



museum van  
boijmans beuningen

FROM  
BOSCH TO  
BLOEMAERT



# Early Netherlandish Drawings

## From Bosch to Bloemaert

Museum Boijmans Van Beuningen has one of the most important collections of early Netherlandish drawings in the world. They were made by Dutch and Flemish artists born before 1581. Many come from the collections of Frans Boijmans (acquired in 1847) and Franz Koenigs (acquired in 1940). Several, though, have been bought in the past few decades, and two of them very recently.

These 400 drawings have been published in a scholarly collection catalogue that is available online on the museum's website. More than 140 of them were selected for the exhibition *Bosch to Bloemaert* that was held in the Fondation Custodia in Paris in the spring of 2014 and are now going on display 'back home'. This will be done in three successive stages, each one being a more or less chronological presentation of drawings by well-known artists like Pieter Bruegel, Hans Bol, Hendrick Goltzius, Jacques de Gheyn and Abraham Bloemaert, but also by less familiar names. Two rare drawings by Jheronimus Bosch will be on show in the first two parts. The various genres - landscapes, portraits, biblical scenes, historical and mythological subjects - will be represented in each part. So will the various functions of drawings, from preparatory studies for paintings and designs for prints to finished works of art in their own right that were made for collectors.

The exhibition will also travel to the National Gallery of Art in Washington in 2017.

The lavishly illustrated English exhibition catalogue is on sale in the museum shop: *Bosch to Bloemaert. Early Netherlandish Drawings in Museum Boijmans Van Beuningen, Rotterdam.*

# Part 1

1 November 2014 - 25 January 2015



Hendrick Goltzius, *The Sense of Sight*, circa 1595-1596 (cat.no. 67.1)

## 1

### **Rogier van der Weyden (workshop) Tournai circa 1399/1400 - Brussels 1464**

#### **Virgin and Child, circa 1440-1450**

Silverpoint on white prepared paper, cut out and laid down

Loan Stichting Museum Boijmans Van Beuningen, 1940  
(F. Koenigs Collection)

N 9

For a long time this was thought to be an autograph work by Rogier van der Weyden, given the sculptural look of the Virgin and Child, the delicate hatchings and subtle lighting effects. Now, though, it is believed to be a copy drawn in his workshop after a lost painting of his. The many traces of wear show how intensively the drawing was used as a model in the workshop.

## 2

### **Petrus Christus Baarle circa 1425 - Bruges 1475/1476**

#### **Portrait of a Young Woman, circa 1450**

Silverpoint on grey prepared paper

Bequest F.J.O. Boijmans, 1847

MB 328

The style of this captivating portrait of an unknown woman is close to that of the painted portraits by Petrus Christus of Bruges. The facial type, subtle modelling and painstaking rendering of light and shade are common features of his work. The 'trompe-l'oeil' effect of the woman's arm and hand on the balustrade is exceptional for this early period. Portrait drawings by 15th-century Flemish artists are rare, particularly ones of this high quality.

## 3.1

### **Rogier van der Weyden (two followers of) Tournai circa 1399/1400 - Brussels 1464**

#### **John IV, Duke of Brabant, circa 1460-1470**

Silverpoint on grey-white prepared paper

Acquired with the collection of D.G. van Beuningen,  
1958

MB 1958/T 20

The contemporary inscription on this delicate silverpoint drawing identifies the subject as John IV of Burgundy, Duke of Brabant (1403-1427). The portrait is drawn so meticulously that the fur trimmings of his clothes are almost palpable. It is believed that the drawing is based on one of the sculpted portraits that once adorned the tomb of Louis of Male in Lille, which has since been destroyed. It would originally have belonged to a complete set of drawings after the 24 sculptures on the tomb.

## 5

### **Jan van Eyck (workshop or follower of) Maaseik ? circa 1390/1400 - Bruges 1441**

#### **Crucifixion, circa 1440-1450**

Goldpoint and silverpoint, pen and black ink, indented, on grey prepared paper, laid down

Acquired with the support of the Vereniging Rembrandt (Dura Kunstfonds), Stichting Museum Boijmans Van Beuningen, Mondriaan Fonds, VSBfonds,  
2014

MB 2014/T 1

This exceptional drawing has been the subject of lively discussion among art historians since its discovery in 2012. Is it by Jan van Eyck, or is it a copy after a lost painting by him or his brother Hubert? The composition and types of figures display similarities to a painted 'Crucifixion' of around 1430-1435 in

New York, which is attributed to Jan van Eyck. For the moment it is being assumed that the Rotterdam drawing was made a little later, say 1440-1450, by someone close to him.

## 7

### **Anonymous (Ghent or Bruges)**

#### **Justice Scene, circa 1480**

Black chalk

Loan Stichting Museum Boijmans Van Beuningen, 1940  
(F. Koenigs Collection)

N 138

The subject of this sheet is a mystery. The two kneeling men are trying to explain something to the king or emperor with his sceptre. Is the man on the left a suspect who is being dragged away? This is very probably a story about a fair punishment that was intended to serve as an instructive example for judges and public officials. Both the clothing and style suggest that the anonymous artist worked in Ghent or Bruges around 1480.

## 9

### **Jheronimus Bosch**

#### **'s-Hertogenbosch circa 1450-1516**

#### **The Owl's Nest, circa 1505-1515**

Pen and brown ink on paper, laid down

Loan Stichting Museum Boijmans Van Beuningen, 1940  
(F. Koenigs Collection)

N 175

This is a small miracle of draughtsmanship. The contrast between the dry bark of the tree and the soft feathers of the birds is almost palpable. The landscape in the background is constructed with gossamer-thin lines. It is dawn, and three owls have returned to their nest just as other birds are waking

up. 'The Owl's Nest' is one of Bosch's most important drawings. Many attempts have been made to give it a deeper meaning, but it seems likely that it is just a glimpse of nature drawn by a virtuoso.

## 16.1

### **Pieter Coecke van Aelst**

#### **Aalst 1502 - Brussels 1550**

#### **Ecce Homo, circa 1530-1550**

Black chalk (traces), pen and brown ink, brown wash, on paper with an arched top, laid down

Acquisition, 1958

MB 1958/T 10

The Flemish artist Pieter Coecke van Aelst was versatile. He was a painter, sculptor and architect, and designer of woodcuts, tapes-tries, monumental stained-glass windows and small glass panels. The looping pen strokes he used for the landscape and vegetation in this Passion scene are typical of his style, and the figure types feature in other drawings of his as well. The sheet is probably a design for a painted portable altarpiece.

## 18

### **Jan Gossaert**

#### **Maubeuge circa 1478 - Middelburg 1532**

#### **Emperor Conrad discovering the True Identity of his Page, circa 1520-1530**

Pen and black and brown ink, heightened with white, on blue-grey prepared paper, laid down

Loan Stichting Museum Boijmans Van Beuningen, 1940  
(F. Koenigs Collection)

N 139

Emotions are running high in this banqueting hall. This is an episode from the *Gesta Romanorum* (*Deeds of the Romans*), a

collection of stories that was very popular at the time. Emperor Conrad, the frenzied man behind the table, has just discovered that the page pouring wine in the right foreground is the boy who should have been killed when he was still a baby to prevent him becoming the emperor's son-in-law. The sumptuously clad courtiers and anecdotal details, such as the inquisitive dog, give the scene an added attraction.

**20**

**Aertgen Claesz van Leyden (attributed to)  
Leiden circa 1498 - circa 1564**

**Dancing Peasant Couple and a Bagpiper,  
circa 1525-1530**

Pen and black and grey ink

Loan Stichting Museum Boijmans Van Beuningen, 1940

(F. Koenigs Collection)

N 12

The woman has a piglet in her apron and is holding a sausage. The man is waving a ham around and is being bitten on the calf by a dog. This peasant couple, who have exchanged caps for a joke, are in the visual tradition of dancing peasants that originated in early 16th-century German prints. It is rare to find them in an early Netherlandish drawing. Scenes of this kind were intended as warnings against exuberant behaviour.

**26**

**Pieter Bruegel  
Brueghel (Brogel?) circa 1525/1530  
- Brussels 1569**

**Mountain Landscape with a Mule  
Caravan, circa 1553-1555**

Pen and dark brown ink, red chalk (traces),

blue ink (traces)

Loan Stichting Museum Boijmans Van Beuningen, 1940

(F. Koenigs Collection)

N 146

This fascinating landscape by Pieter Bruegel, in which a small caravan of travellers and mules is crossing a mountain slope, is one of the very first drawings designed to demonstrate the beauty and magnificence of wild scenery. Bruegel gave it an immense sense of depth with the high bird's-eye view and with trees standing in the foreground to guide the eye into the scene. The wide river valley with a town in the distance is painstakingly drawn with countless hatchings, dashes and dots.

**29**

**Hans Bol  
Mechelen 1534 - Amsterdam 1593**

**Landscape with Trees and a  
Water Mill, 1557**

Pen and brown ink

Loan Stichting Museum Boijmans Van Beuningen, 1940

(F. Koenigs Collection)

N 35

Hans Bol was 23 years old when he drew this landscape. It is his earliest known drawing. It is a simple scene composed of the varied elements of trees in the centre, several stretches of water, a rowing boat, and a water mill in the distance. One of Bol's innovations is the low vantage point, and here he differed

from his predecessors. They often painted their landscapes from a high vantage point, but he moved the horizon down drastically in order to create a remarkably naturalistic scene.

## 31

**Hans Bol**

**Mechelen 1534 - Amsterdam 1593**

### **Landscape with the Parable of the Good Samaritan, 1580**

Pen and brown ink, brown wash, indented, red preparation on the reverse

Acquisition, 1902

MB 1684

Hans Bol used this imaginary landscape as the setting for a Bible story, which was not at all unusual at the time. This one is the parable of the Good Samaritan, who looked after a traveller who had been robbed and wounded but was ignored by other people on the road. The drawing is the design for a print in a series of landscapes with biblical scenes that was engraved and published by Johannes Sadeler.

## 32

**Hans Bol**

**Mechelen 1534 - Amsterdam 1593**

### **The Twelve Months, circa 1580-1581**

Pen and brown ink, brown wash, each on a circular piece of paper, laid down

Acquired with the support of the Vereniging Rembrandt, Mondriaan Fonds, Job Dura Fonds, and other contributors (see Catalogue), 2005

MB 2005/T 2 a-l

It is very unusual for an integral series of 16th-century drawings to have survived intact. Fortunately, though, that is the case with 'The Twelve Months'. The months are

identified by their signs of the zodiac and the activities associated with them. People are out skating in February, grain is being harvested in August and trees are felled in November. The drawings are an attractive combination of landscapes or urban views with everyday scenes full of fascinating details. In this part the three months of the exhibition period are shown.

## 32.11

**November**

Lumbermen are felling trees to provide wood for the winter. Massive tree trunks are being carried away on carts. A woman is gathering up smaller pieces in a basket, while another one is walking off with branches balanced on her head.

## 32.12

**December**

A slaughtered pig is being cut up on a wooden table. A stock of meat and fat is being laid in for the winter. It will be months before the land and the farm can supply fresh food again.

## 32.1

**January**

Twelfth Night festivities on a market square. People are buying bean cakes and other delicacies, and children have put on paper crowns. The location is based on the medieval market square of Bergen op Zoom, north of Antwerp. The recognizable landmarks include the Great Church and the tower of the Cloth Hall

38

**Pieter Aertsen**

**Amsterdam circa 1508-1575**

### **The Sacrifice of Iphigenia, circa 1555-1560**

Pen and brown ink

Acquisition with funds from the bequest of mrs.

N.C. van Riemsdijk-Borsje (2006), 2008

MB 2008/T 36

There is no mistaking the great drama that is unfolding here. King Agamemnon, the commander of the Greeks in the Trojan War, is on the point of killing his daughter Iphigenia to placate the goddess Artemis (Diana). The bystanders are prostrating themselves, recoiling in horror or raising their hands to the heavens in despair. Kneeling on the left is Clytemnestra, Iphigenia's mother. The girl was saved by Artemis at the last moment. Pieter Aertsen depicted this classical drama with great verve, elegance and imagination.

39

**Maarten van Heemskerck**

**Heemskerk 1498 - Haarlem 1574**

### **The Triumph of Isaac, 1559**

Black chalk, pen and brown ink, indented, on paper, laid down

Loan Stichting Museum Boijmans Van Beuningen, 1940

(F. Koenigs Collection)

N 180

The Haarlem painter and draughtsman Maarten van Heemskerck was a very productive print designer. He drew around 600 designs covering a wide range of subjects. This and two other drawings (cat. 40, 41) are designs for the 'Triumph of Patience' series of 1559, which was engraved by Dirck Volkertsz Coornhert. Heemskerck portrayed

Isaac as a model of resignation and obedience because of his willingness to be sacrificed by his father, as can be seen at top left.

45

**Pieter Bruegel**

**Brueghel (Brogel?) circa 1525/1530**

**- Brussels 1569**

### **Temperance, 1560**

Pen and brown ink, indented

Bequest F.J.O. Boijmans, 1847

MB 331

This and two other drawings (cat. 43-44) are designs for the 'Seven Virtues' suite of prints (1559-1560). Temperance is equipped with a bridle and a pair of spectacles, and has a snake wrapped around her waist. Balancing on her head is a clock, and beneath her feet are two sails from a windmill. These are all attributes with a long tradition as references to order and self-control. Grouped around Temperance are the Seven Liberal Arts: Grammar, Logic, Geometry, Astronomy, Music, Rhetoric and Arithmetic. Eager pupils, musicians, actors, surveyors and scholars illustrate the need to measure or keep time.

46

**Pieter Bruegel**

**Brueghel (Broegel?) circa 1525/1530**

**- Brussels 1569**

**The Resurrection, circa 1562**

Pen and brown ink, brush and grey ink, grey-blue wash, green bodycolour (traces), indented, on paper, glued to an oak panel

Loan Stichting Museum Boijmans Van Beuningen, 1940 (F. Koenigs Collection)

N 121

Three women arrive at Christ's empty tomb and are spoken to by a radiant angel seated on the stone by the entrance. The risen Christ is above, and startled soldiers are waking in the foreground. Bruegel probably intended this to be a finished work of art, either for himself or for a friend. It was pasted onto the wooden panel soon after it was made. Damage to the edges shows that it was once framed. Before that the young Haarlem engraver Philips Galle made an engraving after it (added in the exhibition, inv. L 1974/14). For this purpose he indented the outlines of the drawing. The print is in mirror image.

47

**Crispijn van den Broeck**

**Mechelen circa 1522/1523 - Antwerp circa**

**1588/1591**

**The Brazen Serpent, circa 1575**

Black chalk (traces), pen and brown ink, brush and grey ink, grey and brown wash, heightened with white, indented

Bequest F.J.O. Boijmans, 1847

MB 1698

Most of Crispijn van den Broeck's many surviving drawings are designs for prints. 'The Brazen Serpent', which is one of the best known, is part of a six-piece series illustrat-

ing the story of Moses. The style of drawing is typical of Van den Broeck. He achieved the painterly effect by varying his technique and using different colours of ink, washes and white heightenings.

53

**Hendrick Goltzius**

**Mühlbracht 1558 - Haarlem 1617**

**Sacrificial Scene, circa 1585-1588**

Pen and grey ink, grey wash, heightened with white, on green prepared paper

Bequest F.J.O. Boijmans, 1847

MB 333

Hendrick Goltzius was an extraordinarily talented draughtsman who effortlessly employed several different techniques. The event is a Suovetaurilia, a burnt offering of a boar, a sheep and a bull to the gods in the days of ancient Rome. Goltzius suggested volume and depth with various shades of grey and an ingenious alternation of light and dark passages. It is a painterly manner of drawing that he borrowed from Dirck Barendsz in Amsterdam and Bartholomeus Spranger in Prague, whose works he knew well.

54

**Jan Harmensz Muller**

**Amsterdam 1571-1628**

**Adam and Eve, circa 1590**

Pen and brown ink, brown wash, heightened with white, red chalk (Adam's head)

Acquisition, 1962

MB 1962/T 5

Around sixty of Jan Harmensz Muller's drawings are still known today. This rapidly executed scene dates from around 1590, when as a young engraver Muller was still

in close touch with Hendrick Goltzius and Cornelis Cornelisz van Haarlem. He was influenced by their Mannerist style, as can clearly be seen from the elongated bodies of Adam and Eve. Another feature typical of that style is Adam's unnatural pose, with his crossed legs, jutting chin and flying hair.

**55**

**Gerrit Pietersz**

**Amsterdam 1566 - after 1608**

**Mercury, circa 1591-1593**

Pen and brown ink, brown wash

Acquisition, 1975

MB 1975/T 28

The inscription on the back of this sheet states that this elegant Mercury was sent as a letter by Gerrit Pietersz to the Utrecht silversmith Adam van Vianen. At top left on the front he wrote that he hoped Mercury would bring his colleague good fortune. As the artful god of eloquence and art, Mercury made an ideal messenger for bringing good wishes to a fellow artist. The remarkably swift and lively draughtsmanship makes this a highlight in Pietersz's drawn oeuvre.

**57**

**Karel van Mander**

**Meulebeke 1548 - Amsterdam 1606**

**The Passion Series, 1596**

Pen and brown ink, bluish-grey wash, heightened with white, indented (not the Washing of the Apostles' Feet)

Acquisition, 1871

MB 1716-28

Karel van Mander was not only the author of the *Schilder-boeck* but also a painter, draughtsman and print designer. This series of thirteen drawings is an almost complete

set of episodes from the Passion. The pen drawings are coloured in a painterly way with blue-grey washes and white gouache for touches of light. The title plate of the series, 'Christ in the Winepress', is an allegory of Christ's death for mankind, with his blood streaming into a chalice like wine. In each part of the exhibition four drawings from the series are shown.

**57.1**

**Christ in the Wine Press (Title Plate)**

**57.2**

**Christ washing the Apostles' Feet**

**57.3**

**The Last Supper**

**57.4**

**Christ on the Mount of Olives**

**57.5**

**The Arrest of Christ**

**58**

**Johannes Stradanus**

**Bruges 1523 - Florence 1605**

**The Bird Catchers, circa 1596**

Pen and brush and brown ink, heightened with white, indented, on light brown paper

Bequest F.J.O. Boijmans, 1847

MB 1903

This is a design for a popular series of prints consisting of no fewer than 104 hunting scenes that was published by Philips Galle in Antwerp. Stradanus shows reed warblers being caught with the aid of decoy birds: owls that would attract smaller birds. Lying on the ground are lime-twigs which trappers disguised as bushes are holding out in front of them. Three figures are putting the dead

birds into baskets while a child watches the trapping in fascination.

## 59.1

**Johannes Stradanus**

**Bruges 1523 - Florence 1605**

**Ulysses and the Cyclops Polyphemus, circa 1600-1605**

Pen and brown ink, blue wash, heightened with white

Acquisition, 2007

MB 2007/T 1

This drawing belongs to a group of four coloured drawings that trace some of the trials endured by Ulysses as recounted in Homer's *Odyssey*. In this drawing Ulysses and his companions are stranded on the island of the Cyclopes and have been locked in a cave. This is the moment when Ulysses and four of his men blind the sleeping one-eyed giant Polyphemus with a sharpened stick in order to avoid being seen and killed. Stradanus described the blood-curdling scene in the Dutch inscription at the bottom.

## 63

**Hendrik de Clerck**

**Brussels circa 1560/1570-1630**

**The Last Supper, circa 1595-1600**

Black chalk, pen and brown ink, brown wash

Bequest F.J.O. Boijmans, 1847

MB 1701

This 'Last Supper' is the design for an altarpiece in the Church of St Onkomena in Bavegem, Belgium, which can still be seen there today. Hendrik de Clerck, who was a pupil of Maarten de Vos (see cat. 60), made several other drawings in preparation for that painting, three of which still survive. In this

one he explored the effects of light and shade with the aid of brown washes. The groups of apostles, busy talking and gesturing, make this a very lively scene.

## 65

**Johannes Wierix**

**Antwerp 1549 - Brussels circa 1620**

**The Judgement of Paris, circa 1598-1599**

Pen and brown ink, on vellum

Bequest H.M. Montauban van Swijndregt, 1929

MvS 393

Johannes Wierix made many drawings in pen and brown ink on vellum, much to the delight of contemporary art lovers. Paris, a young shepherd, has to decide which goddess should receive the golden apple. He chooses Venus, who promises to reward him with Helen, the wife of Menelaus, King of Sparta. It was an unwise choice that unleashed the Trojan War. Wierix had a fondness for classical subjects that involved nude figures in a landscape.

## 67.1-2

**Hendrick Goltzius**

**Mühlbracht 1558 - Haarlem 1617**

**The Senses of Sight and Hearing, circa 1595-1596**

Black chalk (traces), pen and brown ink, brown wash, heightened with white, indented, partially overdrawn in pencil

Bequest F.J.O. Boijmans, 1847

MB 1747 and 1751

These two senses and the two in the second part of the exhibition (cat. 67.3-4) are missing the drawing of 'Touch', which is in a private collection in Amsterdam. Goltzius was the first to portray the senses as pairs of contemporary lovers. It is only the animals, which are actually

fairly inconspicuous, that hark back to the traditional depictions of the theme. Sight has a lynx, Hearing a stag, Smell a dog and Taste an ape. Their innovative playfulness would undoubtedly have appealed to the public.

69

**Jacques de Gheyn**  
**Antwerp 1565 - The Hague 1629**

**Soldier loading his Musket, circa 1597-1600**

Pen and brown ink, grey wash

Acquisition, 1959

MB 1959/T 11

This drawing is a design for inclusion in the very large series of prints making up the army manual *Wapenhandelinge van Roers Musquetten ende Spiessen* (titled *The Exercise of Armes* in English), which was first published in 1607 and was an immediate success. It shows the infantrymen of Prince Maurits's army posing with their equipment while carrying out military drills. This man is loading his musket. Hanging from his belt are several powder horns and a bag that is probably filled with musket balls.

73

**Jan Brueghel**  
**Brussels 1568 - Antwerp 1625**

**Flooded Valley with Trees, circa 1590-1595**

Pen and brown ink

Loan Stichting Museum Boijmans Van Beuningen, 1940  
(F. Koenigs Collection)

N 127

The man answering the call of nature on the left accentuates the height of the tree in the foreground. This flooded valley is probably

one of the drawings that Jan Brueghel made on his travels in Italy between 1589 and 1596. The inspiration for his landscapes came from those by his father Pieter Bruegel. That said, though, the expressive mobility of the large tree, which has been described as 'Mannerist fireworks', and the loose draughtsmanship show that he had developed a style of his own.

79

**Hendrick Goltzius**  
**Mühlbracht 1558 - Haarlem 1617**

**Dune Landscape with a Farmhouse, circa 1603**

Pen and brown ink

Donation Dr. A.J. Domela Nieuwenhuis, 1923

DN 199/96

This drawing provides a fascinating glimpse of the landscape near Haarlem at the point where the flat countryside merges with the dunes. In the foreground is a farmhouse with a well-stocked hay barrack, and in the distance an unidentified ruin. Karel van Mander, who knew Goltzius well, relates in his *Schilder-boeck* of 1604 that his friend often went out walking because of his poor health, and he may have drawn the local landscape on those trips.

82

**Hendrick Goltzius**  
**Mühlbracht 1558 - Haarlem 1617**

**Portrait of a Bearded Man, 1609**

Black, pink, red, brown and white chalk, brown wash  
(the hair and neck)

Acquisition, 1866

HG 12

This is Goltzius's second largest portrait in coloured chalk. The face is very detailed, but the clothing is rather sketchy. That is not uncommon in Goltzius's portraits in coloured chalk. His appearance and upward gaze suggest that he is wearing a disguise, a poet, artist or rhetorician perhaps, who has donned a toga and is gazing up at the heavens in search of inspiration.

83

**Jacques de Gheyn**  
**Antwerp 1565 - The Hague 1629**

**Heads of an Old Man, a Boy and a Woman, circa 1600-1610**

Pen and brown ink, on brownish paper

Loan Stichting Museum Boijmans Van Beuningen, 1940

(F. Koenigs Collection)

H 259

Jacques de Gheyn made many studies of people - their heads, poses or gestures. They are probably of members of his immediate circle, which was a new development at the beginning of the 17th century. On this sheet are the heads of an older man, a boy and a woman wearing a cap. All three feature in several other drawings by De Gheyn, as if he deliberately repeated successful studies of this kind.

84

**Jacques de Gheyn**  
**Antwerp 1565 - The Hague 1629**

**The Three Magi, circa 1600-1610**

Black chalk, pen and brown ink, heightened with  
white, on grey paper

Donation I.M. Hudig, 1926

MB 1713

Never before had the three wise men and their gifts been depicted in such a close-up. A more careful look shows that in fact they are three separate studies. The king in the middle resembles the older man in the previous sheet of studies (cat. 83). De Gheyn was deliberately experimenting with a new approach to a traditional subject, and in that he was probably influenced by his teacher and colleague Hendrick Goltzius (see cat. 81).

90

**David Vinckboons**  
**Mechelen 1576 - Amsterdam 1633**

**The Mountain gave Birth to a Mouse, 1611**

Black chalk (traces), pen and brown ink, grey wash

Acquisition, 1947

MB 1948/T 17

Consternation in the mountains. A group of people have gathered around a mouse that is causing quite a stir. This is an illustration of the saying 'The mountain has given birth to a mouse', which is taken from the *Fabulae Aesopiae* by the classical author Phaedrus. The moral is that grandiose plans and promises often come to nothing. Vinckboons's amusing and beautifully detailed drawing would have raised many a smile.

91

**David Vinckboons**

**Mechelen 1576 - Amsterdam 1633**

**Country Man and Woman in Conversation,  
circa 1604-1606**

Pen and brown ink, grey wash

Acquisition with the support of the Vereniging

Rembrandt, 1937

DV 1

'A lively sheet characteristic of this master' is how this drawing was greeted when the museum bought it in 1937. The conversation between the peasant leaning on his crutch and the woman with her child in a sling makes an attractive genre scene. Vinckboons was a prolific supplier of designs for prints and book illustrations, and worked with a number of printmakers.

92

**Roelandt Savery**

**Kortrijk 1576 - Utrecht 1639**

**Three Standing Men, circa 1610**

Red chalk, pen and brown ink

Bequest F.J.O. Boijmans, 1847

MB 1792

Roelandt Savery was court painter to Emperor Rudolf II in Prague from 1603 to 1613/1614. There are some eighty figure studies of peasants, merchants, market women, beggars and cripples that he drew in and around Prague in that period. He captured them on the spot, 'from life', with chalk, which he later worked up with pen and ink. Savery was particularly interested in the clothing and headgear of the men. He jotted down colour notations to remind himself that one of them was wearing a 'grey doublet' and 'black boots'.

99

**Tobias Verhaecht**

**Antwerp 1561-1631**

**Landscape with the Temptation of Christ,  
circa 1605-1620**

Pen and brown ink, brown and blue wash

Loan Stichting Museum Boijmans Van Beuningen, 1940

(F. Koenigs Collection)

N 72

Tobias Verhaecht specialized in invented panoramic landscapes seen from on high. He favoured thick, forceful lines in the foreground complemented by thinner, scrawly ones for buildings and groves of trees in the distance. Satan is tempting Christ on a pinnacle of rock at top left. The vast landscape stretching out below to the far horizon symbolizes the worldly kingdoms that he was offering.

102

**Joachim Anthonisz Wtewael**

**Utrecht circa 1566-1638**

**The Adoration of the Magi, circa 1605-1620**

Black chalk, pen and black ink, brush and grey ink, grey wash, heightened with white, on ochre prepared paper

Acquisition, 1885

MB 1919

The flamboyance of this 'Adoration of the Magi' is typical of Utrecht Mannerism, of which Joachim Wtewael was a great exponent. The expressive poses of the black king wearing a turban in the middle and of Joseph on the far right are particularly eye-catching. The scene has been called 'a study of light', and the light and shaded passages do indeed alternate in a carefully planned pattern. The many white heightenings on the ochre-coloured paper give the drawing a very distinctive look.

**Abraham Bloemaert**

**Gorinchem 1566 - Utrecht 1651**

**Studies of a Young Woman (recto),  
Figure Studies (verso), circa 1595-1602**

Red and black chalk, heightened with white

Donation, 1925

MB 336

Abraham Bloemaert made a large number of figure studies in preparation for his paintings or in order to build up a stock of motifs that he could use later. Here he has drawn the same girl twice, once with a cap and once without. She is a preliminary study for the goddess Ceres in one of Bloemaert's print designs. The sheet may have come from a sketchbook, for on the back there are figure studies, including three of a leg.

## Part 2

31 January 2015 - 26 April 2015



Pieter Coecke van Aelst, *Inn Scene with a Board Game*, 1529 (cat.no. 17)

## 3.2

### **Rogier van der Weyden (two followers of) Tournai circa 1399/1400 - Brussels 1464**

#### **Louis, Duke of Savoy, circa 1460-1470**

Silverpoint on grey-white prepared paper

Acquired with the collection of D.G. van

Beuningen, 1958

MB 1958/T 21

The contemporary inscription on this delicate silverpoint drawing identifies the subject as Louis, Duke of Savoy (1402-1465).

The portrait is drawn so meticulously that the fur trimmings of his clothes are almost palpable. It is believed that the drawing is based on one of the sculpted portraits that once adorned the tomb of Louis of Male in Lille, which has since been destroyed. It would originally have belonged to a complete set of drawings after the 24 sculptures on the tomb.

## 4

### **Anonymous (Bruges)**

#### **Studies of Two Heads, a Hand and an Eye, circa 1480**

Silverpoint, black chalk (the eye below), on white prepared paper

Bequest F.J.O. Boijmans, 1847

MB 329

This is a rare example of a 15th-century sheet of studies. It belonged to the stock of models in an artist's workshop with subjects and details that could be used in paintings. The faces have been drawn with soft contours which are reinforced here and there. The artist created highlights by leaving the paper bare. Similarities between these subjects and motifs in paintings executed in Bruges suggest that the drawing was made there too.

## 8

### **Jheronimus Bosch 's-Hertogenbosch circa 1450-1516**

#### **Spinster and Old Woman (recto), circa 1480-1490**

#### **Fox and Rooster (verso), circa 1500-1505**

Pen and brown and grey ink (recto), pen and brown ink (verso)

Loan Stichting Museum Boijmans Van Beuningen, 1940

(F. Koenigs Collection)

N 190

It is generally believed that this is Jheronimus Bosch's earliest surviving drawing. The inscription 'bosch' at lower left, which is old and may even date from the 16th century, shows that he has been regarded as the draughtsman for centuries now. Flowing contours define the women, with simple hatchings providing the volume. The one on the left is spinning a thread from the a distaff of flax under her arm with the drop spindle in her right hand. The other woman is leaning on a walking stick and may be a spinster in the literal sense of the word: an old unmarried woman.

## 10

### **Anonymous**

#### **The Samian Sibyl, circa 1500-1510**

Black chalk (traces), black ink (traces), pen and brown ink

Loan Stichting Museum Boijmans Van Beuningen, 1940

(F. Koenigs Collection)

N 103

The Samian Sibyl was one of the twelve women priests from classical antiquity who had the gift of prophesy and foretold the coming of Christ. This one foresaw that he would be born in a stable, which accounts for her attribute of a charming wooden cradle topped

with a cross. This sheet is from a series of sibyls. A second one of the Eritrean Sibyl is in Copenhagen. The anonymous draughtsman probably belonged to the circle of artists around Gerard David in Bruges.

**15**

**Jan Swart van Groningen**  
**Groningen circa 1490/1500 - Antwerp (?)**  
**in or after 1562**

**The Elders spying on Susanna, circa**  
**1530-1550**

Pen and black and brown ink, brown wash

Loan Stichting Museum Boijmans Van Beuningen, 1940  
(F. Koenigs Collection)

N 6

These two lustful elders are spying on Susanna as she walks in the garden in the background. They will go on to level a false accusation of adultery against her. The drawing was originally one of a series depicting the entire story. There is a second one in Amsterdam. They may have been designs for stained-glass panels. Jan Swart first laid down strong contours before building the composition up with washes and hatchings. The effect is particularly attractive in the dress of the two men.

**16.2**

**Pieter Coecke van Aelst**  
**Aalst 1502 - Brussels 1550**

**Christ carrying the Cross, circa 1530-1550**

Black chalk (traces), pen and brown ink, brown wash,  
on paper with an arched top, laid down

Acquisition, 1958

MB 1958/T 9

The Flemish artist Pieter Coecke van Aelst was versatile. He was a painter, sculptor and architect, and designer of woodcuts, tapestries, monumental stained-glass windows and small glass panels. The looping pen strokes he used for the landscape and vegetation in this Passion scene are typical of his style, and the figure types feature in other drawings of his as well. The sheet is probably a design for a painted portable altarpiece.

**17**

**Pieter Coecke van Aelst**  
**Aalst 1502 - Brussels 1550**

**Inn Scene with a Board Game, 1529**

Graphite (traces), pen and brown ink, brown wash,  
heightened with white, on paper, laid down

Acquisition, 1871

MB 330

This is one of the few drawings that is undoubtedly by Pieter Coecke van Aelst. The fact that he signed it in full indicates that he regarded it a finished work of art in its own right destined for an art lover or collector. The subject is a young peasant who is frittering his money away on drink and the game of tric-trac. His expression shows that he has nothing left apart from the chicken in his basket.

19

**Pieter Cornelisz Kunst**

**Leiden circa 1490-1560/1561**

**Feeding the Hungry, 1531**

Pen and brown ink, heightened with white, on paper,  
laid down

Loan Stichting Museum Boijmans Van Beuningen, 1940  
(F. Koenigs Collection)

N 5

Food and drink is being served to poor men and women in a courtyard. Those who have already finished are leaving through the archway. This is one of a series of designs for stained-glass panels illustrating the Seven Acts of Mercy. Pieter Cornelisz Kunst designed several glass panels with this subject that were executed by specialist glass painters. Although the acts are based on Chapter 25 in St Matthew's gospel, Pieter Cornelisz transported them to a setting in his own day, with figures that are full of character.

21

**Aertgen Claesz van Leyden (attributed to)**

**Leiden circa 1498 - circa 1564**

**Wedding Feast, circa 1530-1540**

Pen and brown ink, black chalk

Loan Stichting Museum Boijmans Van Beuningen, 1940  
(F. Koenigs Collection)

N 67

A combination of three scenes: a marriage in the left background, the wedding feast in the middle, and women washing the child of a young mother who has just given birth at top right. It is not known whether this was intended to be an illustration of a specific story. Aertgen van Leyden's drawn oeuvre is the subject of much discussion. This drawing is attributed to him on the basis of the elongated figures, the folds in the clothing and the

similarities to a drawing in the Louvre, which is also attributed to him.

22

**Master of the Death of Absalom**

**Active circa 1500-1540**

**Six Lions in a Forest, circa 1525-1535**

Brush and black ink, heightened with white, on  
violet-grey prepared paper

Donation G.C.A. Basch, 1930

MB 1707

The Master of the Death of Absalom is an anonymous artist who worked in the northern Netherlands, probably in Haarlem. He employed the chiaroscuro technique for this sheet with five lions and a lioness in various poses, drawing with a dark ink on a violet-grey surface and then adding details and highlights with white paint. The schematic heads of the animals suggest that they are based on drawings in a model book or on prints.

25

**Anonymous (Antwerp)**

**Vast Landscape with Cliffs, circa**

**1525-1550**

Black chalk (traces), pen and two shades of brown ink,  
on paper, laid down

Loan Stichting Museum Boijmans Van Beuningen, 1940  
(F. Koenigs Collection)

N 143

This landscape, too, was attributed to Joachim Patinir for a long time (see cat. 24). In fact, the inscriptions at bottom left and right may even date from the 16th century. However, it is not by Patinir at all. It is a jumble of too many separate elements, and there is not enough sense of depth.

This may have been a sheet of models with copies of earlier motifs that was used in an Antwerp workshop as an aid when painting landscapes.

**27**

**Pieter Bruegel**  
**Brueghel (Broegel?) circa 1525/1530**  
**- Brussels 1569**

### **Mountain Landscape with the Journey to Emmaus, circa 1560**

Black chalk (traces), pen and brush and grey and brown ink

Loan Stichting Museum Boijmans Van Beuningen, 1940  
(F. Koenigs Collection)

N 86

After his Resurrection Christ appeared to two of his disciples who were on their way from Jerusalem to the village of Emmaus. They failed to recognize him as they journeyed on together, as they do in this scene. The foreground is executed in sketchy, angular lines, while the countryside beyond becomes more detailed as it recedes into the distance. The sketchiness of the scene is probably because Bruegel made it as a composition study or in preparation for a painting or print.

**32**

**Hans Bol**  
**Mechelen 1534 - Amsterdam 1593**

### **The Twelve Months, circa 1580-1581**

Pen and brown ink, brown wash, each on a circular piece of paper, laid down

Acquired with the support of the Vereniging Rembrandt, Mondriaan Fonds, Job Dura Fonds, and other contributors (see Catalogue), 2005

MB 2005/T 2 a-l

It is very unusual for an integral series of 16th-century drawings to have survived intact. Fortunately, though, that is the case with 'The Twelve Months'. The months are identified by their signs of the zodiac and the activities associated with them. People are out skating in February, grain is being harvested in August and trees are felled in November. The drawings are an attractive combination of landscapes or urban views with everyday scenes full of fascinating details.

In this part the three months of the exhibition period are shown.

**32.2**

#### **February**

Skating on a frozen canal outside the city walls of Antwerp. The city gate on the right is the Roode Poort (Red Gate), with the Church of St James behind it.

**32.3**

#### **March**

Spring is approaching and preparations are being made for the new growing season. It is raining on the left, and men are working in a vineyard on the right.

**32.4**

#### **April**

A distinguished lady and gentleman are strolling in a formal garden in which gardeners are tending the beds. A pot plant is being brought out of doors on the left, and a field is being ploughed in the background.

33

**Hans Bol**

**Mechelen 1534 - Amsterdam 1593**

**The Prodigal Son squandering his Wealth, 1584**

Pen and dark brown ink, brown wash, indented

Loan Stichting Museum Boijmans Van Beuningen, 1940

(F. Koenigs Collection)

N 38

Young couples are amusing themselves in a castle garden. The composition of this beautiful scene is very similar to 'May' in the 'Twelve Months' series (cat. 32.5). Here, though, it is the setting for the parable of the Prodigal Son squandering his inheritance on a life of luxury before returning home sadder but wiser. But now he is still rich, and is reclining indolently on a lady's lap. On the right his money has run out and he is being thrown out of an inn.

34

**Hans Bol**

**Mechelen 1534 - Amsterdam 1593**

**Forest Landscape with a Stream, 1588**

Black chalk (traces), pen and brown ink, grey wash

Loan Stichting Museum Boijmans Van Beuningen, 1940

(F. Koenigs Collection)

N 36

In 1584 Hans Bol fled from Antwerp to the northern Netherlands to escape the fighting sparked off by the Dutch Revolt. He made this drawing in 1588, around the time when he settled in Amsterdam, where he lived for the rest of his life. Bol was one of the southern Netherlandish artists who introduced his northern colleagues to the Flemish landscape tradition in both naturalistic landscapes, influenced by those of Pieter Bruegel and in imaginary forest landscapes like this one.

40

**Maarten van Heemskerck**

**Heemskerck 1498 - Haarlem 1574**

**The Triumph of Joseph, 1559**

Pen and brown ink, indented, on paper, laid down

Loan Stichting Museum Boijmans Van Beuningen, 1940

(F. Koenigs Collection)

N 178

The personification of Patience in the 'Triumph of Patience' is followed by six men from the Bible who are supreme examples of endurance. The series closes with Christ, the one who suffered worst. Isaac (cat. 39) is followed by Joseph from the Old Testament. He endured the temptations of Potiphar's wife, who is tugging at his cloak, but spurned her. Walking on the left is Jealousy. She symbolizes Joseph's brothers, who hated him so much that they first threw him into a pit and then sold him into slavery.

44

**Pieter Bruegel**

**Brueghel (Broegel?) circa 1525/1530**

**- Brussels 1569**

**Fortitude, 1560**

Pen and brown ink, indented

Loan Stichting Museum Boijmans Van Beuningen, 1940

(F. Koenigs Collection)

N 189

This and two other drawings (cat. 43, 45) are designs for the 'Seven Virtues' suite of prints (1559-1560) Winged Fortitude is holding a column and has an anvil on her head. Under her feet is a chained dragon symbolizing the evil that is her enemy. Men and women around her are locked in a fierce battle with satanic forces symbolized by monsters and fantastical figures in the manner of

Jheronimus Bosch. The seven deadly vices have taken on the guise of animals, such as a bear for Wrath, a toad for Avarice and a donkey for Sloth.

48

**Hans Speckaert**  
**Brussels circa 1530 - Rome 1577**

**The Battle of the Gods and Giants,**  
**circa 1575**

Black chalk, pen and brown ink, brown wash, heightened with white

Acquisition, 1988

MB 1988/T 5

The giants are laying siege to the mount Olympus. They are stacking huge boulders one on top of the other, but are being fought off by the gods at the top, led by Jupiter with his eagle and thunderbolts. Giants are tumbling down on the right. The subject was a favourite of Mannerist artists because it gave them an opportunity to display the human body in a wide range of poses and actions. The dynamism of the scene is heightened by the effects of light and shadow.

51

**Hendrick Goltzius**  
**Mühlbracht 1558 - Haarlem 1617**

**Arithmetic, circa 1580**

Pen and brown ink, red-brown wash

Acquisition, 1956

MB 1956/T 7

This swiftly drawn scene is one of Hendrick Goltzius's early works. It shows Arithmetic, one of the Seven Liberal Arts, making calculations on a slate full of figures. The contours of her outstretched right leg are fully visible,

as if the artist only sketched in the drapery as an afterthought. The drawing is covered with washes in an odd reddish brown colour. The scene is simple and sketchy, yet extremely powerful nonetheless.

52

**Hendrick Goltzius**  
**Mühlbracht 1558 - Haarlem 1617**

**Doctrina (Learning), 1583**

Pen and black and grey ink

Bequest F.J.O. Boijmans, 1847

MB 1742

Doctrina (Learning) is an early example of what is called a 'Federkunststück', a pen drawing that mimics the appearance of an engraving with flowing parallel and cross-hatchings (see also cat. 66). The crown and sceptre are the rewards for acquiring knowledge. The rod and birch were used by schoolmasters to punish lazy pupils. According to the inscription on the pedestal, though, pupils should pay attention out of a desire for wisdom and not from fear of punishment.

57

**Karel van Mander**  
**Meulebeke 1548 - Amsterdam 1606**

**The Passion Series, 1596**

Pen and brown ink, bluish-grey wash, heightened with white, indented

Acquisition, 1871

MB 1716-28

Karel van Mander was not only the author of the *Schilder-boeck* but also a painter, draughtsman and print designer. This series of thirteen drawings is an almost complete set of episodes from the Passion. The pen drawings

are coloured in a painterly way with blue-grey washes and white gouache for touches of light. In each part of the exhibition four drawings from the series are shown.

### 57.6

#### **Christ before Caiaphas**

### 57.7

#### **Christ led away from Pilate**

### 57.8

#### **The Flagellation of Christ**

### 57.9

#### **The Crowning with Thorns and Mocking of Christ**

### 59.2

#### **Johannes Stradanus Bruges 1523 - Florence 1605**

#### **Ulysses and Aeolus at the Cave of the Winds, circa 1600-1605**

Pen and brown ink, blue wash, heightened with white  
Bequest F.J.O. Boijmans, 1847  
MB 1777

This drawing belongs to a group of four coloured drawings that trace some of the trials endured by Ulysses as recounted in Homer's *Odyssey*. In this drawing Ulysses is on the island of Aeolia as the guest of Aeolus, keeper of the winds, who gives him a bag in which he has imprisoned the adverse winds so that Ulysses will have a smooth voyage. Ulysses' companions, however, open the bag and release the winds, which drive the ship back to Aeolia. Here Ulysses is vainly trying to capture the flying figures blowing up a storm in every direction.

### 61

#### **Joos van Winge Brussels 1542/1544 - Frankfurt 1603**

#### **St Paul at Corinth with Aquila and Priscilla, circa 1585-1590**

Black chalk, pen and brush and brown ink, brown wash, heightened with white, indented, on two joined sheets of paper  
Acquisition, 1871  
MB 1744

A busy workshop drawn with a rapid, assured hand. Washes in various shades of brown provide a convincing sense of shading and depth. The apostle Paul is in Corinth, in the shop of the tapestry weaver Aquila and his wife Priscilla. It is an episode from the New Testament that was rarely depicted. Paul is on the right, with the table lectern and writing implements. The drawing is the design for a print that was engraved by Johannes Sadeler.

### 64

#### **Adam van Noort Antwerp 1561-1641**

#### **Minerva instructing Pictura, 1598**

Black chalk (traces), pen and brown ink, grey and brown wash  
Bequest F.J.O. Boijmans, 1847  
MB 1767

This is the only dated drawing that we have by Adam van Noort, Rubens's first teacher. It shows Minerva, the goddess of wisdom and the arts, providing inspiration for the personification of painting. The sundial, book and measuring instruments, symbolize the fact that knowledge is essential for a painter. Minerva's banner may be a reference to the fame that a painter can gain if he follows her advice.

66

**Hendrick Goltzius**

**Mühlbracht 1558 - Haarlem 1617**

**Venus and Cupid, 1590**

Pen and brown ink, laid down

Acquisition, 1953

MB 1953/T 11

Here is a second example of a 'Federkunststück' (see cat. 52), with which Goltzius had great success with art lovers. The rounded surfaces of Venus's body are a good illustration of the way he imitated an engraving with his drawn lines. Venus is asking her son to shoot his erotic arrows at Pluto, the god of the underworld, who is arriving in the left background. Cupid does so, and Pluto falls in love with Proserpine.

67.3-4

**Hendrick Goltzius**

**Mühlbracht 1558 - Haarlem 1617**

**The Senses of Smell and Taste, circa 1595-1596**

Black chalk, pen and brown ink, brown wash, heightened with white, indented, partially overdrawn in pencil

Bequest F.J.O. Boijmans, 1847

MB 1741 and 1740

These two senses and the two in the first part of the exhibition (cat. 67.1-2) are missing the drawing of 'Touch', which is in a private collection in Amsterdam. Goltzius was the first to portray the senses as pairs of contemporary lovers. It is only the animals, which are actually fairly inconspicuous, that hark back to the traditional depictions of the theme. Sight has a lynx, Hearing a stag, Smell a dog and Taste an ape. Their innovative playfulness would undoubtedly have appealed to the public.

80

**Hendrick Goltzius**

**Mühlbracht 1558 - Haarlem 1617**

**Portrait of a Young Woman, circa 1605-1610**

Black and red chalk, on vellum with a white ground

Bequest F.J.O. Boijmans, 1847

MB 1739

When this portrait was in the collection of the Delft collector Valerius Röver (1686-1739) he described it as 'a very beautiful girl's head, of flesh and blood from life, additionally artful with red and black chalk'. He also said that the collectors Lambert ten Kate and Antoni Rutger were prepared to exchange Italian drawings for it, which shows just how much Goltzius's likeness of this young woman with her downcast eyes was appreciated.

85

**Jacob Matham**

**Haarlem 1571-1631**

**Imaginary Portrait of a Man, 1606**

Black chalk, red chalk (in places), indented (the head)

Acquisition, 1933

JMat 2

In the early 17th century Jacob Matham turned his hand to drawing imaginary portraits of men and women wearing exotic clothes or extravagant headgear. He was imitating his stepfather and teacher Hendrick Goltzius. Here he used black chalk lines of varying thickness, with touches of red chalk to make the portrait more lifelike.

89

**Cornelis Claesz van Wieringen**  
**Haarlem circa 1575-1633**

**View of a Terrace and Ships in a Harbour,**  
**circa 1613**

Pen and brown ink, brown, pink, grey-blue and green washes

Bequest F.J.O. Boijmans, 1847

CCW 1

According to Karel van Mander, Van Wieringen had been a seafarer himself before he began drawing and painting ships 'with an amazing amount of talent and insight'. The ships in this harbour are sketchy, but their masts and rigging are depicted with great force and accuracy. The scene was drawn with thin lines of the pen, particularly for the water in the background. Van Wieringen's distinctive style alternated short lines with flowing parallel ones.

93

**Roelandt Savery**  
**Kortrijk 1576 - Utrecht 1639**

**Standing Man, circa 1610**

Black chalk, pen and brown ink

Loan Stichting Museum Boijmans Van Beuningen, 1940

(F. Koenigs Collection)

N 144

This is the second of a group (see also cat. 92) of what are known as 'from life' drawings by Roelandt Savery in the museum's collection. The careful finish and close attention to everyday details give the impression that he made his figure studies out of great curiosity about the people he saw in the city's streets and markets. He often drew them from behind, as if he was studying his models without their knowledge.

94

**Circle of Roelandt Savery**  
**Kortrijk 1576 - Utrecht 1639**

**Dromedary, circa 1600**

Black chalk

Acquisition, 1912

MB 1787

The Rotterdam museum bought this sheet in 1912 as a work by Roelandt Savery, who made several drawings of camels and elephants. This animal, though, is probably not by him, because it has a softer look. It may well be by someone from his circle. Camels, elephants and dromedaries were curiosities in his day, and it is known from diaries and travel journals that they were exhibited at fairs and annual markets. This dromedary was very probably drawn from life.

96

**Paulus Willemsz van Vianen**  
**Utrecht 1570 - Prague 1613**

**Two Trees and Shrubs, circa 1602-1607**

Pen and brown ink, brown wash

Acquisition, 1978

MB 1978/T 28

A rather lopsided conifer and a dead tree trunk stand on a hillside covered with shrubbery. The delicate handling of line combined with soft brown washes is typical of Paulus van Vianen. Other artists of his generation were also fond of depicting trees, among them Roelandt Savery, Jacques de Gheyn (cat. 97) and Abraham Bloemaert. None of them, though, could make them look as fragile and tenuous as Van Vianen did.

97

**Jacques de Gheyn**

**Antwerpen 1565 - The Hague 1629**

**Study of a Tree Trunk, circa 1608-1610**

Black chalk, pen and brown ink, brown and grey wash,  
on brown paper

Acquisition, 1976

MB 1976/T 41

Karel van Mander wrote in his *Schilder-boeck* of 1604 that Jacques de Gheyn worked both 'from life' and 'from the imagination' in order to master all the rules of art. This study of a tree is a combination of those two approaches, of direct observation out of doors and drawing from the imagination. De Gheyn emphasized the thick bark, the knotty trunk and the writhing roots.

100

**Joos de Momper**

**Antwerp 1564-1635**

**Landscape with Horsemen out Hawking, circa 1610**

Black chalk, pen and brown ink, brown and blue wash,  
heightened with white

Donation P. de Boer, 1930

MB 1769

Riding down a country road are three gentlemen and a lady who are out hawking. Another man is buying something to drink from two women selling their wares by the roadside. Joos de Momper drew and coloured this landscape so carefully that he probably intended it be an autonomous work of art that he could sell. Around sixty drawings are attributed to him, but only a few are signed or dated, or both.

103

**Hendrick Hondius**

**Duffel 1573 - The Hague 1650**

**Imaginary View of a Town with the Adoration of the Shepherds, 1618**

Pen and brown ink, blue wash, indented

Acquisition, 1949

MB 1949/T 1

The biblical scene in the corner rather escapes notice in this atmospheric city scene with its blue washes. People are rushing to the tumbledown structure on the right, where the shepherds are adoring the newborn Christ Child. Hendrick Hondius made the drawing as a design for a print that he engraved and published himself. It dates from his productive period in The Hague.

104

**Pieter de Jode**

**Antwerp 1573-1634**

**Elisha and the Miracle of the Widow's Oil, circa 1600-1630**

Black chalk, pen and brown ink, brown wash, indented

Acquisition, 2009

MB 2009/T 28

Kneeling before Elisha is a widow who is telling him that creditors are threatening to take her two sons away from her. The prophet tells her that she and her sons must go and fill all the barrels they can find from an inexhaustible jar of oil in her house, as shown on the right. This enables her to pay off her debts in the centre background. De Jode, an Antwerp artist, drew this print design very convincingly, as can be seen from the widow's pose, the fall of light on her clothing and the shadow cast by her outstretched arm.

106

**Peter de Witte, called Candido**  
**Bruges circa 1540/1548 - Munich 1628**

**Study for a Personification of Medicine,**  
**circa 1614-1615**

Black chalk (traces), red chalk, heightened with white,  
squared, on beige prepared paper

Loan Stichting Museum Boijmans Van Beuningen, 1940  
(F. Koenigs Collection)

I 411

The painter and tapestry designer Peter de Witte worked in Italy and Germany, where he was known as Pietro or Peter Candido. He was appointed court painter to the dukes of Bavaria in Munich in 1586. This is a design for a painted ceiling, now lost, in the Residenz, which was the ducal palace in the city. The personification of Medicine has been captured superbly with red chalk. The model's pose and the fall of light from the right suggest that De Witte drew the figure from life.

108

**Abraham Bloemaert**  
**Gorinchem 1566 - Utrecht 1651**

**The Virgin of the Annunciation, circa**  
**1615-1618**

Black chalk, pen and brown ink, brown wash,  
heightened with white, indented

Acquisition, 1930

AB 11

Bloemaert skilfully caught the expression of amazement on the Virgin's face upon hearing that she was to be the mother of Christ. The drawing is a preliminary study for a print that was engraved by Crispijn de Passe. It is not the final version, though, for there are significant differences between it and the print. Bloemaert made a separate drawing of the angel Gabriel that is now in Granville, Ohio.

# Part 3

2 May 2015 - 26 July 2015



Jacques de Gheyn, *Cavalry Battle*, 1599 (cat.no. 70)

6

**Rogier van der Weyden (workshop)  
Tournai circa 1399/1400 - Brussels 1464**

**The Carrying of the Cross (recto),  
Various Studies (verso), circa 1470**

Black chalk or charcoal, pen and brush and brown ink, corrected with white, on paper with a red preparation on both sides

Loan Stichting Museum Boijmans Van Beuningen, 1940 (F. Koenigs Collection)

N 81 recto

A composition that is not original; it is found in several miniatures and paintings from the late 15th century. Its most striking features are the slender, elongated figures with eyes as circles or dashes, and the emphatic, angular outlines. The artist probably worked in Rogier van der Weyden's shop. The modifications with the pen and brush and white gouache make it clear that, like many 15th-century sheets, this is a typical working drawing that was passed around in the workshop as a model.

11

**Jacob Cornelisz van Oostanen, workshop  
Oostzaan circa 1475 - Amsterdam 1533**

**Three Women kneeling in Prayer, circa  
1510-1515**

Pen and brown ink, brown and grey wash, heightened with white

Loan Stichting Museum Boijmans Van Beuningen, 1940 (F. Koenigs Collection)

N 7

This painterly drawing provides a glimpse into the workshop practice of Jacob Cornelisz van Oostanen, who had many assistants. It is a sheet that was used in the shop as a model for painting women in prayer. The incomplete outline of the hood of the woman on the left shows

that the scene was traced from another drawing, probably a work by the master himself.

12

**Master of St Michael (attributed to)  
Active in Brussels circa 1515-1528**

**The Raising of Lazarus, circa 1515-1528**

Black chalk (traces), pen and brush and brown and black ink, grey wash, heightened and corrected with white

Loan Stichting Museum Boijmans Van Beuningen, 1940 (F. Koenigs Collection)

N 10

It was four days after he died that Lazarus was raised from the dead by Christ. The miracle was witnessed by his sisters Martha and Mary, and in the background even more people are rushing to the scene. This drawing may be what is known as a 'vidimus', or detailed version for presentation to patrons for their approval as the final design for a painting or stained-glass window they had commissioned. The style of the anonymous draughtsman was clearly influenced by Bernard van Orley, a versatile artist and designer in Brussels.

13

**Anonymous (Antwerp)**

**Two Figures from a Rain of Manna,  
circa 1520**

Black chalk, pen and brown ink

Loan Stichting Museum Boijmans Van Beuningen, 1940 (F. Koenigs Collection)

N 70

Two figures are catching manna that fell from heaven in the desert while the Israelites were making their way to the Promised Land. The

same two appear in an early 16th-century Passion altar piece made in Antwerp that is now in Waase in Germany. This drawing, in other words, is a sheet of models of standard figures that were used on several occasions. There is clear evidence that chalk was used to transfer them from another drawing in a striking example of the lively exchange of motifs between Antwerp artists.

## 23

**Jan van Scorel**

**Schoorl 1495 - Utrecht 1562**

### **Hilly Landscape with a City, circa 1519-1521**

Pen and black ink

Loan Stichting Museum Boijmans Van Beuningen, 1940  
(F. Koenigs Collection)

N 17

Jan van Scorel travelled to Venice and the Holy Land in 1520-1521. The biographer Karel van Mander relates in his *Schilder-boeck* of 1604 that every day while he was there Van Scorel made drawings 'from life' of landscapes, castles and mountains. There are only four known drawings that very probably date from that trip, this being one of them. Van Scorel did indeed draw the scene on the spot, from beside a wall on a hill, looking out over the hilly landscape and the city.

## 24

**Anonymous (Antwerp)**

### **Hilly Landscape with a Castle by a Stream, circa 1520-1535**

Pen and brown ink, brush and grey ink, grey wash, traces of light-yellow bodycolour

Loan Stichting Museum Boijmans Van Beuningen, 1940  
(F. Koenigs Collection)

N 14

The first artist from the Low Countries to paint broad, hilly landscapes was Joachim Patinir of Antwerp (1475/1480-1524), which is why this scene was attributed to him for so long. In fact it is closer to the work of the second generation of Flemish landscape painters. Distinctive elements include the delicate strokes of the pen, the many washes and the slender tree in the middle, which divides the composition virtually in two.

## 28

**Pieter Bruegel**

**Brueghel (Broegel?) circa 1525/1530**

**- Brussels 1569**

### **View of Reggio di Calabria, circa 1560**

Pen and brown ink, brown and grey wash (added later)

Loan Stichting Museum Boijmans Van Beuningen, 1940  
(F. Koenigs Collection)

N 191

Lying at the foot of a mountain range in a bend in the Strait of Messina separating Sicily from the Italian mainland is the city of Reggio di Calabria. Pieter Bruegel drew it as a study for a large print of 1561, 'Battle in the Strait of Messina'. The scene may be a more detailed version of sketches that Bruegel made on his travels in Italy. The brown-grey washes were added later, and are an unfortunate blemish on the original pen drawing.

## 31

**Hans Bol**

**Mechelen 1534 - Amsterdam 1593**

### **Landscape with the Parable of the Good Samaritan, 1580**

Pen and brown ink, brown wash, indented, red preparation on the reverse

Acquisition, 1902

MB 1684

Hans Bol used this imaginary landscape as the setting for a Bible story, which was not at all unusual at the time. This one is the parable of the Good Samaritan, who looked after a traveller who had been robbed and wounded but was ignored by other people on the road. The drawing is the design for a print in a series of landscapes with biblical scenes that was engraved and published by Johannes Sadeler.

## 32

**Hans Bol**

**Mechelen 1534 - Amsterdam 1593**

### **The Twelve Months, circa 1580-1581**

Pen and brown ink, brown wash, each on a circular piece of paper, laid down

Acquired with the support of the Vereniging Rembrandt, Mondriaan Fonds, Job Dura Fonds, and other contributors (see Catalogue), 2005

MB 2005/T 2 a-l

It is very unusual for an integral series of 16th-century drawings to have survived intact. Fortunately, though, that is the case with 'The Twelve Months'. The months are identified by their signs of the zodiac and the activities associated with them. People are out skating in February, grain is being harvested in August and trees are felled in November. The drawings are an attractive combination of land-

scapes or urban views with everyday scenes full of fascinating details. In this part the three months of the exhibition period are shown.

## 32.5

**May**

Well-to-do young men and women are passing a pleasant afternoon in a castle garden. They are picnicking under the green trees, playing 'kolf' and bowls, and boating on a lake.

## 32.6

**June**

It is the height of summer, and sheep are being shorn in a farmyard near a castle. A couple are crossing a drawbridge and a covered wagon is just leaving.

## 32.7

**July**

July is the haymaking month. Bathed in brilliant sunlight, peasants are scything the grass, piling it in heaps and loading it onto a hay cart.

## 35

**Peeter Baltens (attributed to)**

**Antwerp 1527 (?) - 1584 (?)**

### **Forest Landscape with a Farm and a Water Mill, circa 1555-1560**

Pen and red ink (underdrawing), pen and brown ink

Loan Stichting Museum Boijmans Van Beuningen, 1940 (F. Koenigs Collection)

N 97

This charming rustic scene of farmhouses and a water mill was recently attributed to Peeter Baltens, a rather obscure Antwerp painter, engraver and print publisher. The composition is dominated by the tall trees receding into the distance in a diagonal line. On the right a small river or stream broadens into a small

lake. There are still traces of the initial design in red ink, which the artist then worked up carefully with pen and brown ink.

**36**

**Master of Liechtenstein**  
**Active in the Netherlands and/or southern Germany, circa 1545-1560**

**David brings the Ark to Jerusalem, 1553**

Pen and black ink, grey and brown wash, heightened with white, on light-brown washed paper

Bequest F.J.O. Boijmans, 1847

MB 1732

This remarkably large drawing has an unusual perspective and figures in very contorted poses. On their journey to Jerusalem with the Ark of Covenant, King David and his retinue played on a whole variety of musical instruments. Lying beside the ox cart is Uzzah, who was struck dead because he had touched the Ark. The Master of Liechtenstein owes his name to a group of drawings that formerly belonged to the princes of Liechtenstein.

**37**

**Lambert van Noort**  
**Amersfoort circa 1520 - Antwerp 1570/1571**

**St George taking Leave of the King of Silene, 1555**

Pen and brown ink, blue wash, on a circular piece of paper

Bequest F.J.O. Boijmans, 1847

MB 1768

St George is saying goodbye to the King of Silene. He has just slain the dragon and rescued the king's daughter. The drawing is a design for a glass panel in a series with the story of St George. Van Noort created a

clear-cut composition with flowing outlines and a minimal use of hatchings so that the glass painter could easily transfer it to the glass. Lambert van Noort, who was the father of Adam van Noort (see cat. 64) mainly made designs for glass painters, tapestry workers and engravers.

**41**

**Maarten van Heemskerck**  
**Heemskerck 1498 - Haarlem 1574**

**The Triumph of St Stephen, 1559**

Black chalk, pen and brown ink, indented, on paper, laid down

Loan Stichting Museum Boijmans Van Beuningen, 1940  
(F. Koenigs Collection)

N 179

The seventh scene in the 'Triumph of Patience' series (see also cat. 39-40) is of St Stephen, who became one of the first Christian martyrs when he was stoned to death, which takes the form of the men behind the elephant clutching stones in their fists. Before he died Stephen asked God to forgive his murderers. He has the personification of Charity on his banner. Heemskerck's drawings of steadfast men are made particularly attractive by their magnificent animals: a dromedary, ox and elephant.

42

**Maarten van Heemskerck**  
**Heemskerk 1498 - Haarlem 1574**

**Job on the Dunghill, 1562**

Pen and brown ink, indented

Acquisition, 1959

MB 1959/T 22

Job was a wealthy man who was sorely tested by the devil. He was struck by almost every kind of misfortune until he had nothing left. Despite all his trials, though, he remained faithful to God. Here he is sitting naked and covered in sores on the dunghill. His wife and friends lament his fate. Maarten van Heemskerck made the scene as a design for a series of prints illustrating the story of Job that were engraved in 1563 by Philips Galle.

43

**Pieter Bruegel**  
**Brueghel (Broegel?) circa 1525/1530**  
**- Brussels 1569**

**Charity, 1559**

Pen and brown ink, indented

Loan Stichting Museum Boijmans Van Beuningen, 1940  
(F. Koenigs Collection)

N 18

This and two other drawings (cat. 44-45) are designs for the 'Seven Virtues' suite of prints (1559-1560). Here the artist has depicted the virtues as female figures with attributes. Charity, who is accompanied by two children, is holding a heart and has a pelican perched on her head. She is surrounded by everyday scenes illustrating the Seven Acts of Mercy. The inscription is a later addition urging the viewer to help the needy.

49.1-2

**Hendrick Goltzius**  
**Mühlbracht 1558 - Haarlem 1617**

**Portraits of Jan Baertsz and Maritgen Pietersdochter, 1580**

Metalpoint, heightened with white, partially worked with the pen and brown ink, framing lines in metalpoint, pen and brown ink, brush and finishing paint, on ivory-coloured prepared tablet

Acquired with support of the Vereniging Rembrandt, 1958  
MB 1958/T 4 and 5

Hendrick Goltzius made these meticulous portraits of his parents-in-law a year after his marriage to Margaretha Jansdr. His father-in-law Jan Baertsz was a master shipbuilder, which explains the shipyard behind him. The portraits may have been a present from him and his wife to their newly married daughter which they had commissioned from their new son-in-law. This is suggested by the inscription around each of them, in which they urge their children to lead pious and virtuous lives.

57

**Karel van Mander**  
**Meulebeke 1548 - Amsterdam 1606**

**The Passion Series, 1596**

Pen and brown ink, bluish-grey wash, heightened with white, indented

Acquisition, 1871

MB 1716-28

Karel van Mander was not only the author of the *Schilder-boeck* but also a painter, draughtsman and print designer. This series of thirteen drawings is an almost complete set of episodes from the Passion. The pen drawings are coloured in a painterly way with blue-grey washes and white gouache for

touches of light. In each part of the exhibition four drawings from the series are shown.

### 57.10

#### Ecce Homo

### 57.11

#### The Road to Calvary

### 57.12

#### The Crucifixion

### 57.13

#### The Descent from the Cross

### 59.3

#### Johannes Stradanus

#### Bruges 1523 - Florence 1605

#### Ulysses at the Entrance to Hades, circa 1600-1605

Pen and brown ink, blue wash, heightened with white

Bequest F.J.O. Boijmans, 1847

MB 1777

This drawing belongs to a group of four coloured drawings that trace some of the trials endured by Ulysses as recounted in Homer's *Odyssey*. Ulysses follows Circe's advice and descends into Hades, the underworld. There he meets the mournful ghosts of the dead who approach him in the gloom. He is talking to the seer Tiresias of Thebes, who tells him what still lies in store for him on his voyage back to Ithaca.

### 60

#### Maarten de Vos

#### Antwerp 1532-1603

#### Belgica Florens - Belgica Destructa: Allegory of the Prosperity and Decline of the Low Countries, 1585

Pen and grey ink, grey wash, indented, on paper with a pointed top

Bequest F.J.O. Boijmans, 1847

M de Vos 1

The subject of this scene was very topical in 1585. It was the devastation of the Low Countries by the long war with Spain. The sumptuously attired woman on her throne at the top symbolizes the past prosperity of the Netherlands, which enjoyed a thriving trade by land (a heavily laden cart) and by sea (an armed merchantman). At the bottom the country has been ruined by the war. Despairing Lady Belgica, the embodiment of the Netherlands, is sitting on coffers that have been plundered by the Spanish soldiers, shattered valuables and torn books.

### 62

#### Antonius Wierix

#### Antwerp circa 1555/1559-1604

#### Christ on the Cross, circa 1585-1604

Red chalk, indented

Donation L.P. Stracké, 1884

MB 192

Like his brothers Johannes and Hieronymus, Antonius Wierix was a prolific print designer, engraver and publisher in Antwerp. This is his only known drawing. The inscription 'Jeron. Wierx fe', which wrongly identifies Hieronymus as the artist, is a later addition. He was evidently dissatisfied with his first version of Christ's head, because he pasted another one over it.

## 68.1-2

**Jacques de Gheyn**

**Antwerp 1565 - The Hague 1629**

### **The Apostles Thomas and Matthew, circa 1589-1592**

Pen and brown ink, brush and grey ink, grey wash, indented, on circular pieces of paper

Acquisition, 1939

MB 1734 and 1738

Both scenes are designs for a fourteen-print series of Christ, the twelve apostles and Paul. Five of the designs have survived. With their bulky bodies, small heads and emphatic hand gestures, these apostles display the influence of the Mannerist draughtsmanship of Hendrick Goltzius from the period 1585-1590, when De Gheyn was a member of his workshop. The superb contrasts between light and shade are particularly striking. Thomas's spear, for instance, casts a subtle shadow on his shoulder.

## 70

**Jacques de Gheyn**

**Antwerp 1565 - The Hague 1629**

### **Cavalry Battle, 1599**

Pen and brown ink, grey wash, indented

Bequest F.J.O. Boijmans, 1847

MB 1711

It was in 1598-1599 that Jacques de Gheyn delivered the designs for *The Riding School*, which illustrates the manoeuvres and arms of the cavalry. This 'Cavalry Battle' is the last one in the book, and shows the troopers in action, with more horsemen and trumpeters on the hill in the foreground. The series was very probably ordered by Count Jan VII of Nassau-Siegen, a cousin of Prince Maurits who took a keen interest in military matters and also

asked De Gheyn to make the drawings for the *Wapenhandelinghe* (cat. 69).

## 71

**Hendrick van Cleve**

**Antwerp 1525-1589**

### **Landscape with Ruins and a Draughtsman, 1588**

Black chalk (traces), pen and brown ink, blue and red-brown washes

Loan Stichting Museum Boijmans Van Beuningen, 1940

(F. Koenigs Collection)

N 41

The Antwerp artist Hendrick van Cleve went to Italy around 1550 to study the remains of classical antiquity. He drew Roman monuments and views in Rome, Naples and Genoa. The ruins and column with hieroglyphs in this sheet are imaginary, however. The landscape, which he drew long after he had returned home, shows that the antique world still held a fascination for him. It was an interest that he shared with many other 16th-century artists from northern Europe.

## 72

**Gillis van Coninxloo (attributed to)**

**Antwerp 1544 - Amsterdam 1607**

### **Rocky Landscape with a Fortress, circa 1587-1595**

Pen and brown and black ink, red and black chalk, on paper, laid down

Loan Stichting Museum Boijmans Van Beuningen, 1940

(F. Koenigs Collection)

N 132

This drawing has long been attributed to Gillis van Coninxloo, as can be seen from the 18th-century inscription on the added piece of pa-

per. The kind of landscape, with broken tree trunks in the foreground, is typical of his work. The varied use of thick and thin lines of the pen gives the scene a lively and forceful look. Van Coninxloo may have made the drawing during his time in Frankenthal from 1587 to 1595, when he specialized in the depiction of vast mountain landscapes.

74

**Jan Brueghel**  
**Brussels 1568 - Antwerp 1625**

**Mountain Landscape with a Harbour**  
**Town, 1596**

Pen and brown ink, brown and blue wash, indented  
Bequest F.J.O. Boijmans, 1847  
MB 1690

Brueghel's woodland landscape may display a looseness of touch, but this mountain scene with a view off into the far distance is subtle in the extreme. He drew it the year he returned to Antwerp from Italy. The pen lines become thinner and fainter towards the mountains in the distance, which are indicated with little more than blue washes. Brueghel may have borrowed the waterfalls tumbling down the sheer rock face from the Italian artist Girolamo Muziano, whose landscapes he could have known from prints.

75

**Jacob Savery**  
**Kortrijk circa 1565 - Amsterdam 1603**

**Castle in a Ravine, circa 1600**

Black chalk, pen and brown ink  
Acquisition, 1938  
MB 1687

This is one of a group of twenty-five landscapes that were considered to be the work of Pieter Bruegel for a long time, before they were convincingly attributed to Jacob Savery in 1986. Almost all of them bear Bruegel's signature, but it was very probably added by Savery himself. It very much looks as if he copied landscape drawings by Bruegel and then added the fake signatures. He may have done so as a form of rivalry, but it could also have been to assure himself of a ready market.

76

**Abraham Bloemaert**  
**Gorinchem 1566 - Utrecht 1651**

**Farmhouse, circa 1595-1605**

Black chalk (traces), pen and brown ink, brown wash, brush in watercolours (blue, green, yellow and red)  
Loan Stichting Museum Boijmans Van Beuningen, 1940  
(F. Koenigs Collection)  
H 6

The artists' biographer Karel van Mander says that Abraham Bloemaert often went out to draw landscapes, farmhouses and barns near his home in Utrecht. Bloemaert did indeed draw many rural landscapes, of which this one is a fine example. He probably started with a chalk sketch made on the spot which he then worked up back home with pen, ink and watercolour. This sheet is an odd size, and may have been cut down.

78

**Hendrick Goltzius**  
**Mühlbracht 1558 - Haarlem 1617**

**Dune Landscape near Haarlem, 1603**

Pen and brown ink

Loan Stichting Museum Boijmans Van Beuningen, 1940  
(F. Koenigs Collection)  
H 253

Hendrick Goltzius showed how innovative he was with this and another sheet (cat. 79). He was the first Dutch artist to make drawings of the dunes and flat landscape near his home in Haarlem. The Dutch landscape as a subject in its own right became extremely popular with a later generation of Haarlem and Amsterdam artists. It was pioneered by Goltzius and Abraham Bloemaert.

81

**Hendrick Goltzius**  
**Mühlbracht 1558 - Haarlem 1617**

**The Man with the Potato Nose, circa 1600-1605**

Pen and brown ink

Bequest F.J.O. Boijmans, 1847  
MB 1743

This merry chap is suffering from rhinophyma, a harmless disorder that results in a cauliflower-shaped coarsening and enlargement of the nose. The potato nose, the man's roguish look and laughter show that this is not a portrait but a comic genre scene or interesting head. The inscription at bottom left also refers to his unusual nose, with the message that it is better not to poke fun at other people, because no one is perfect.

86

**Jacob Matham**  
**Haarlem 1571-1631**

**Portrait of a Seated Boy (Jochem Verspronck), circa 1622**

Black and red chalk, brush and grey ink

Loan Stichting Museum Boijmans Van Beuningen, 1940  
(F. Koenigs Collection)  
H 5

The 17th-century inscription identifies this as a portrait of Jochem Verspronck, the younger brother of the celebrated Haarlem portrait painter Johannes Cornelisz Verspronck. Jochem was born around 1612/1613, so here he is about ten years old. The portrait has an intimate look, as if the artist had asked the boy to stop whatever he was doing for a moment and sit down, with his hand resting loosely in his lap. The focus is on his head, which is a little too large for his body.

87

**Hendrik Cornelisz Vroom**  
**Haarlem circa 1562-1640**

**Ships in a Storm, circa 1595-1600**

Pen and brown ink

Acquisition, 1906  
Vroom 1

Hendrick Vroom, a Haarlem artist, specialized in ships and maritime scenes, and they brought him great success. The detailed depiction of the square-sterned ship in the centre makes this a kind of ship's portrait. The flowing lines and foaming crests of the waves may be unrealistic, but they do make the scene dramatically dynamic. Vroom was inspired by prints of ships made after designs by Pieter Bruegel, and he borrowed the sea-monster in the left foreground from him as well.

88

**Hendrik Cornelisz Vroom**  
**Haarlem circa 1562-1640**

**The Landing of the Army Fleet of Prince Maurits at Philippine, 1600**

Pen and brown ink, brown wash, heightened with white, indented  
Acquisition, 1869  
Vroom 2

This drawing shows the landing of the fleet of Prince Maurits of Nassau at Philippine in the Zeeland-Flanders region in June 1600. Prince Maurits organized the voyage to protect the Dutch merchant and shipping fleets from pirates and to capture Dunkirk. Vroom's drawing gives an idea of the immense scale of the operation, which involved a fleet of no fewer than 1,300 ships. Hendrick Vroom made this drawing of the expedition as the design for an engraving that had been commissioned by the States-General (included in the exhibition, inv. L 1976/3).

95

**Paulus Willemsz van Vianen**  
**Utrecht 1570 - Prague 1613**

**Water Mill, before or in 1603**

Pen and brown ink, brown wash  
Loan Stichting Museum Boijmans Van Beuningen, 1940  
(F. Koenigs Collection)  
N 128

All the known drawings by the draughtsman and silversmith Paulus van Vianen date from 1601-1603 and around 1610, when he was living in Salzburg and Prague. The landscape drawings he made in the surroundings of those cities show how interested he was in the countryside of central Europe. This water mill was quite clearly drawn on the spot. On the left, by the wooden structure around the water

wheel, is a privy, a wooden toilet perched above the stream.

98

**Pieter Stevens**  
**Mechelen circa 1567 - Prague (?) after 1624**

**Forest Landscape with Travellers and Buildings, circa 1601-1607**

Black chalk (traces), pen and brown ink, brown, green and red washes, indented, on paper, laid down  
Acquisition with the support of the Vereniging Rembrandt, 1937  
MB 1779

This coloured forest landscape is the design for a print in a series of 'Eight Bohemian Landscapes'. Travellers are making their way to a farmhouse lower down the hill that is serving as a place to stop and take one's ease. People with laden donkeys are sitting by its front door, while on the right more travellers are setting off on their way again. Pieter Stevens became court painter to Emperor Rudolf II in Prague in 1594. His drawings, which were turned into prints by various engravers, are carefully detailed and atmospheric.

101

**Philips van den Bossche**  
**Active 1604-1615**

**Landscape with Lightning, 1615**

Pen and black ink, on vellum  
Loan Stichting Museum Boijmans Van Beuningen, 1940  
(F. Koenigs Collection)  
N 53

Philip van den Bossche was appointed court embroiderer to Emperor Rudolf II in Prague in 1604, for which he was well rewarded. Only a few drawings of his are known today. This

landscape shows four people on the right who have been surprised by the thunderstorm. The pale colour of the framing makes this a refined work of art in its own right. It may have been made for Philipp Hainhofer, a merchant, diplomat and humanist of Augsburg to whom Van den Bossche is known to have given a drawing in 1615.

**105**

**Pieter de Jode (circle of)  
Antwerp 1573-1634**

**Alexander receiving the Keys of Babylon,  
circa 1600-1625**

Black chalk (traces), pen and brush and brown ink, brown wash, heightened with white, on paper, laid down  
Bequest F.J.O. Boijmans, 1847  
MB 1783

The draughtsmanship and types of figure in this scene are related to the work of Pieter de Jode, whose drawn and engraved oeuvres have not yet been properly researched. Standing on the right is Alexander the Great, who is receiving the keys to Babylon from Mazaeus, a Persian nobleman. He is peacefully entering the city with his troops in the background. This classical episode was rarely depicted in Netherlandish art.

**109**

**Abraham Bloemaert  
Gorinchem 1566 - Utrecht 1651**

**The Lamentation, circa 1625**

Black chalk, pen in brown ink, brown wash, squared  
Acquisition with the support of the Vereniging Rembrandt and the Stichting Lucas van Leyden, 2001  
MB 2001/T 1

Only around 10 of the 1,700 known drawings by Abraham Bloemaert are directly related to his paintings. This carefully detailed sheet is one of them. It is the final design for a painting that is also in Museum Boijmans Van Beuningen (included in the exhibition, inv. 2062). Bloemaert probably painted the devotional subject for a Catholic client. The grid on the drawing helped in transferring the scene to the canvas.

**109 a**

**Abraham Bloemaert  
Gorinchem 1566 - Utrecht 1651**

**Study for the Dead Christ in The  
Lamentation, circa 1625**

Black and white chalk, stumped  
Loan Stichting Museum Boijmans Van Beuningen  
(acquisition with the support of the Vereniging Rembrandt and the Prins Bernhard Cultuurfonds), 2014  
St 316

Bloemaert made this study in preparation for 'The Lamentation' (cat. 109). He drew two variants for the position of Christ's feet, choosing the one at the top for the final composition drawing. The positions of the head and right hand were also altered there. The two drawings give a good idea of the creative process involved in preparing a painted composition. This preliminary study is a recent acquisition made after the publication of the exhibition catalogue.



## **Credits**

### **Curator**

Albert Elen

### **Text**

Yvonne Bleyerveld

### **Translation**

Michael Hoyle

### **Editing**

Museum Boijmans Van Beuningen

### **Design**

Thonik

### **Printing**

EMP grafimedia

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher.

© 2014 Museum Boijmans Van Beuningen

The exhibition is the result of a partnership between the Museum Boijmans Van Beuningen in Rotterdam, the Fondation Custodia in Paris and the National Gallery of Art in Washington.

Catalogue available in English:  
Yvonne Bleyerveld, Albert J. Elen,  
Judith Niessen, *Bosch to Bloemaert.  
Early Netherlandish Drawings in Museum  
Boijmans Van Beuningen, Rotterdam.*  
Paris (Fondation Custodia) 2014 &  
Bussum (THOTH Publishers)





Abraham Bloemaert, *Studies of a Young Woman* (detail), circa 1595-1602 (cat.no. 107)

Cover image: Jheronimus Bosch, *The Owl's Nest* (detail), circa 1505-1515 (cat.no. 9)

---

**museum  
boijmans**      **van  
beuningen**

Museumpark 18-20  
NL-3015 CX Rotterdam  
+31 (0)10 44.19.400  
[www.boijmans.nl](http://www.boijmans.nl)