*

Etching and engraving

Franken - van der Kellen 331, first state

Bottom left: Ian vanden Velde fecit. Robb. de Baudous exc.

27 *River view*

Etching and engraving

Franken - van der Kellen 337, first state

Bottom left: 7

28 *Skaters by a bridge*

Etching and engraving

Franken - van der Kellen 381, second state

Bottom right: 9

In the first state of this series of 36 prints the sky is executed in watercolour. On the title page it states that they were published by C.J. Visscher after the death of J. van de Velde. It is thus possible that the etching is by Jan van de Velde and Visscher has finished the incomplete plates.

29 *The White Cow*

Etching and engraving

Franken - van der Kellen 409, second state

Top right: C.J. Visscher exc.

The dark of night was seldom depicted and probably such a piece evolved after the example of the prints of Hendrick Goudt who made similar night pieces after Adam Elsheimer between 1608 and 1613. A drawing from Buytewech served van de Velde as an example for the group of figures and animals; for the landscape he was inspired more in the manner of Elsheimer.

30 *Aestas-Summer*

Etching and engraving

Franken - van der Kellen 517

Middle bottom: Aestas

GILLIS VAN SCHEYNDEL (active 1620 - 1645)

Similarities may often be indicated in his compositions with those of his fellow Haarlem townsmen, Esaïas and Jan van de Velde, Buytewech, and Molijn. He was one of the Dutch masters who imitated at this time the etching technique of Jacques Callot.

31 *Camp fire by the river*

Etching and engraving

Such a night piece is directly derived from the work of Jan van de Velde and Hendrick Goudt.

PIETER MOLYN (1595 - 1661)

From 1616 onwards Molijn was resident in Haarlem..In his early work some influence of Esaïas van de Velde may be seen; later there is an affinity with Jan van Goyen. He introduced the diagonal in landscape composition by, for example, placing on the one side a hill or group of trees, and on the other a distant view.

32 *Landscape with horsemen, a woman, a child and a sitting man*

Etching

Bartsch 2

Bottom right: 4

33 *Tree by a derelict hut*

Etching

Weigel 5

Bottom right: PM inve.

This and the following etching after designs by Pieter Molijn were considered by Weigel as possible works by Cornelis Kittensteijn.

34 *Hut on a hill*

Etching

Weigel 7

Bottom right: PM. inve.

JAN VAN GOYEN (1596 - 1656)

Van Goyen was, in about 1617, a pupil in Haarlem of E. van de Velde. He worked in Leyden, with a few intermissions, until 1632 and thereafter particularly in The Hague. The influence of his master is still strong in his early work but after about 1627 a sobre, tonal painting style is typical of him. About 1645 this was followed by a stronger colour use. The etchings which were earlier attributed to him are from the hand of Jan van de Capelle (or Herman Saftleven?). In his drawing he reveals himself as one of the most progressive masters of the Dutch landscape.

35 *River view with fishermen*

Black crayon, grey wash 11.4x19.8 cm

Bottom right: vG 1647

36 *Ruins by the water*

Black crayon, grey wash 20x30 cm

It is possible that the ruin here depicted is the castle Borgvliet near Bergen op Zoom destroyed at the end of the 16th century. (Compare paintings of this subject from 1642(?) and 1645 — Beck nos.169 and 176. Beck dated this drawing about 1645/50). Van Goyen made many such drawings from nature which have largely been preserved in a number of sketch books. The early drawings are mostly made with the pen, the later with crayon. By far the most van Goyen drawings date from the last years of his life, 1651-1656.

CLAES JANSZ. VISSCHER (1587 - 1652)

This artist was born in Amsterdam, son of the ship's carpenter Jan Claesz. Visscher. His teachers are not known, but following a number of early works after David Vinckboons and others, he was one of the first to make drawings from nature. His work forms, as it were, a link between the fantasy landscapes of the Flemish tradition and the studies from nature by the Haarlem artists. As publisher of a large number of prints he also certainly played an important role.

37 *Mill by the river*

Etching

Simon 77

Bottom left: CCW

Middle bottom: CJV f:

Bottom right: 7

In 1613 Visscher made a series of thirteen landscapes after Cornelis Claesz. van Wieringen. This artist was, as the marine painter H.C. Vroom in Haarlem, one of the artists who pursued the mannerist landscape of Goltzius in which the elements were already realistically seen.

38 *The House of Jandaimen Bogaerdt*

Etching

Simon 139d

Lower right: I. Ottens exc.

Bottom: Iandaimen Bogaerdt, Onderweghe Sloterdijk

The drawing by Visscher for this print is in the Haarlem Archives.

39 *Lottery print for the foundation of a new hospital in Egmond aan Zee*

Etching and engraving

Frederick Muller 1306

Middle top on banderole: Egmond op Zee

Middle bottom: CJV [and, on podium] CJ Visscher exœu.

On March 15th, 1615, the lottery took place to collect money to build a new hospital in Egmond. On the standard which the man and woman hold are displayed the conditions of the lottery and a number of rows of cups which were put up as prizes. A view from the dunes, such as this, already presents an entirely natural view.

HENDRIK HONDIUS (1573 - after 1648)

Hondius spent his apprenticeship in, amongst other places, Brussels and Antwerp with J. Weiricx and H. Vredeman de Vries. Amongst his travels he visited Cologne, Paris and London and resided from 1597 in The Hague. Many writers attribute part of his work to the younger Hendrik Hondius (1597-1651) who was especially active as a publisher.

40 *Return of the Prodigal Son*

Engraving

Middle bottom: Cum privilegio

Bottom right: H hondius Inventor et Sculpsit. 1620

Hondius made a preliminary study of the group of figures and animals (Rijksprentenkabinet, Amsterdam) and build around it a landscape which reverts entirely to the Flemish composition-scheme.

III. THE DUTCH LANDSCAPE IN FULL DEVELOPMENT

After the careful beginnings of the previous generation in depicting the immediate surroundings, artists born in the first decades of the 17th century felt the urge to broaden their fields of view. By travelling beyond the borders of the Republic they opened their eyes to new motifs such as broken ground, strange vegetation and structures, romantic transitions from river and forest etc. Almost all prints by van Everdingen display motifs from the Scandinavian landscape, whilst it is evident that Ruisdael's works depicting the Dutch landscape have become more original through his contact with the exotic. In the landscapes of Waterloo, Saftleven and Naiwincx memories of other regions also occur. This is, however, not the case with Vlieter and Roghman whose activities are concentrated on their own country. They belong to that richly productive group of the 17th century painters of Dutch river and forest views. The theme of Dutch panoramic views, with which Hercules Seghers in his inimitable manner began, were taken up by Ruyscher in a number of his prints, and particularly in drawings by Cuyp attained a high degree of perfection.

A few artists who, lacking the monumental vision of Ruisdael still were able to capture something of the atmosphere of the forest landscape, stand apart. Numbered amongst these poets of the intimate are van Beresteyn, Brosterhuysen and, to a certain extent, Verboom.

The animal in the landscape forms a separate chapter. Both in painting and in the graphic arts groups of animals were used as staffage. Initially the animal is subordinated to, and entirely absorbed into the landscape, until finally Potter turned the animal itself into the central theme, allocating the subservient role to the landscape.

ALLAERT VAN EVERDINGEN (1621 - 1675)

Van Everdingen was probably first a pupil of Roelant Savery in Utrecht and thereafter of Pieter Molijn in Haarlem. He was subsequently active in Alkmaar and from circa 1652 onwards, in Amsterdam. Following the mountains of the Alps which had entered Dutch art via the many travellers to Italy and had been known for some time through the work of Bruegel, he introduced a new element: the pure Scandinavian mountain landscape. He had become familiar with this during a trip to Sweden and Norway in circa 1640/3 and thereafter the theme was to remain with him.

41 *The wheel under the movable haystack roof*

Etching and engraving
Bartsch 77, second state
Bottom right: A.V. Everdingen.

42 *The third Spring*

Etching
Bartsch 97, second state
On the spring building: AVE

Van Everdingen made a series of four springs in and near Spa in present Belgium. By comparison with the prints which H.U. Godin made about 1750 of these springs (after Antoine Lelong), this third spring can be identified as the Geronsterebron. Van Everdingen made a study in grisaille of this subject (British Museum, London).

JACOB RUISDAEL (1628/9 - 1682)

Jacob Ruisdael was probably a pupil of Cornelis Vroom. He traveled to the East Netherlands and Prussia in about 1650/2 and moved from Haarlem, his birthplace, to Amsterdam circa 1656. He is recorded there in 1676 as a doctor of medicine. His small graphic *oeuvre* was presumably produced between 1645 and 1660. Only a few etchings are dated, 1646-1649, and up until now the chronological sequence of his prints has not been established. Ruisdael, in opposition to the descriptive realism of Esaias van de Velde and his contemporaries, was able to place his motif in surroundings from which each portion contributes to the mood of the whole.

43 *The little bridge*

Etching

Bartsch 1, second state

Middle bottom: Ruisdael f.

44 *Two country-people with a dog*

Etching

Bartsch 2, second state

ANTOINE WATERLOO (c1610 - 1690)

Waterloo worked alternately in Utrecht and surroundings, Amsterdam and Leeuwarden and, it appears from some drawings, travelled in Germany and Italy.

His paintings are few in number; his graphic work on the contrary totals 136 pieces. His preference was especially for groups of trees.

45 *In front of the inn*

Etching and engraving

Bartsch 95, first state

46 *Farmhouse by water*

Etching and engraving

Bartsch 116, second state

Bottom left: Anthonius Waterloo invenit et fecit

Bottom right: 4

- 47 *Horseman in the forest*
Etching and engraving
Bartsch 117, second state
Bottom left: Anthonius Waterloo invenit et fecit
Bottom right: 5
- 48 *Mother and three children resting*
Etching and engraving
Bartsch 122, second state
Bottom right: AW f.

HERMAN SAFTLEVEN (1609/10 - 1685)

The early landscapes by Saftleven exhibit strong influence from Buytewech and some similarity to Molijn and van Goyen. After about 1640 influences from Italianate sources, together with Waterloo, appear in his work. Saftleven lived and worked in Utrecht almost his entire life, making probably numerous trips along the Rhine from which he derived the motifs for his mountain and river landscapes. After his first etchings from 1627 which approach the work of Buytewech, there follow also pure Dutch forest scenes.

- 49 *The forest*
Etching
Bartsch 27, second state
Bottom left: HSL 1644
- 50 *The large tree*
Etching
Bartsch 28
Bottom left: H SL 1647

HERMAN NAIWINCX (c1624 - after 1651)

Naiwincx was active in Amsterdam. His work is rare, something which may be due to his profession of salesman or to a short life. He produced Italianate landscapes in the manner of Jan Both, but also devoted himself to the depiction of the waters and forests of Holland. In the latter the influence of his contemporary Herman Saftleven is often discernible.

- 51 *Stream in the forest*
Etching and engraving
Bartsch 1
Top left: H. Naiwyncx F et Inv

Top right: 1
Bottom right: Clement de Longhe excudit

- 52 *Group of trees by the water*
Etching
Bartsch 15

ROELANT ROGHMAN (c1620 - 1685)

Roghman worked in Amsterdam and was friendly with Rembrandt and his pupil Gerbrand van den Eeckhout. His early pen-drawn landscapes still reflect the influence of these artists. Mountain and rocky landscapes form, as a rule, the subject of his paintings, whilst his graphic *oeuvre* for the greatest part consists of topographical views in which nature receives more emphasis than the local buildings. He obtained the most renown for a series of 241 drawings of castles and country-houses in the Northern Netherlands.

- 53 *Two persons walking in the Haagse Bos*
Etching and engraving
Bartsch p.40, no.5, first state
Bottom right: R. Roghman Fecit.

From the series of six *Verscheide Ghesichten, in 't Haechsche Bos* . . . (various views in the Haagse Bos). Bartsch supposed that Roghman produced these etchings himself and that later they were touched up with the burin by another hand (P. Nolpe?)

SIMON DE VLIEGER (1601 - 1653)

After his apprenticeship to Willem van de Velde and perhaps Jan Porcellis, Vlieger worked in Rotterdam, Amsterdam and other places, ending up finally in Weesp. He became well-known as a painter and draughtsman of marine pieces, but in his etchings it is landscape and animals which form the principal motifs.

- 54 *The forested hill*
Etching
Bartsch 7, third state
Bottom right: S. de V.

- 55 *Inn by the water*
Etching
Bartsch 8, third state
Bottom right: S. de V.

56 *Beach scene*

Black crayon, grey wash 17.3x31.9 cm

JOHANNES RUYSCHER (c1625- after 1675)

Johannes Ruyscher, who between 1645 and 1657 alternately worked in Amsterdam and Dordrecht, had already been quickly forgotten in his own time. He was active in Germany from about 1660 until 1675 as, amongst other things, court painter to the Elector Johann Georg II of Saxony. Presumably, in Amsterdam, he had been a pupil of Rembrandt by whom he was strongly influenced. In his studio he could have become familiar with the work of Hercules Seghers. Indeed the influence of Seghers's paintings and etchings on Ruyscher was so great that he was known as 'the young Hercules'.

57 *Village on the canal*

Etching and engraving

Bartsch 91, second state (as Waterloo)

Top left: AW ex

A first state with green and brown body-colour, painted up, and earlier considered a work by Seghers, is to be found in the Rijksprentenkabinet in Amsterdam. The second touched-up state was attributed to Waterloo by Bartsch.

58 *Landscape by Rhenen*

Etching and engraving

Bartsch 93, second state (as Waterloo)

Top left: AW ex.

The three panorama etchings now attributed to Ruyscher were earlier considered to be etchings by Seghers which had been touched up by Waterloo (Bartsch 90, 91 and 93). By comparison with the first state of Bartsch 91 and other prints by Ruyscher it is evident that the plates have been drastically reworked by another hand. This is probably the work of Waterloo who later published the etchings. Both the etchings here exhibited form, when placed left and right of a third Ruyscher print, *The wide river* (also earlier attributed to Waterloo) a broad panorama of the river Rhine. Since Waterloo altered details in these three prints, the connection remained for a long time unclear.

ALBERT CUYP (1620 - 1691)

Albert was a pupil of his father Jacob Gerritsz. Cuyp. His early work is related to that of Jan van Goyen. Often a sunny southern light, such as can be found in the work of the Italianizers, may be seen in his paintings. Cuyp took this over from them but did not visit Italy himself. He did, however, make many trips throughout the Netherlands as his drawings and paintings bear witness.

59 *Distant view over riverland*

Black chalk, brush drawing in dark grey, light grey wash 18.6x48 cm

Bottom left: A. Kuip [by a later hand]

The extended panoramic distant views of flatland, rivers or a town on the horizon are characteristic of Cuyp. Presumably here behind the river Rhine is the tower of Rhenen, with Arnhem lying behind to the right and completely right the hilly Montferland. This drawing, of which the clouds are the later work of another hand, is dated circa 1650.

JAN VAN BROSTERHUYSEN (1596 - 1650)

Van Brosterhuysen studied for a long period at the University of Leyden and was eventually appointed professor of Greek and Botany at the newly established University of Breda. He was extremely versatile and included amongst his friends many prominent figures of his time, such as the learned Caspar Barlaeus, the poet P.C. Hooft, the statesman Constantine Huygens and the architect Jacob van Campen.

Brosterhuysen's 16 extremely rare etchings probably came about during a stay on the country estate 'Randenbroek' near Amersfoort by Jacob van Campen (1642-1646).

60 *Landscape with a village behind trees*

Etching

Van der Kellen 14

Bottom left: B

Top left: 4

61 *Farmhouse between trees*

Etching

Van der Kellen 15

Top left: 5

Bottom right: B

Both these etchings belong to a suite of six landscapes the 'Praedia', in which Brosterhuysen as with his other etchings, employed an exceptionally fine etching technique of miniature stipples and strokes.

CLAES VAN BERESTEYN (1629 - 1684)

Van Beresteyn descended from a Haarlem merchant family. A small *oeuvre* is all that is known from him: a signed painting and nine etchings. Only a few exemplars of the etchings are known and will all have been produced at about the same time, 1650, as two dated examples reveal. The swampy dune valleys in the surroundings of Haarlem were probably his work terrain.

62 *Two men in conversation on a path*

Etching

Van der Kellen 4

Middle bottom: CV [and] C.V. Beresteyn f.

A total of five examples of this etching are known. The here virtually illegible, first unsuccessful signature CV caused Weigel to attribute all of van Berestern etchings to Cornelis Vroom.

63 *The horseman in the forest*

Etching

Van der Kellen 6, second state

Middle bottom: C.v. Berestyn f.1650

ADRIAEN HENDRIKSZ. VERBOOM (c1628 - c1670)

Verboom worked in Rotterdam and Haarlem, later in Amsterdam. The few etchings which he made display certain similarities with the work of Claes van Beresteyn. A related group of drawings from about 1650, including one signed Av Boom, are alternately attributed to van Beresteyn and Verboom.

64 *The hamlet*

Etching

Dutuit 1, first state

Bottom left: Vboom f.

65 *The puddle*

Etching and engraving

Dutuit 2, second state

In the second state of these prints the plate has been somewhat touched up with the burin and the lines have been introduced in the sky.

MOYSES VAN UYTENBROECK (c1590 - 1648)

Van Uyttenbroeck was probably a pupil of Elsheimer in Rome, and in his early work the influences of Elsheimer and van Poelenburg are to be seen. In 1620 he became a member of the St Lucas Guild in The Hague where he remained active until his death. It is especially bucolic landscape we find in his work.

66 *Apollo tending the herd of Admetus*

Etching and engraving

Weigel 60, third state

Bottom left: Mo V. Wtenbrouck fe [and] Mo V. Wtenbrouck, exc.

GERRIT CLAESZ. BLEKER (c1610 - 1656)

Gerrit Bleker resided and worked in Haarlem. Already in the 17th century his paintings of landscapes and portraits were prized. His etchings, due to the realistic portrayal of animals, were also very popular.

67 *Herder with cows*

Etching and engraving

Bartsch 6

Bottom right: G. Bleker f.1638

As may be seen in the early prints by Potter the animal assumes an important role in the landscape.

PAULUS POTTER (1625 - 1654)

After having spent his youth in Amsterdam, Potter worked between 1646 and 1652 in Delft and The Hague. In 1652 he returned to Amsterdam where, not yet thirty years old, he died. In his short life he produced a number of famous works including his most well known piece *The Bull* (Mauritschuis, The Hague). He was one of the first to choose the animal as the principal motif for a painting or print.

68 *The neighing horse*

Etching

Bartsch 10, second state

Bottom right: Paulus Potter. f.1652

69 *The herder and five cows*

Etching

Bartsch 14, fifth state

Bottom left: Paulus Potter. In. et f.1649

Potter made this etching, in which originally a further portion containing three cows was included to the left, in 1643. Later, in 1649, he made the plate smaller and touched it up in a number of details. The here still elaborately composed landscape became in later years much more simple, with the full concentration falling on the animal as may be seen in *The neighing horse*. Many later artists such as Stubbs resumed the theme of animal portraiture.

IV. THE LANDSCAPE SURROUNDING REMBRANDT AND VAN OSTADE

An individual grouping in the exhibition was created for Rembrandt and Adriaen van Ostade since both stand virtually alone in the Dutch graphic art of the 17th century. Scarcely any graphic landscapes inspired by Rembrandt were made by the followers and pupils of this great master. His style was too personal and too terse for this. Leupenius, for example, who sometimes directly approaches Rembrandt in his drawing, is particularly topographic in his etchings resembling the illustrators of his time. To what extent the drawings from Rembrandt's circle could be removed from his work is evident in the forest views of Jan Lievens and the *Rolling bridge with a mill* by Van Borssum; this last being more reminiscent of Esaias van de Velde than of Rembrandt. In both these cases the artists remain faithful to the tradition, whilst with Rembrandt the landscapes are so free of traditional elements, that it was not until the 19th century that they were followed for the first time in the work of Seymour Haden.

One cannot say this of Adriaen van Ostade. He created a school because his work is simpler and more anecdotal than that of Rembrandt. Initially he was inspired by Rembrandt's example: especially noticeable in his early drawings. He adopted from Rembrandt the use of the burin and the dry point in combination with the etching. His world-picture is, however, more limited than that of Rembrandt, but because of this more intrinsically Dutch, with all the qualities his countrymen so valued: intimacy, love of the simple, and sobriety of execution. Van Ostade remained long after his death one of Holland's most characteristic artists.

REMBRANDT VAN RIJN (1606 - 1669)

Rembrandt's earliest dated etching from 1628 is a portrait of his mother. It was produced in Leyden whilst he still lived in his parents home and when, as a diversion from painting, he devoted himself to the etching of self portraits and religious prints of extremely divergent format and technique. After his establishment in Amsterdam in 1631 he first began a complicated etching technique. *A Raising of Lazarus*, one of his most ambitious prints from the early Amsterdam period, continued for a total of nine states before it was finally completed.

Shortly after 1640 he etched his first landscape. This was quickly followed by a view of Amsterdam in which already his grasp of the landscape is clearly evident. There followed two etchings with farmhouses in the landscape, somewhat inspired by the work of Jan van de Velde but much more realistically seen. In 1643 he produced his most perfected landscape, *The Three Trees* in which he utilised the experience previously gained in employing etching, drypoint and engraving. *The Three Trees* is his only landscape print in which he introduced a clouded sky and is the most finished

landscape etching in 17th century Dutch art. Three years later in *The Omval* he applied a totally different method to create light and dark in the landscape. He etched firstly the landscape and the willow on the bank with extremely economical lines, adding then the foreground shadows with drypoint which suggests the luxuriance of the scrub around the willow and, at the same time, serves to make the light shine more brightly over the river.

The *Canal with a boat and bridge* from 1650 belongs to the last group of landscapes of 1650. Here the receding planes are compacted close upon each other so that he no longer needed to make transitions linking fore- and backgrounds. With a spring the eye is carried deep into the background.

70 *The Three Trees*

Etching, drypoint and engraving

Bartsch 212

Bottom left: Rembrandt

Developed from a drawing which Rembrandt made on the Diemerdyke a little outside the gates of the city of Amsterdam. Various motifs are combined in the print : a dramatic element, the passing of a rain shower and the return of sunlight in the landscape, a bucolic element, the couple ducking away in the brushwood on the dyke, and the contemplative element, the drawing artist who, furthest right, allows his gaze to pass over the landscape newly restored to life by the resumption of sunlight.

71 *The Omval*

Etching and drypoint

Bartsch 209, second state

Bottom right: Rembrandt 1645

The Omval was a small strip of land between the Amstel to the south of Amsterdam, and the water which connected the Amstel with the Diemermeer which reached out to the west of the city. Rembrandt also included in this piece, which is more realistically treated than *The Three Trees*, the courting couple, thus providing the print with a pastoral-bucolic content, here reminiscent of the work of other artists such as Uytenbroeck.

72 *Canal with a boat and bridge*

Etching and drypoint

Bartsch 236, second state

Bottom left: Rembrandt 1650

This print was initially twice as large. The water continued on the left side and the mountains in the background broadened at that same point. In the interests of the unity of the composition, Rembrandt divided this panorama-like landscape (which his pupil Philips Koninck later repeated on several occasions) into two pieces. He then closed off the composition with the introduction of the tree on the right side.

JOHANNES LEUPENIUS (c1647/8 - 1693)

Leupenius was, at about 1660, one of Rembrandt's last pupils. In his portraits Rembrandt's influence is totally missing and in the landscapes it is minimal. His etching, consisting of a total of six signed works, is topographical and attained no great heights. His real profession was surveyor and from 1669 onwards he worked exclusively as such.

73 *View of Nijenrode*

Etching

Wurzbach I

Middle top: 't Huys te Nieweroden

Bottom right: De Vecht

This view of one of the castles along the Vecht dates probably from 1668 as does the *View of Weerdesteyn*. In both the 17th and 18th centuries such castles and stately homes were frequently depicted (see also cat.no.4 and group VI).

74 *View of Weerdesteyn*

Etching

Wurzbach 3, first state

Bottom left: J. Leupenius 1668

JAN LIEVENS (1607 - 1674)

From 1619 until 1621 Jan Lievens was a pupil of Pieter Lastman in Amsterdam. He returned later to Leyden where he worked with Rembrandt until 1631. Thereafter he was active in England, Antwerp, Amsterdam, and The Hague, finally returning to settle in Leyden. After his stay in Antwerp his drawing began to turn towards van Dyck and the South Netherlandish masters.

75 *Forest view with a deer*

Pen in brown on Japanese paper 23.6x38.8 cm

Lievens used the broad reed pen to draw in his landscapes, combining with it from time to time the small pen for detail. Contrary to Rembrandt who retained space in his landscapes, Lievens often closed his compositions completely off. Here also the groups of trees in the foreground are totally enclosed by trees and shadow parts in the background.

ANTHONIE VAN BORSSUM (c1629/30 - 1677)

Van Borssum produced many drawings of landscapes with animals. His drawing technique with the pen betrayed the influence of Rembrandt whose pupil he probably was between 1645 and 1650. He

drew upon the surroundings of Amsterdam, his birthplace, and areas along the Rhine for subject material.

76 *Rolling bridge with windmill*

Brown pen, wash in grey, green, yellow and pink 20.5x33.4 cm

Bottom right: A v Borssum

The rolling bridge was used in the polderland, where differing water levels are encountered, to drag small vessels, by means of a windlass, from one piece of water to another. Rembrandt's influence in such drawings is very small. Van Borssum revived the older tradition of depicting a given motif in an almost topographical manner.

ADRIAEN VAN OSTADE (1610 - 1685)

Van Ostade was active his entire life in Haarlem. There his first etchings with subjects from the peasantry and bourgeoisie arose prior to 1640. He followed in these the example of Adriaen Brouwer whom he must have come to know during his apprenticeship to Frans Hals. Like the works of Rembrandt his etchings were built up in successive stages, and were mostly extensively prepared by drawing. They were extremely popular, and like Rembrandt's work continued to be printed long into the 18th century. Here landscape is allocated a subordinate role; the only pure landscape being the etching here described.

77 *The angler*

Etching

Godefroy 26, third state

Bottom right: A.V.O.

Godefroy dated this etching circa 1653 but other scholars of van Ostade's work have dated it somewhat earlier than circa 1647. Seven states are known. The subject was very popular; one finds it for instance in the work of Pieter Molijn and Jan van Goyen. Rembrandt's *Six's bridge*, and his painting of the *Bridge near Diemen* in the Rijksmuseum, treat this subject in two quite different ways. By comparison van Ostade's etching is much more intimate. Perhaps in connection with the angler he has thought of the *emblemata* so customary at this period. An emblem with the Latin proverb *non sum in culpa* provides the example of a fisherman who, catching no fish, seeks to lay the blame at the fish rather than himself.

V. THE COMPOSED LANDSCAPE AND THE TRANSITION TO THE 18TH CENTURY

It has become evident in the last two groups that the landscape no longer permitted easy classification. Each artist in his own way made use of old motifs, causing an upsurge in the individual elements. This considerable variety began to diminish in the course of the century and slowly a number of types begin to re-emerge. Thus Hackaert and de Heusch chose the motif and lost the experience of nature which artists such as Rembrandt and Ruisdael had found.

At the hands of many artists the tight, ordered classical landscape supplanted, towards the end of the century, the loosely-grouped motifs. Wall paintings of the type produced by de Moucheron provide a clear picture of such landscapes composed according to an established scheme. Other landscape types which arose at this time and remained popular long into the 18th century are the conventionally constructed views of a topographical nature, and landscapes in which scenes from daily life are included. Here they are respectively represented by a print by Jan van der Vinne, and a watercolour by Jan van der Meer.

JAN HACKAERT (1628 - after 1685)

After a trip to Switzerland and Italy from 1653 to 1658, Hackaert was active in Amsterdam. He produced there landscapes of Dutch, and sometimes Swiss, motifs. The fall of light in these landscapes is reminiscent of the southern countries which he had earlier visited. From these prints another development began leading more and more closely to the composed landscape.

78 *The hanging tree*

Etching

Bartsch 4, second state

Bottom right: 4

79 *The four trees*

Etching

Bartsch 5, second state

Bottom right: 5

WILLEM DE HEUSCH (c1625 - 1692)

At about 1640 de Heusch journeyed to Italy. Just as his master and example Jan Both he followed the idyllic landscape of Lorrain. Included amongst his work are but a few etchings. Mostly these are Italianate; a few such as the example exhibited here display Dutch motifs in a southern light.

80 *The tall tree by the path*

Etching

Dutuit 13

Middle bottom: DHeusch f.

ISAAC DE MOUCHERON (1607 - 1744)

Isaac was a pupil and follower of his father Frederik de Moucheron. From 1695 until 1697 he resided in Rome where he earned the nickname of 'Ordonantie' because of the regularity of his compositions. Thereafter he worked mostly in Amsterdam where he was very successful as a painter of wall paintings. Especially, decorative classical landscapes formed his subjects for these.

81 *Park view with water-spouting sphinxes*

Etching and engraving

Wurzbach 46

Middle bottom: I. d'Moucheron Inv. et Fecit

De Moucheron made this print as a reproduction of the embellishments he had painted in the house of Mr and Mrs W. van Dam.

JAN VINCENTSZ.VAN DER VINNE (1663 - 1721)

Jan van der Vinne, also known as Jean des Nageoires, was a pupil of his father Vincent Laurensz. van der Vinne and Jan van Huchtenburgh. He stayed some time (1686-1688) in England where he became acquainted with Thomas Wyck. After his return he worked as a silk merchant. The few paintings and the many drawings which he produced have horse battles, horses etc. as subjects. His graphic work is comprised of topography. The members of this Haarlem artists' family van der Vinne are difficult to distinguish from each other and thus some writers (including Nagler) attribute this print to Jan's brother Isaac.

82 *At Scholenaar*

Etching and engraving on blue paper

Middle bottom: Te, Scholenaar

Bottom right: 7

Bottom left: [on the boat] IVV

83 *Ruins of the house Brederode*

Etching and engraving

As *At Scholenaar* this belongs to the series of 15 *Gesigten buiten Haarlem* (Views outside Haarlem).

84 *Cows on the land*

Etching and engraving

This print, probably depicting the Baan near Haarlem, belongs both in subject and format to the previous series. The Baan was the promenade linking the Haarlemse Bos with the city.

JAN VAN DER MEER DE JONGE (1656 - 1705)

His first teacher was his father Jan van der Meer the elder, sometimes referred to as the Vermeer of Haarlem. Later Jan van der Meer was apprenticed to Berchem. Apart from experiences received during a trip to Italy the surroundings of Haarlem provided the source for his inspiration.

85 *View of a village in the winter*

Watercolour 18.4x29 cm

Bottom right: J. v der meer de jonge f.1705

Winter views recur frequently in Dutch painting. Already in the 15th century the Limburg brothers began this tradition with the snow landscape for the month of February in the *Heures de Chantilly*. Pieter Bruegel painted his famous snow landscape in Vienna as an allegorical representation of a season or month and in the 17th century the winter scene as pure landscape became a favourite motif for Hendrick Avercamp, Jan van Goyen, Aart van der Veer, Ruisdael and others. (See also cat.nos 6, 10, 28.)

VI. TOWN, VILLAGE, CASTLE AND STATELY HOME IN THE LANDSCAPE

By way of contrast with the representation of pure landscape of forest, field, and river scenes it is interesting to exhibit finally a small survey of this topographical aspect of Dutch landscape art. Here and there these have already been noted because, for many artists, the landscape was closely interwoven with the depiction of topographical places (Frisius, Gerritsz, Gauw, Leupenius, van der Vinne). To connect up with the tradition this survey begins with Pieter Bast who produced town views such as those already to be found in the backgrounds of 16th century works. These town elevations from towns throughout the world were produced in vast numbers by people such as C.J. Visscher and were intended largely for export. The same type still occurs in the second half of the century with the work of Joost van Geel who, moreso than Bast, was able to incorporate the town in the landscape.

Apart from elevations the interiors of the towns were discovered as motifs. After beginnings with compositional themes such as Hondius's *Curia Hollandiae*, Reinier Nooms's views of the Amsterdam city gates are both topographical and atmospheric images. Bloemaert, early on, chose the farmhouse as motif; this specimen, however, grew slowly out into many series of village scenes by people such as Roghmann. Not only villages but many 'Plaisante Plaetsen' (pleasant places) were immortalized in this manner, since the burger of the 17th century not only retired from the city to the country to live but also to look. The beauty of town and country attained an enormous appeal; old ruins became scenic attractions, amongst others for Goltzius, Buytewech, van Goyen and later van der Vinne. Also the castles and newly built stately homes were favourite subjects. Vinckboons used them in his country parties; Leupenius developed a picturesque topography from them, and at the end of the century artists such as Stopendaal made cartographic surveys of such country homes and their symmetrically planned parks.

PIETER BAST (c1570 - 1605)

Bast's graphic work consists mainly of elevations and plans of places in the northern Netherlands. At around 1600 these are the earliest examples of this genre and, as such, are exceedingly interesting for the topography of the Netherlands. His earliest town views have biblical subjects in the foreground.

86 *View of Amsterdam from the north*

Engraving

Middle top: Amstelredam

Bottom left: Petr Bast a et sculpet excudebat 1599

87 *View of Amsterdam from the west*

Engraving

Middle top: Amstelodamum

Left and right top: opdracht aan het bestuur van de stad Amsterdam
(Commission of the Council of the city of Amsterdam)

Bottom left: P. Bast F et excudit 1601

JOOST VAN GEEL (1631 - 1698)

Van Geel owned a vinegar factory and was additionally poet and painter. Trips through Germany, France and other places broadened his vision. He painted mostly genre pieces in the manner of Metsu. That he also was an engraver and etcher and produced both of the so-called 'Post' and 'Maas' maps was only discovered this century.

88 *View of Delft*

Etching

Middle top: Delft

Bottom left: 1

89 *View of Schiedam*

Etching

Middle bottom: Schiedam

Both views formed part of the 'Maaskaart' (Maas map) which was published in 1666. This consisted of an elevation of the city of Rotterdam, a map of the corner of the Maas between Rotterdam and the sea, six views of places in the environs of Rotterdam and a description of Rotterdam. Joined together these prints and map measured 130x260 cm. Joost van Geel etched the map as a commission from Jacob Quack, the then postmaster of Rotterdam.

HENDRICK HONDIUS (see also cat.no.40)

90 *Curia Hollandiae*

Engraving

Bottom left: G. de Saen pix

Middle bottom: H. Hondius fe. et excudit. hagensis 1598

Bottom right: Cum privilegio. per an.40[0]

Hondius made more prints after Gillis de Saen (or Egidius van Zaen), a painter who was active between 1580 and 1610 and about whom little is known. A similar view of the old seat of the Countess of Holland is extremely cartographic.

REINIER NOOMS, CALLED ZEEMAN (c1623 - c1667)

The nickname Zeeman (Seaman) for Reinier Noods is probably the result of the many sea and river views in his work. It is also possible that he was a seaman. In any case he travelled a great deal: about 1650 to France and also to England and the Mediterranean coast. After 1651 he was active in Amsterdam. In the 19th century a portion of his prints was copied by Charles Meryon.

91 *Reguliers Gate*

Etching

Bartsch 120

Bottom left: Zeeman inventor et fecit

Middle bottom: Regeliers Poort

Bottom right: C. Danckerts excudit

92 *Raam Gate*

Etching

Bartsch 124

Bottom left: Zeman inventor et fecit

Middle bottom: Raampoortie

Bottom right: C. Danckerts exc.

Both sheets belong to the eight *Nieuwe en Eygentlyche Afbeeldinghe der Stads – Poorten van Amsterdam in 't licht gebracht door R.N. Zeeman*.

ROELANT ROGHMAN (see cat.no.53)

93 *View of the village of Hesbeen*

Etching

Bartsch 18, second state

Middle top: Hesbeen

Bottom right: 2

Not only large country homes, but also small villages offered possibilities to the artists. Roghman made a number of series of village scenes as Esaias van de Velde and Jan van de Velde had done.

ADRIAEN MATHAM (c1599 - 1660)

Adriaen Matham was born son of Jacob in Haarlem. He worked there, with interruptions for trips to Paris (1622) and Morocco (1640/1), until his departure for The Hague at about 1644. His work consists largely of title-pages and book illustration.

94 *Ockenburg*

Etching and engraving

Middle top: [in banderole]: Ockenburgh

Middle bottom: A. Tongerloo excudit

Ockenburg was one of the country houses behind the dunes in the area of The Hague.

BASTIAEN STOPENDAAL (1636/7 - 1707)

Both Bastiaen and his brother Daniel Stopendaal worked in Amsterdam producing topographical prints. Often the two hands are difficult to distinguish in the numerous series of prints which they produced of the many country estates and pleasure gardens built by the rich burgers of the 17th century.

95 *View of the Loo*

Etching

Bottom left: B. Stopendaal, Delinavit et Fecit:

Bottom right: G. Valck. Excudit. Cum. Privilegio.

Ordinum. Hollandia et West-Frisia.

In this *Generale Afbeelding van 't Lust-Huijs en Hof van zijn Koninklijke Majestijt van Groot-Brittanie op 't Loo* the *Nieuwe Loo* is shown. Thus this print must date from after 1684 when the Stadholder King William III bought the *Oude Loo* to build in 1685 a new castle, the present one. Part of the interior and the park, here shown in such detail from a bird's-eye view-point, were completed to the design of Daniel Marot.

VII. THE PAINTINGS IN THE EXHIBITION

MEINDERT HOBBERMA (1638 - 1709)

96 *The Old Oak*

Oil on canvas 101x144 cm

Lower left: M.Hobbema f 1662

(National Gallery of Victoria Cat.No.2252/4)

Literature:

Hofstede de Groot, *Verzeichnis der Holländischen Maler* (1911), Nos 100 and 132. *Catalogue of Dutch Paintings* (1912), vol.4, nos 100, 132 and bibliography.

G. Broulhiet, *Meindert Hobbema* (Paris, 1938) Quarterly Bulletin of the National Gallery of Victoria, 1950, vol.4, part 2, p.3.

Lent by courtesy of the Council of Trustees, National Gallery of Victoria, Melbourne (The Felton Bequest, 1949).

This painting is often referred to as *The Swamp*, and it marks the year of Jacob van Ruisdael's influence on Hobbema. The heavy dark browns are characteristic of the first impact of Ruisdael's work. The composition closely reflects Ruisdael's etching *The Travellers*.

Rosenberg has quoted documents to show that Hobbema had been Ruisdael's pupil at one time (ref. J. Rosenberg, *Jahrb.P.K.*, vol.48, 1927, p.139 et seq.)

Stechow refers to another version in the collection of the Schloss Rohoncz at Lugano, with different figures and small differences in the landscape motifs, which is signed but not dated (ref. W. Stechow, *Dutch Landscape Painting of the Seventeenth Century*, London, 1966.).

JAN VAN GOYEN (1595 - 1656)

97 *View of Rhenen*

Oil on canvas 101x136.5 cm

Lower left: V. GOYEN 1636

Literature: Hans Ulrich Beck, *Van de Goyen*, (Amsterdam, 1973), II, p.182,no.374, with earlier literature.

Lent by the Metropolitan Museum of Art, New York, (Rogers Fund, 1906).

This sweeping panorama of Rhenen and the neighbouring lands along the Rhine is one of Van Goyen's most ambitious works. Posing the soaring of Rhenen's Gothic church against the broad, flat distant view, populating the foreground with animals and peasant travellers, van Goyen gives a vision of human and natural forces in harmony. The vast sky and changing cloud formations dominate and animate the picture.

During the 1620's and early 1630's, following the lead of draughtsmen and printmakers, van Goyen had been a pioneer in the creation of a new kind of atmospheric landscape painting that was modest in content, simplified in structure, limited in colour range and vigorously painted. In the mid-1630's,

retaining the nearly-monochrome palette, he began a series of panoramic views in an attempt to combine lively observation with poetic grandeur, continuing a tradition that began with Goltzius and Seghers.

The incessant and perhaps obsessive traveller, van Goyen roamed the length and breadth of the Netherlands making countless drawings of cities and villages, cottages and farms, pastures and rivers, anything that seemed worth noting. From this stock of observations he drew motifs and combined and re-combined in the 1,000-odd landscapes he painted for his studio. At some point in his earlier travels he must have gone to Rhenen, but the drawings on which our painting was based have not survived.

JACOB VAN RUISDAEL (1628/29 - 1682)

98 *Landscape with Waterfall*

Oil on canvas 101x129 cm

Lower right: J v Ruisdael. 1660 [?]

Literature: Jacob Rosenberg, *Jacob van Ruisdael*, (Berlin, 1928) pp.84-85, no.206.

Lent by the Metropolitan Museum of Art, New York, (gift of Henry G. Marquand, 1889).

A generation younger than van Goyen, Jacob van Ruisdael was the greatest landscape painter of his time. The trip he took as a young man to the rocky, hilly country across the German border gave him a wealth of pictorial ideas that must have had special appeal for the people living in the midst of the flat Dutch landscape. Over and over again Ruisdael put together rocks, hills, streams, and waterfalls in a series of variations on the theme of nature's rugged power. Man is always present here — almost lost in the background, a couple are herding sheep — although human activity has a modest place in Ruisdael's vision. Trees are the actors in this work, as in so many others, and the focus is on their vigorous trunks, varied foliage, their growth, damage, death, and regeneration.

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SECTION I

NICOLAES DE BRUYN (before 1601 - 1656)

- 3 *Country party outside a castle*
Engraving 42.4x48.9 cm



HESSEL GERRITSZ (1581 - 1632)

4 *Aestas - Summer*

Etching 19x24.3 cm



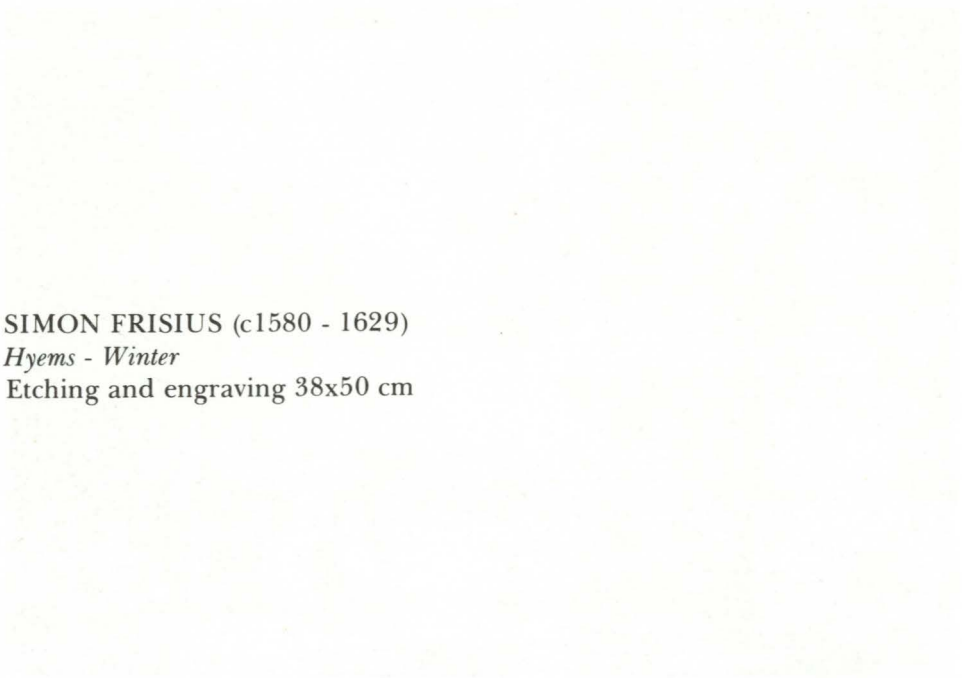
Loenersloot

*Fervida ruricolae Aestas dum percoquit, arbor
Nobilibus gratas praebet opaca comas.*

ÆSTAS

*Venatū invigilant alii, citharam quatit alter:
Sunt quibus in lembo frondea facta casa est.*

*BB. 1000. 1000.
H.C. ff. et p. 100.
R.L.*



SIMON FRISIUS (c1580 - 1629)
6 *Hyems - Winter*
Etching and engraving 38x50 cm



*Qua quidem video, saepeque obnoxia flammis:
Sed verna flores, horumque gurgis aethra ducit.*

HYEMS.

*Autumnique de hinc tempus, hic, omnia mutans,
A. brumae gurgis compingit aethra minasque.*

- HENDRICK GOLTZIUS (1588 - 1617)
- 9 *Landscape with farmhouse*
Chiaroscuro woodcut, line-block on blue paper,
white highlights 11.7x14.3 cm



- JACOB DE GHEYN (1588 - 1629)
- 11 *Landscape with farmstead*
Etching 20.9x31.5 cm



JAN SAENREDAM (1565 - 1607)

12 *Whale stranded on the beach at Beverwijk*

Etching 40.7x59.7 cm



- SIMON FRISIUS (c1580 - 1629)
- 16 *Landscape with farmhouse*
Etching and engraving 35x21.6 cm



The first of the year, the first of the year, the first of the year.
 The first of the year, the first of the year, the first of the year.
 The first of the year, the first of the year, the first of the year.
 The first of the year, the first of the year, the first of the year.

SECTION II

ESAIAS VAN DE VELDE (c1590 - 1630)

- 18 *The square-shaped forest landscape*
Etching 17.2x17.5 cm

ESAIAS VANDEN VELDE fecit.
I. P. Boomsdrecht. excudit. Haerlem.



ESAIAS VAN DE VELDE (c1590 - 1630)

20 *Beer Brewery*

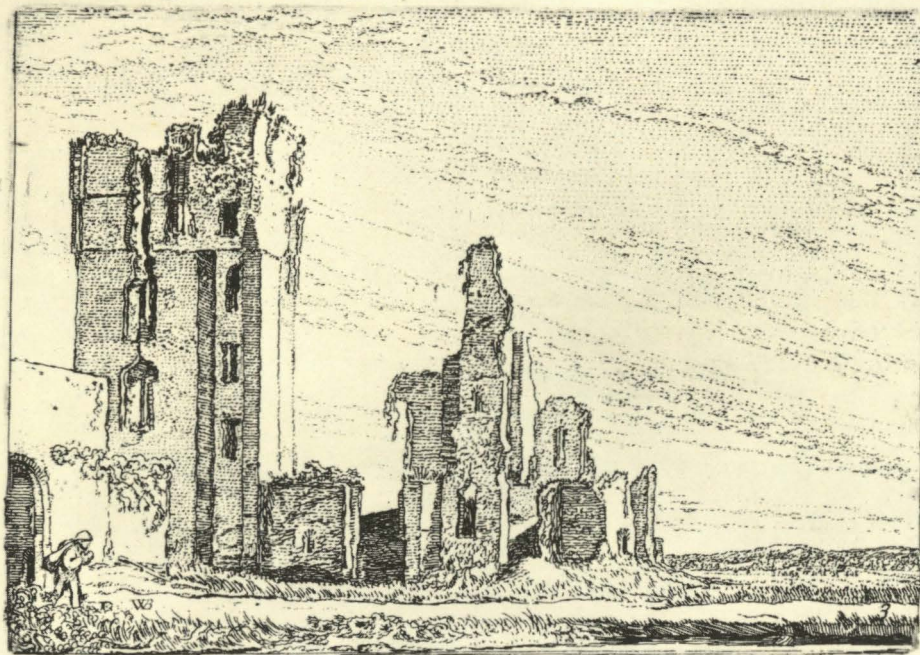
Etching 8.5x17 cm



WILLEM PIETERSZ. BUYTEWECH (c1591 - 1624)

23 *Two Ruins*

Etching 8.8x12.4 cm



JAN VAN DE VELDE (1593 - 1641)
24 *Ver - Spring*
Etching 26.5x35.9 cm



Gravé par Bouché

Del'après nature, vu de la porte de la ville

VER

Le canal de la ville, vu de la porte de la ville

Gravé par Bouché

JAN VAN DE VELDE (1593 - 1641)

29 *The White Cow*

Etching and engraving 17x22.7 cm

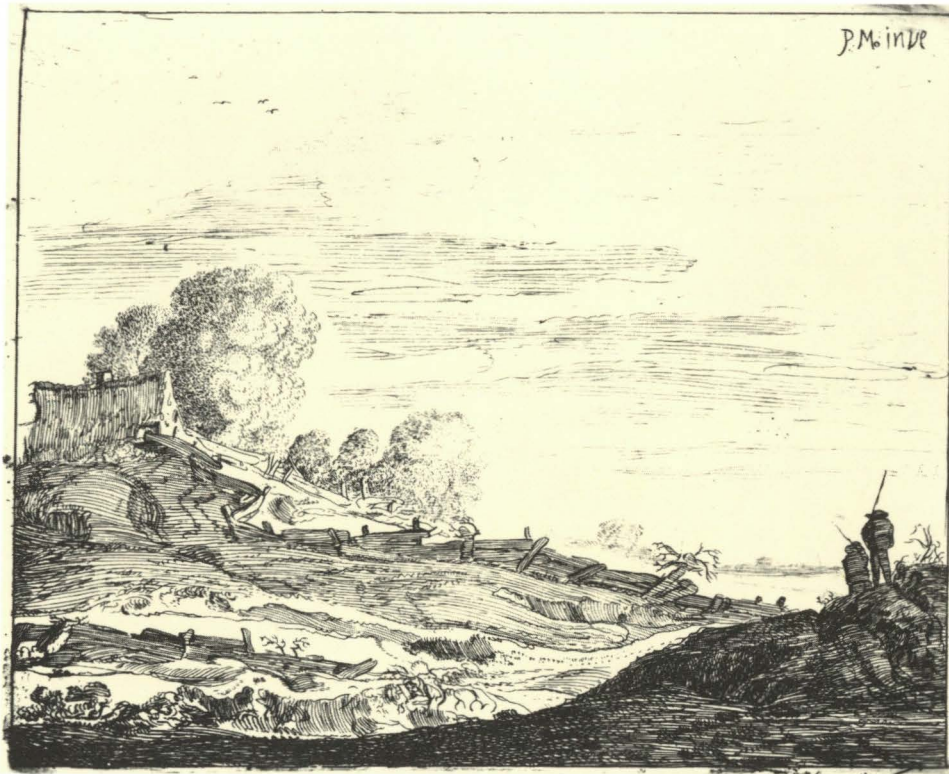


PIETER MOLYN (1595 - 1661)

34 *Hut on a hill*

Etching 12.3x15.5 cm

P. Moinde



JAN VAN GOYEN (1596 - 1656)

35 *River view with fishermen*

Black crayon, grey wash 11.4x19.8 cm



JAN VAN GOYEN (1596 - 1656)
36 *Ruins by the water*
Black crayon, grey wash 20x30 cm



- CLAES JANSZ. VISSCHER (1587 - 1652)
- 39 *Lottery print for the foundation of a new hospital in Egmond aan Zee*
Etching and engraving 32.2x57 cm



HENDRIK HONDIUS (1573 - after 1648)

40 *Return of the Prodigal Son*

Engraving 29.3x42.5 cm



SECTION III

ALLAERT VAN EVERDINGEN (1621 - 1675)

41 *The wheel under the movable haystack roof*

Etching and engraving 9.4x14.6 cm



JACOB RUISDAEL (1628/9 - 1682)

43 *The little bridge*

Etching 19.5x27.8 cm



ANTOINE WATERLOO (c1610 - 1690)

46 *Farmhouse by water*

Etching and engraving 23.7x29 cm



Antonius Waterloo invenit et fecit.

HERMAN SAFTLEVEN (1609/10 - 1685)

50 *The large tree*

Etching 29.9x23.5 cm



HERMAN NAIWINCX (c1624 - after 1651)
52 *Group of trees by the water*
Etching 13.2x12 cm



SIMON DE VIEGER (1601 - 1653)

56 *Beach scene*

Black crayon, grey wash 17.3x31.9 cm



JOHANNES RUYSCHER (c1625 - after 1675)
57 *Village on the canal*
Etching and engraving 12.1x20.8 cm

Tab. IX.



ALBERT CUYP (1620 - 1691)

59 *Distant view over riverland*

Black chalk, brush drawing in dark grey wash 18.6x48 cm



JAN VAN BROSTERHUYSEN (1596 - 1650)

61 *Farmhouse between trees*

Etching 16.3x23.4 cm



ADRIAEN HENDRIKSZ. VERBOOM (c1628 - c1670)

64 *The hamlet*

Etching 13.3x17.8 cm

W. Boone. f.

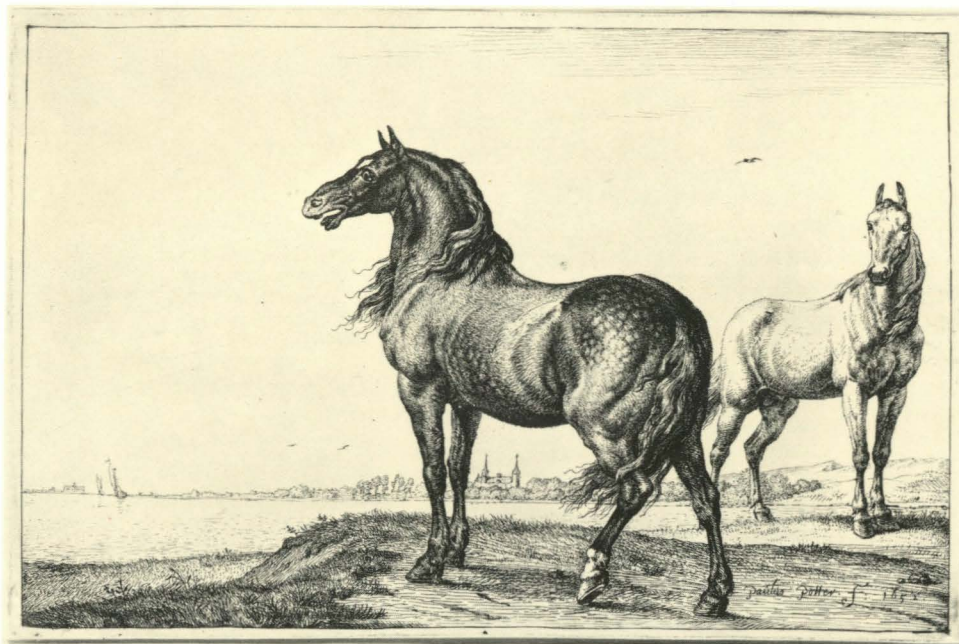


MOYSES VAN UYTENBROECK (c1590 - 1648)

66 *Apollo tending the herd of Admetus*
Etching and engraving 14.6x18.8 cm



PAULUS POTTER (1625 - 1654)
68 *The neighing horse*
Etching 15.9x24.1 cm

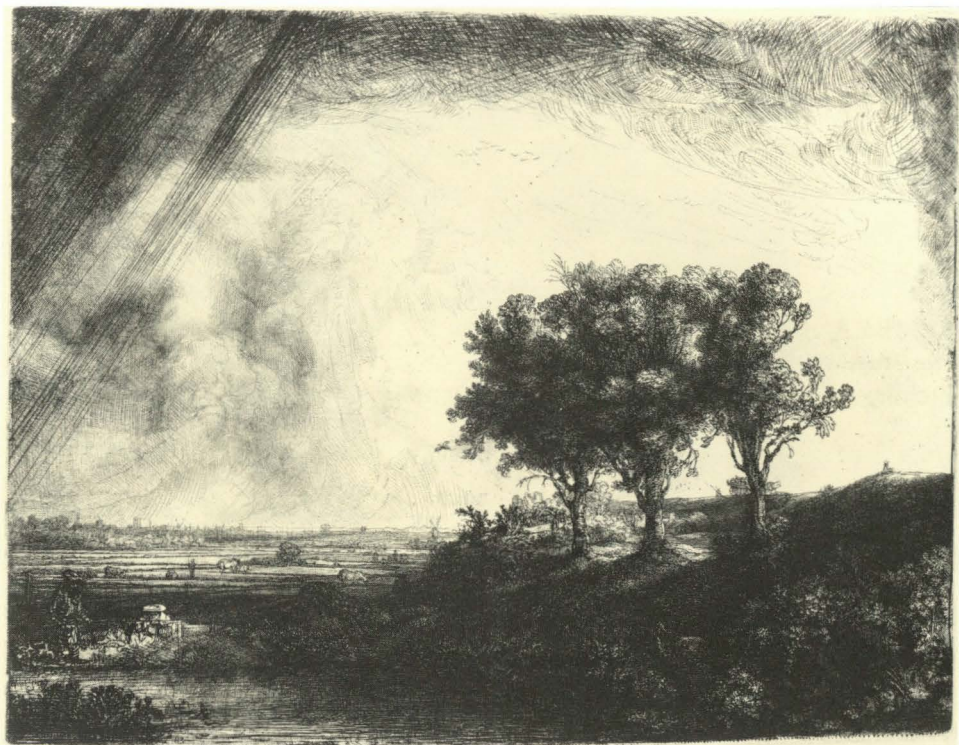


SECTION IV

REMBRANDT VAN RIJN (1606 - 1669)

70 *The Three Trees*

Etching, drypoint and engraving 13.6x18.3 cm



REMBRANDT VAN RIJN (1606 - 1669)

71 *The Omval*

Etching and drypoint 18.4x22.5 cm



REMBRANDT VAN RIJN (1606 - 1669)

72 *Canal with a boat and bridge*

Etching and drypoint 8.3x10.8 cm



JOHANNES LEUPENIUS (c1647/8 - 1693)

74 *View of Weeresteyn*

Etching 14.3x21 cm



JAN LIEVENS (1607 - 1674)

75 *Forest view with a deer*

Pen in brown on Japanese paper 23.6x38.8 cm



ANTHONIE VAN BORSSUM (c1629/30 - 1677)

76 *Rolling bridge with windmill*

Brown pen, wash in grey, green, yellow and pink 20.5x33.4 cm



ADRIAEN VAN OSTADE (1610 - 1685)

77 *The angler*

Etching 11.2x16.3 cm



SECTION V

JAN HACKAERT (1628 - after 1685)

79 *The four trees*

Etching 19.8x22 cm



WILLEM DE HEUSCH (c1625 - 1692)

80 *The tall tree by the path*

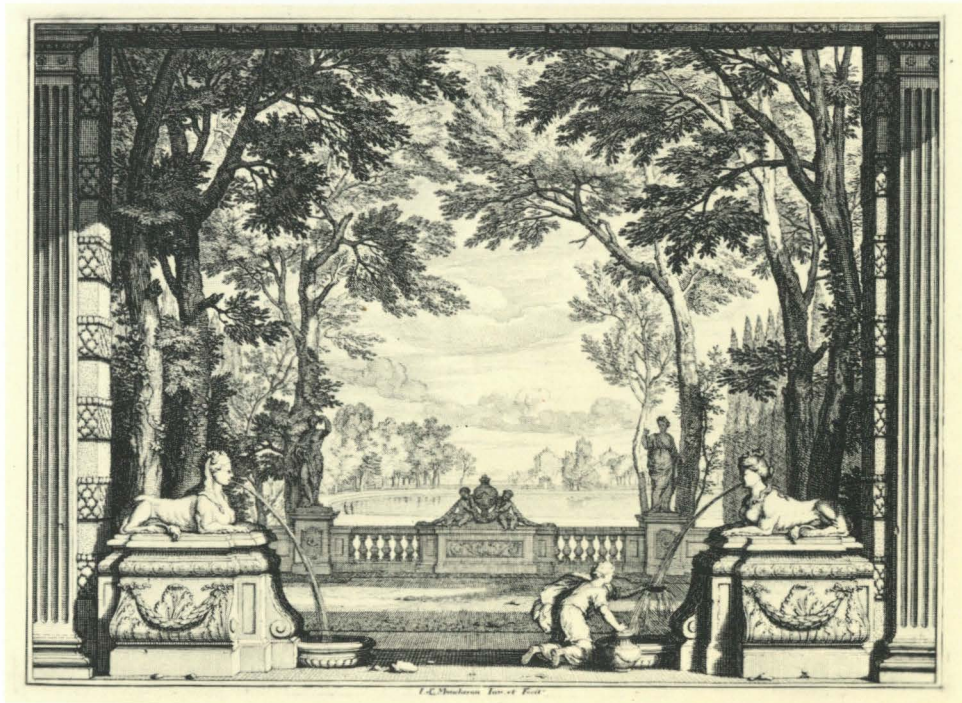
Etching 25.2x17.8 cm



ISAAC DE MOUCHERON (1667 - 1744)

81 *Park view with water-spouting sphinxes*

Etching and engraving 25x33.7 cm



J. C. Houssier del. et fecit.

JAN VAN DER MEER DE JONGE (1656 - 1705)

85 *View of a village in the winter*

Watercolour 18.4x29 cm



SECTION VI

REINIER NOOMS, CALLED ZEEMAN (c1623 - c1667)

92 *Raam Gate*

Etching 16.5x30.4 cm



Zeyden vander el feet

RAAM POORTIE

C. Danlortz exc

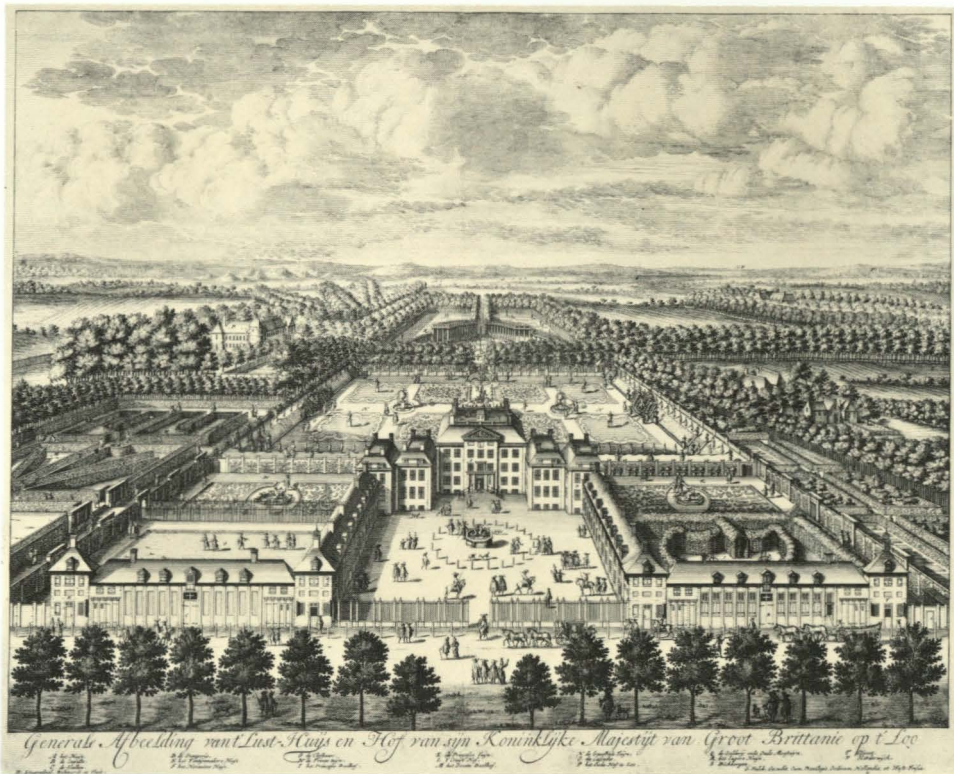
ROELANT ROGHMAN (c1620 - 1685)
93 *View of the village of Hesbeen*
Etching 12.6x20.2 cm



BASTIAEN STOPENDAAL (1636/7 - 1707)

95 *View of the Loo*

Etching 38x48.5 cm



SECTION VII

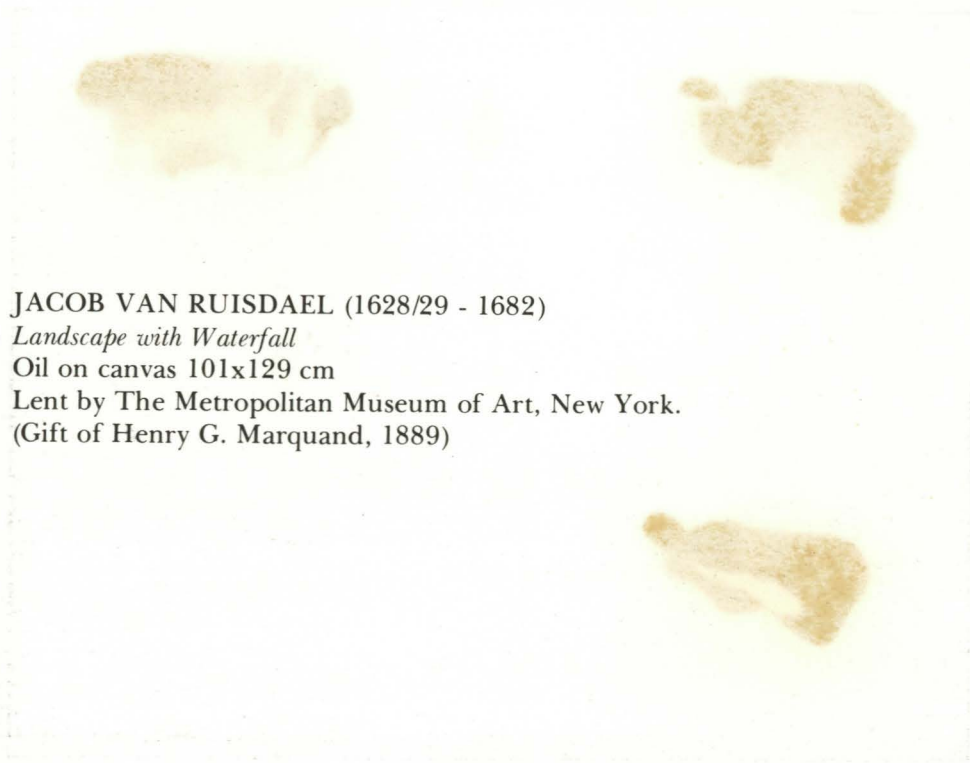
JAN VAN GOYEN (1595 - 1656)

97 *View of Rhenen*

Oil on canvas 101x136.5 cm

Lent by The Metropolitan Museum of Art, New York.
(Rogers Fund, 1906)





JACOB VAN RUISDAEL (1628/29 - 1682)

98 *Landscape with Waterfall*

Oil on canvas 101x129 cm

Lent by The Metropolitan Museum of Art, New York.

(Gift of Henry G. Marquand, 1889)



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41,43,46,50,52,57,59,61,64,66,68,70,71,72,

74,75,76,77,79,80,81,85,92,93,95.

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Cat.Nos. 97,98.

ERRATA

Caption facing title-page, line three should read: Rembrandt van Rijn (1606-1669)

Cat.No.12, line 5 of the note should read: an earthquake, an eclipse of the sun, Chronos sitting with his hour glass and scythe, and, in later states of this print, Death who

Cat.no.18, lines 3 and 4 should read: Burchard 5, second state/ Top left: Esaias Vanden Velde Fecit. / Middle top: S.Kloeting exc delf

Cat.No.28, line 1 of the note should read: In some first states of this series of 36 prints the sky is executed in watercolour. On the title page it states

Cat.No.77, line 2 of the note should read: somewhat earlier: circa 1647. Seven states are known. The subject was very popular; one finds it

Heading to Cat.No.81 should read: Isaac de Moucheron (1667-1744)

Cat.No.87, line 5 should read: (Dedication to the city of Amsterdam)

Cat.No.90, line 2 of the note should read: 1580 and 1610 and about whom little is known. A similar view of the old seat of the Counts of

Cat.No.97, line 4 should read: Literature : Hans-Ulrich Beck, *Jan van Goyen*, (Amsterdam, 1973), II,p.182,no.374, with earlier

Section II, page 65. Note that this photograph shows the first state, not the second state, of *The square-shaped forest landscape*.

