An Expanding Universe

akers and Viewers of 17th-century Prints

Armuyen

Winner of the SECAC Award for

Outstanding Exhibition & Catalogue

of Historical Materials

r ftarcken nift   Als diß von prouiand ward bloß,   Jft drinnen klein geweft der muht
ll gelegen ift   Zu dem auch wehr vnd puluer loß,   Damitt feie aber leib vnd guht

An Expanding Universe

Makers and Viewers of 17th-century Prints

An exhibition of engravings and etchings at
Radford University Art Museum, Radford, Virginia

February 16 – March 26, 2006

Donald Schrader, Curator
Preston Thayer, Editor

RADFORD UNIVERSITY
art
museum

The Expanding Universe of Print

The 17th century saw new kinds of prints, new demands on printmaking as a craft, and new ways of looking at prints as works of art. In the 16th century, prints were a major resource for illustrating ideas about antiquity and classical art; in the 17th century they became the main vehicle for disseminating images of the modern world. The Age of Exploration had greatly broadened European vistas, and New World wonders were in competition with the classical world as the focus of discovery and interpretation. Print multiples were important for the shared imagery they offered to an ever-wider segment of the population eager to participate in the unfolding drama of their era. Shared imagery was a form of shared experience, a unifying element in an increasingly complex and fractious world.

The shift in the 17th century toward a didactic role for prints was accompanied by a change in the way prints were valued. The subject matter of prints was moving away from an almost exclusive concern with prior art to embrace the strange and wonderful — natural and manmade wonders in Europe and Asia, and newly discovered exotica of the Americas (cat. 30, 43). Yet at the same time, prints themselves — long prized for their illustrative value in the cabinet of curiosities — began to be appreciated as art objects in their own right. By the end of the century, collector-connoisseurs were making sharp distinctions between those prints that aimed only to enlighten and those that sought to sensitize.

In part, this came about through important new stylistic and technical developments in printmaking. Engraving had become increasingly systematized through a visual language of evenly spaced lines and hatchings (cat. 15). Engraving was also far along the road to industrial production — there was almost always a professional engraver who mediated between the artist and the final engraving. In contrast, most artists could quickly master etching essentials for themselves, and used etching as a relatively direct means of transforming an idea into a printable medium. As a result, many artists saw etching as a more painterly alternative to engraving (cat. 18).

One of the artists represented in this exhibition, Jacques Callot (1592-1635), invented new etching tools, and in place of the soft, waxy acid-resistant ground commonly then in use, adapted a special hard varnish from lute makers to give his etched lines a particularly sharp edge, approximating those of an engraving (cat. 41). Such was the power of tradition that Callot sought to confer the visual authority of the engraving, even as he explored the sketch quality of the etching medium. Most etchers, however, reveled in the softer line provided by the lighter touch of the etching needle and the irregular action of the etching acid; many of the finest 17th-century prints reflect the informality that the etched line engenders (cat. 32).

Prints were also important aids for coming to terms with the increasingly technical means by which people subordinated the natural world to their needs. Many 17th-century Dutch landscapes, for instance, celebrate the reclamation of land from the sea (cat. 31). Printmaking is itself a technical craft, and this exhibition may suggest linkages between the increasing reliance on technology to shape the world and the surge of interest in prints as a means of its recordation and interpretation. At the same time, the rise of the etching as an independent medium points to the expanding universe of the print as art form.

The idea and conception of this catalogue were the inspiration of Dr. Donald Schrader. I have never enjoyed working with another scholar as much as I have with him on this project. We would like to express gratitude to Dr. Rosemary Smith for generous loans from her collection and from the estate of her husband, Professor Ted J. Smith. We would also like to thank anonymous lenders for their loans to the exhibition. Digital photography for the catalogue was provided by Dr. Steve Arbury. The catalogue was designed by Mr. James Harman. My thanks to them all.

Preston Thayer
Director
Radford University Art Museum

The Printed World

Printmaking is the technical ability to produce an image in a way that can be mechanically duplicated. From the time it began in the 15th century, it was quickly understood that the combination of image and text could transmit information with greater immediacy than the use of either by itself. By the 17th century, the production of high-quality prints was recognized as one of the great accomplishments of the age. It was one of the advances that defined the contrast between the modern world and the medieval past; indeed printing was a capability that had not been known even in the classical world. It made knowledge of many kinds widely available — sometimes so quickly that society had difficulty absorbing the implications of new knowledge and ideas.

Prints were used for many purposes in the 17th century. Art is an important one; many prints were made as original works of art by established artists, usually those who were sufficiently successful that their names were known and so would help in marketing their prints. (The etchings of Adriaen van Ostade and Rembrandt are examples of such original prints: cat. 34, 53.) A second use of prints was of even greater importance to the art world of the 17th century: this was as a means of reproducing works of art in other media, such as paintings and sculpture (cat. 2, 4). This served to make famous works accessible to a wider audience that could buy the relatively inexpensive prints, and the audience used these reproductive prints in a variety of important ways. Wealthy collectors gathered prints that were viewed alongside their collections of more expensive paintings; and artists themselves frequently assembled print collections, in order to keep up to date with developments in contemporary art and as sources to be used in the training of young artists who often learned to draw by copying prints.

But art was not the only purpose served by printmakers in the 17th century; indeed, it was not even the most important one. Both facts and ideas were actively promoted using prints during the 17th century. Early scientific illustrations were much more useful in the form of reproducible prints than in manuscript (such as the Collaert birds and fish: cat. 35). Also, principles of religion, political propaganda and other abstract ideas could be made more accessible by supplying an appropriate image (such as the engraving of Columbus discovering the New World: cat. 42).

The separation between fine or high art and what we might call illustration had developed quite early in the history of prints. By the beginning of the 17th century, printmaking was a large and important industry with a variety of specializations. Prints intended for different uses in this wide market generally entailed differing expectations of technique and quality. The technique of woodcut declined considerably; although it was easy to print along with metal type and had been considered suitable for elaborate artistic work in the 16th century, it was rarely employed after 1600 except for decorative borders and initials. The new era's demand for more precise and accurate detail required prints made from copper plates — more expensive to produce and more expensive to print, because they had to be printed separately from the text set with moveable type.

Portraiture, for example, often favored work of the highest quality, and engraving was frequently preferred for this especially popular subject. Engraving was the most precise and demanding of printmaking techniques, and required years of practice to perfect. Learning the arts of drawing and painting was itself quite complicated in the 17th century, and as a practical matter few painters were able to learn the difficult craft of engraving. Frequently the engraver was a specialist craftsman, trained to execute plates but not to originate the designs to be cut. The technique of engraving produced a distinct mark, made by cutting a ribbon of copper from the plate's surface with a steel tool: it is a mark that swells towards its middle and tapers to a point at its beginning and end. This distinctive stroke was known as the *taille-douce* ('sweet', meaning neat or perfect, cut), and in the hands of a talented engraver it could be used in a calligraphic way to produce unique expressive effects (to be seen in the portrait engraved by Paulus Pontius, one of the best of these engravers: cat. 17).

The relative prestige of engraving could lend a certain cachet to other kinds of subjects, such as religious instruction or what we today think of as propaganda. The Columbus print (cat. 42) is a precise, detailed engraving; it shows the Genoese adventurer dressed in brightly polished armor, setting forth bravely over an ocean that is alive with monsters and sea-deities. Here Columbus is characterized as a Christian knight bringing the True Faith to new lands (note the

prominent banner of the Madonna suspended among the sails of the explorer's ship). To our eyes perhaps this is a bizarre, even surreal interpretation of a historical event. Of course it was never meant to be a convincing historical portrait of either Columbus or his discovery; instead it is a fine example of the use of an image for purposes of propaganda: it is meant to simultaneously legitimize and celebrate the new greatness enjoyed by the Spanish state, fueled largely by the wealth gained by the exploitation of its American possessions. Its purpose is polemical and rhetorical, and the fine, precious technique of engraving contributes significantly to the effort.

Etching, in contrast, required relatively little technical training. Rather than cutting the design directly into the plate, it was simply scratched through a thin layer of waterproof varnish, exposing the metal that could then be 'etched' by exposure to acid or another corrosive chemical to make the grooves that would receive the printing ink. The procedure was mastered by many artists who could execute an original design directly on a copper plate, thereby preserving the original 'touch' or 'hand' of the artist himself, without the engraver as an intermediary. This often results in a looser, informal kind of line that is completely unlike the elegant *taille-douce* stroke of the engraver. The etched line could be made with much greater spontaneity, with results more closely analogous to a pen drawing. Also, there were certain effects, such as texture and atmosphere in landscape subjects, that etching achieved more successfully than engraving. This made etching the technique par excellence for the artist/printmaker (such as our examples by Rembrandt and Adriaen van Ostade: cat. 34, 53). Etchings were recognized by connoisseurs and collectors as preserving the touch or hand of a noted artist in a much more authentic way than engravings produced by an intermediary craftsman. However, etching lacked the precise control and sensuous line of engraving, and did not replace engraving for some uses. Only the very best artists could effectively use etching for fine portraits. One such was Van Dyck, who personally etched the portrait of the engraver Pontius, who in turn had engraved many of Van Dyck's paintings and drawings. Van Dyck's experiments with the medium resulted only in sketches of his sitters' heads on the etched plates; details of clothing and backgrounds were eventually added later by hired engravers (cat. 18).

Since the technique of etching required much less skill and labor than engraving, and was therefore more economical, in the 17th century it increasingly replaced engraving for certain subjects, where the providing of reliable visual information was more important than the engraving's elaborate linear flourishes. Among the first of these subjects was the topographic views made for atlas-like publications by the Frankfurt workshop of Mattheus Merian (cat. 27, 28). By the 1660's etching was the general technique for scientific illustrations too, such as the botanical and entomological prints of Merian's daughter Maria Sibylla (cat. 37).

The printmaking industry of the 17th century was complex and its practices knew many variations; but at every level its central requirement lay with the production and ownership of plates. The cost of a copper plate itself was more or less constant, and varied only according to size; the real expense involved the payment to the engraver or etcher, who was typically paid a daily wage that could vary according to his or her skill and fame. A typical arrangement had developed at Antwerp by the beginning of the century: an edition would be financed by a publisher, who would commission a drawing (or group of drawings) from an artist; the publisher would then contract with an engraver to produce the plate or plates; a printer could then be hired to make the actual impressions; and these final products could be sold, either in the publisher's own shop or through agents, often in other cities.

Engravers and etchers, especially those who followed the designs of other artists, did not fall into an existing place in the traditional guild system (although for legal protection they sometimes enrolled in the guilds or companies of St. Luke, to which painters also belonged). Some of the practices of the old craftsmen's guilds can be seen continuing among engravers early in the 17th century, however. The transmission of the craft among members of a family, a time-honored feature of the guilds, is common at the beginning of the century. Several prominent families of engravers were active in Antwerp, including the Wierix, Sadeler, and Collaert clans. As time went on it was natural for such families to pool their resources to some extent in order to enter the publishing business, by which they could enjoy profits from the sale of prints and control the costs of plate production. The Visscher family of engravers and publishers in Amsterdam constituted a dynasty that continued to be prominent in the publishing industry into the 18th century. It was quite common for daughters to be taught the craft in such families of engravers; well-known examples include Magdalena de Passe, who worked in Utrecht, and Maria Sibylla Merian, of the Frankfurt family of etchers.

By the second quarter of the century, individual engravers were beginning to enjoy an increased stature and recognition. Here again it was the Antwerp industry that took the lead; the engravers who worked for artists such as Rubens and Van Dyck were carefully selected for exceptional talent, and often received prominent credits inscribed on their works. Engravers such as Lucas Vorsterman and Paulus Pontius could afford to take on only selected students, often preferring to send their own sons to Latin school in preparation for entering a profession or the civil service. Such engravers even occasionally received court appointments, a prestigious type of employment previously granted to artists such as painters or architects.

Specialist printmakers who worked after their own original designs, but who kept strictly to printmaking and did not attempt painting, were not common, but they could be highly successful. Frequently such artists were internationally famous

and might work in a number of countries over the course of a career. Among the best known of these are Jacques Callot, who was active in Florence and Paris in addition to his native Nancy, seat of the duchy of Lorraine; Stefano della Bella, a native of Florence who worked in Paris for a number of years; and the versatile Wenzel Hollar, born in Prague, who received invitations to work in Germany, Flanders, and England.

Most esteemed of all among printmakers was the painter who produced prints that were original designs, unique to the print, and not reproducing one of his or her paintings — the artist who would become known later as the *peintre-graveur*. Artists' original prints generally sold to a luxury market of collectors and connoisseurs, and although the numbers of these prints were relatively small, their prices could be quite high. Many of the greatest painters of the 17th century tried their hand at printmaking, almost always preferring the technique of etching. Painting had become an exalted art form in the 17th century; much was written about the intellectual demands both of executing and appreciating painting properly. It was generally understood that the variations in style seen among the works of great artists resulted from differences in personality, and the personal touch of a great master was seen as the most valued, revealing aspect of an original work. An etching, made personally by a famous artist and not translated by an engraver from his design, and which therefore could transmit the artist's 'hand' more directly than any other type of print, was especially prized; and many artists maintained a brisk trade in their own original prints. (Today Rembrandt is the best known example of an artist who made and published his own etchings.)

Whether it was made as an engraving or an etching, the possession and control of the plate was central to the economic interests of its creators. A skilled engraver could copy another print as easily as an artist's drawing, and when demand for a print exceeded supply, the commissioning of a copy was often a printseller's direct and natural response. The sale of unauthorized copies had been an issue since the earliest days of printmaking, and by the early 17th century two broad legal strategies had developed to combat this sort of piracy.

First was the dedication: a print would be accompanied by an elaborate inscription dedicating the work to an important member of the aristocracy or the clergy, which implied that the personage who was named was the protector who would presumably have the means to pursue legal action against anyone who might infringe on the exclusive rights to the image. Often a dedication also implied financial patronage; the plate may have been directly commissioned by the recipient of the dedication, or the recipient may have provided a subsidy of some sort to either the artist or the publisher. Another important aspect of a dedication is that it gave a sort of endorsement to the print's content: prints, like books, were expected to adhere to approved subject matter, and everyone

knew the fate that could befall someone who published heretical or politically unacceptable opinions (this was important in Protestant as well as in Catholic lands). The dedication could serve as an assurance to the buyer that the print had been vetted and cleared under the authority of the cleric or lord to whom it was dedicated.

The second instrument against piracy, much more widely used, was the privilege. This was a type of copyright granted for a fee by the authorities of a jurisdiction, and which was enforceable only within the borders controlled by that entity. In some cases this was relatively limited, for example a single city and its environs; in other cases the area for which sales were protected under a privilege was much larger, as in the French royal privilege which extended over the entire country. Publishers with agents in several markets commonly sought privilege for new prints in every place where they would be sold. It was the responsibility of the holder of a privilege to enforce ownership through private litigation, and the financial burden of taking such an action often encouraged more audacious copyists to steal designs in the face of the potential legal threat; and of course outside the jurisdiction of the grantor of the privilege there was no practical constraint against copying at all.

The majority of prints produced during the 17th century were protected neither by dedication or privilege. These were made for an immediate, often speculative commercial purpose, financed by a publisher as a capital venture; the immediate danger of being copied was felt to be so slight that the cost of obtaining a privilege could be foregone. Illustrations made for purely practical purposes, such as those with topographic or technical subjects, usually went unprotected; and polemical or propaganda-related subjects hardly required protection, since copying would only be of benefit to the cause for which they were created.

The exhibition is divided into three parts
by very general themes, reflecting views of the changing world of the 17th century as illustrated in prints. The themes of these three sections relate to illustrations of stories from the Bible and ancient mythology, which provided guidance from the past; to the world of the present, in 17th century Europe, with the network of diverse places and peoples that were acknowledged and familiar to the time; and to the emerging awareness of the exotic worlds of the East and the Americas, worlds which promised intellectual and physical expansion in the future.

The World of Religion and Myth is the exhibition's first section. Events related in the Bible and in classical literature were believed to have taken place in the same world that we inhabit. These stories were used to provide analogies to experiences in the present, contemporary world; what we would call paradigms, comparisons that could elucidate experiences of the audience either by similarity or contrast. For instance,

the slaying of large and frightening creatures such as walrus (cat. 45) might be seen as a reflection of Apollo's slaying of the monster Python (cat. 6), and those who had seen a great whale wash up on a shore could well believe the story of Jonah (cat. 36, 3).

The second section of the exhibition is devoted to prints of The Known World. The stories of fantastic places and events in the Bible and in myth could gain at least some credibility from tales of prodigies seen in the world of the living, the contemporary world. A growing number of natural wonders had been seen and were known through reliable reports; prints were an important vehicle for spreading knowledge, both of new discoveries and long-known wonders (such as a beached whale, or volcanic activity at Pozzuoli; cat. 36, 30). Reporting and describing the familiar world was also important to the audience of the 17th century; this is attested by the popularity of prints showing what might be called the 'natural' landscape (which presented a plausible view, though not necessarily a real place; cat. 31), and of course the topographic landscape, that provided a more or less accurate descriptions of actual locations (cat. 26, 27). The nature of society, its organization and its individual members were increasingly recognized and defined in depictions seen in prints that described both customs and costumes of people in contemporary lands. The contrasts among the social classes were frequently depicted, typically with the upper classes shown as dignified and well dressed, whereas the working and agricultural classes were characterized as ragged and ill-behaved (cat. 21, 22). The human being was a natural subject of interest; this could be expressed in a general way, as with the écorché figure or the artist's model (cat. 11, 12), or more particularly, with a fascination for the individual, manifested in a wide market for portrait engravings (cat. 15, 16).

The World of the Exotic is the subject of the third and final part of our exhibition. Great strides had been taken in exploration of the world beyond Europe, but the wider world was still viewed as vast and filled with peoples and sights that ranged from simply curious to potentially frightening. Biblical and mythological stories, and illustrations of these stories, provided at least a general framework that could be used by Europeans in their attempts to understand foreign lands and the peoples who occupied them. There was a deep curiosity about these largely unknown regions, and prints were an ideal medium for supplying information about unfamiliar peoples of the Americas or the Far East (cat. 44, 47).

These images were seldom made by artists who had actually seen far-off lands and people. In almost every case they were based instead on written accounts; reports of traders, missionaries, and other intrepid travelers provided the sources for the artists' imaginations. Where the texts failed, the artists fell back on the familiar to fill in specifics that a writer might have neglected to mention. A designer in Antwerp, for instance, employed classical forms for the details of a Japanese temple, when no accurate knowledge of Japanese architecture was available (cat. 48). The spices, fabrics, and other products of foreign lands, and the resources from which they derived, were another important topic that prints could conveniently elucidate (cat. 46).

The 17th century also witnessed development of a much greater knowledge of cultures adjacent to Europe, especially the Ottoman Empire, which was still expanding westward, posing an intermittent threat to Christian lands of eastern Europe. There had been standing ties between the Ottoman Turks and several European powers for more than a century; accounts of the Sultan's court emphasized its fabulous wealth and the beauty of its surroundings. Ottoman architecture was particularly celebrated, and prints depicting the great Turkish mosques often showed a quite respectable degree of accuracy (cat. 51). Diplomats and other visitors had frequently characterized Turkish rulers as highly educated and lovers of culture, but at the same time arbitrary and capricious; engraved portraits of them strove to embody this combination of learning and cruelty (cat. 49). Spreading awareness of the settings and fashions of the Ottomans had a unique effect on Western art: it provided an alternative to classical past for casting Biblical and historic subjects set in East. Rembrandt's etching of St. Paul preaching (cat. 53) is an example of what came to be called the 'turquoise' mode, with characters dressed not in classical drapery but in the turbans and robes meant to suggest the modern near East. The proliferation of prints in the 17th century, and the high standards of quality maintained at nearly every level of the era's print production, allows an access to the visual culture of the century that is not available for any earlier period. Indeed, prints encompass the other sources of visual culture — painting, sculpture, and architecture — to a great extent, since these were used so often as subjects for printmakers. The study of prints provides a unique and fascinating view of the way the world and its contents were perceived and understood in the expansive and protean century that transpired between the Renaissance and the Age of Enlightenment.

Donald Schrader
Curator

The World of Religion and Myth

1

Jan Saenredam (1565-1607)

after Abraham Bloemaert (1564-1641)

Adam and Eve in the Garden of Eden, c. 1600

10¾ x 7¾ inches

Engraving

2

Cornelis Galle (1576-1650)

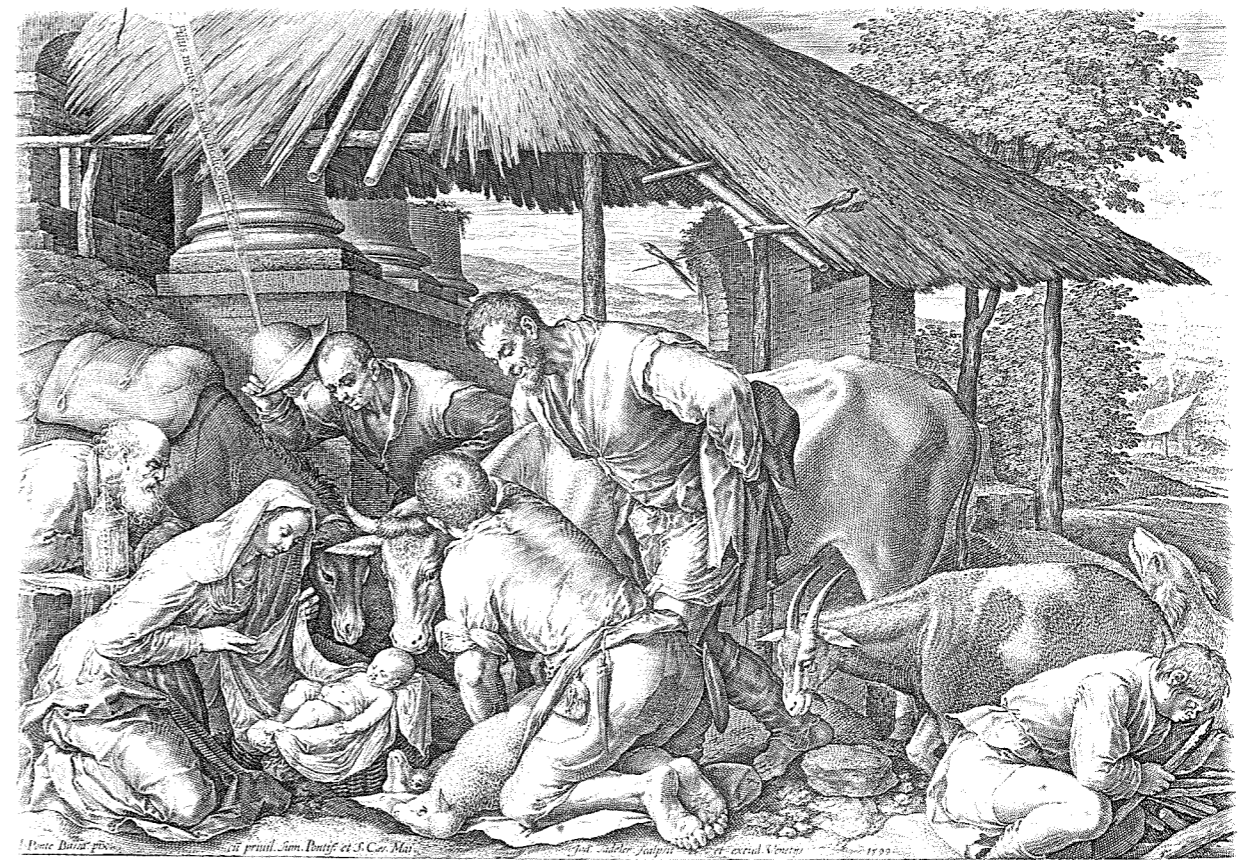after Peter Paul Rubens (1577-1640)

The Sacrifice of Isaac, c. 1640

16⅝ x 12⅞ inches

Engraving

Ionas puppe cadens, Ceto sorbente voratus,
In pelago non sensit aquas, vitale sepulcrum

Ne moreretur habens, tandemq; e ventre ferino
Venit ad ignotas tutus sine remige terras.

Theodor Bernard Amst. figurauit I *Ioan. Sadler scalps. et excud.*

3

Johannes Sadeler (1550-1600)

Jonah Cast into the Sea, c. 1595

9⅜ x 7⅞ inches

Engraving

I. Ponte Bassa. pinx ... *cu priuil. Sum. Pontif. et S. Cæs. Mai* ... *Ioã. Sadeler Sculpsit et excud. Venetys* 1599

ILLᵐᵒ AC Rᵐᵒ D·D· LEONARDO MOCENIGO ELECTO EPISCOPO, & PRINCIPI
CENETENSI, AC COMITI THARSI, PATRONO NOSTRO COLᵐᵒ D·D· ·F. de Wit excudit·

4

Johannes Sadeler (1550-1600)

after Jacopo Bassano (1515-92)

Adoration of the Shepherds, 1599

8¾ x 11½ inches

Engraving

5

Wenzel Hollar (1607-77)
after Peter van Avont (1600-32)
The Penitent Magdalen, c. 1630
15¼ x 22 inches
Etching

6

School of Hendrik Goltzius (1558-1616)
Apollo Slaying Python, c. 1616
7 x 10 inches
Engraving

7

Richard Collin (1626-87)
after Joachim Sandrart (1606-88)

Galatea, 1676

12⅝ x 8⅛ inches

Engraving

8

Gérard de Lairesse (1641-1711)

The Sacrifice of Iphigenia, c. 1680

12 x 15¼ inches

Etching

9

Johannes Visscher (1636-92)
after Nicholaes Berchem (1620-83)

Shepherds of the Golden Age, c. 1660

12½ x 15¼ inches

Etching

10

Agostino Carracci (1557-1602)

Nymph Approached by a Satyr and *Satyr Punishing a Nymph*, c. 1600

5⅞ x 4¼ inches (each)

Engravings

The
Known
World

11

Johann Ulrich Krauß (1655-1719)

Ventral and Dorsal Écorché Figure, c. 1700

7 x 5 inches

Etching

12

School of Jacques de Gheyn (1565-1629)

Figure study, c. 1620

7¾ x 11½ inches

Engraving

LVXVRIA.

IRA.

Malitia horæ oblivionem facit luxuriæ magnæ: & in fine
hominis denudatio operum illius. Eccli. 11.

Sit omnis homo velox ad audiendum: tardus autem ad loquendum, et tardus
ad iram. Ira enim viri iuftitiam Dei non operatur. Iacobi 1.

13

Hieronymus Wierix (c. 1553-1624)
after Johannes Stradanus (Jan van der Straet, 1523-1605)

Lust and *Anger* from the *Seven Deadly Sins,* c. 1610

7⅜ x 5¼ inches (each)

Engravings

TEMPERANTIA

PRVDENTIA.

Utere quafi homo frugi his quæ tibi apponuntur.
Eccli. 31.

Prudentia fervabit te, ut erugris a via mala, et ab
homine qui perverfa loquitur. Proverb. 2.

14

Hieronymus Wierix (c. 1553-1624)
after Johannes Stradanus (Jan van der Straet, 1523-1605)

Temperance and *Prudence* from the *Seven Virtues,* c. 1610

7⅜ x 5¼ inches (each)

Engravings

SERENIS S.^{MUS} PRINC. FRANCISCVS. THOMAS. A .SABAVDIA . PRINC.
CARIGNANI . ETC . ARMOR . ET . EXERCIT. CATH.^X MAI.^{TIS} IN . BELG.
PRÆFECT. ET. GVBERNAT. GENERAL.

Paul. Pontius sculp.　　Ant. van Dyck pinxit　　Cum privilegio

15
Robert Nanteuil (1623-78)

The Prince de Couvy, 1662

14⅜ x 10¾ inches

Engraving

16
Paulus Pontius (1603-58)
after Anthony Van Dyck (1599-1641)

Prince Carignani, c. 1640

9⅜ x 7⅜ inches

Engraving

THEODORVS VANLONIVS
PICTOR HVMANARVM FIGVRARVM MAIORVM LOVANII

Paul. du Pont sculp.
Ant. van Dyck pinxit.

Cum priuilegio.

17

Paulus Pontius (1603-58)
after Anthony Van Dyck (1599-1641)

Theodor van Loon, c. 1640

9¾ x 7 inches

Engraving

Paulus du Pont Calcographus.
Antuerpiae.

Ant. van Dyck fecit aqua forti.

G. H.

18

Anthony Van Dyck (1599-1641)

The Engraver Paulus Pontius, 1640s

9⅜ x 6⅜ inches

Etching

Antonius Tempesta   pictor florentinus
                                                    29.

supiog.   pmissu

Eques Octauius Leonis   Roman^o pictor fecit.
                1621

AURORA.

Berchem inventor.   Visscher. Dordrecr. Excudit.
Js. Visscher. fecit.

19

Ottavio Leone (1587-1630)

Antonio Tempesta, 1621

5¾ x 4⅜ inches

Etching

20
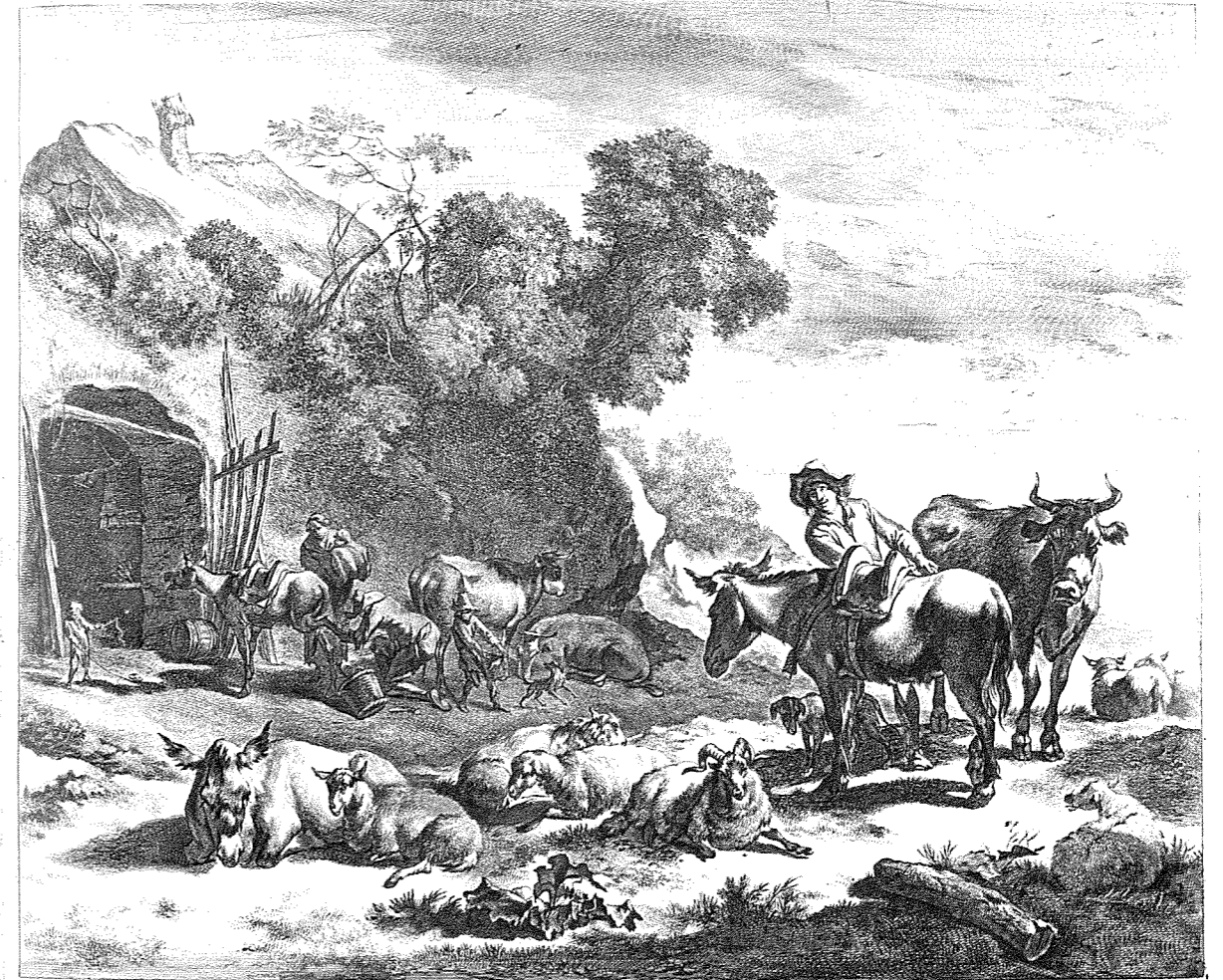
Johannes Visscher (1636-92)
after Nicolaes Berchem (1610-83)

Morning, c. 1675

12½ x 14½ inches

Etching

21

Adriaen van Ostade (1610-84)

Peasant Dance in a Barn, c. 1680

9⅜ x 12⅜ inches

Etching

22

Jacob van der Heyden (1573-1645)
after Jacques Bellange (c. 1575-1616)

Fight between Beggars, c. 1640

12⅛ x 8⅜ inches

Etching

23

Wenzel Hollar (1607-77)

Woman of Basel and *Woman of Dieppe*, 1649

3½ x 2⅜ inches (each)

Etchings

24
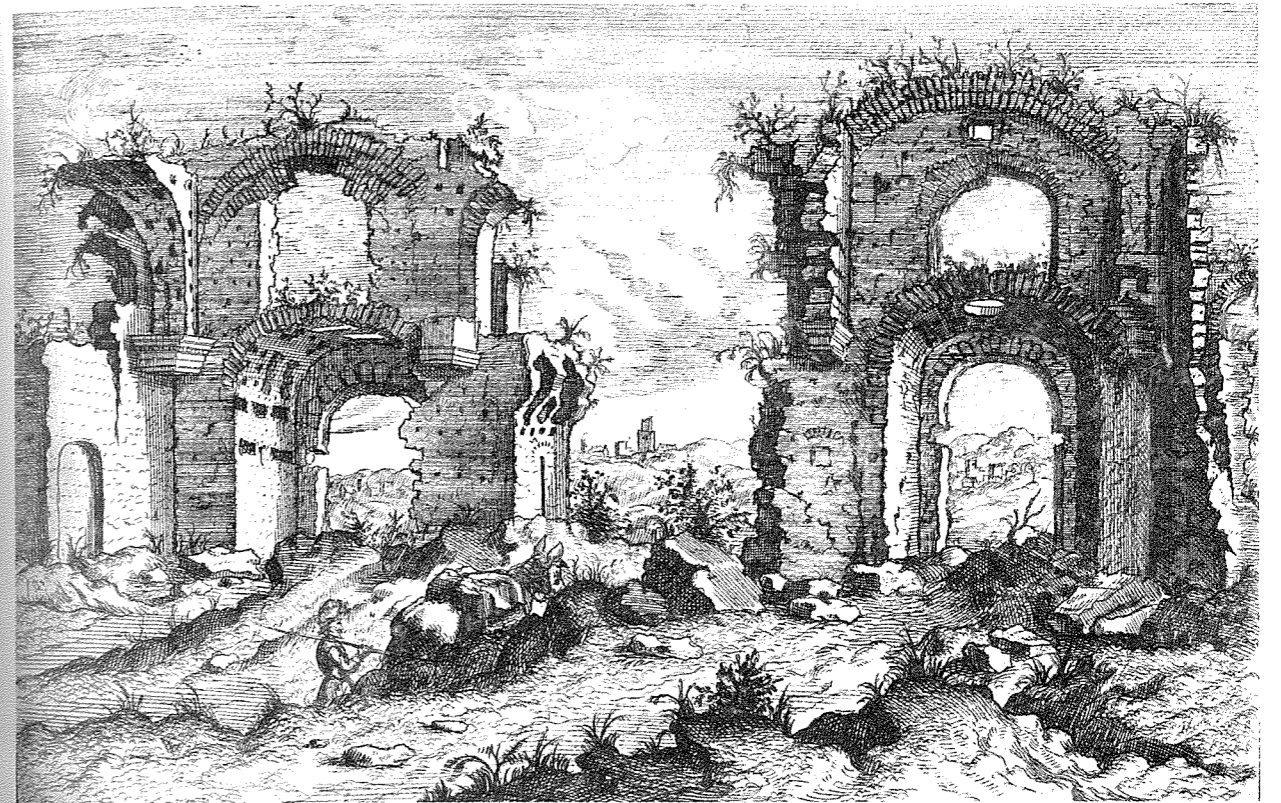
Anonymous Netherlandish

The Baths of Caracalla, c. 1650

4¾ x 7⅜ inches
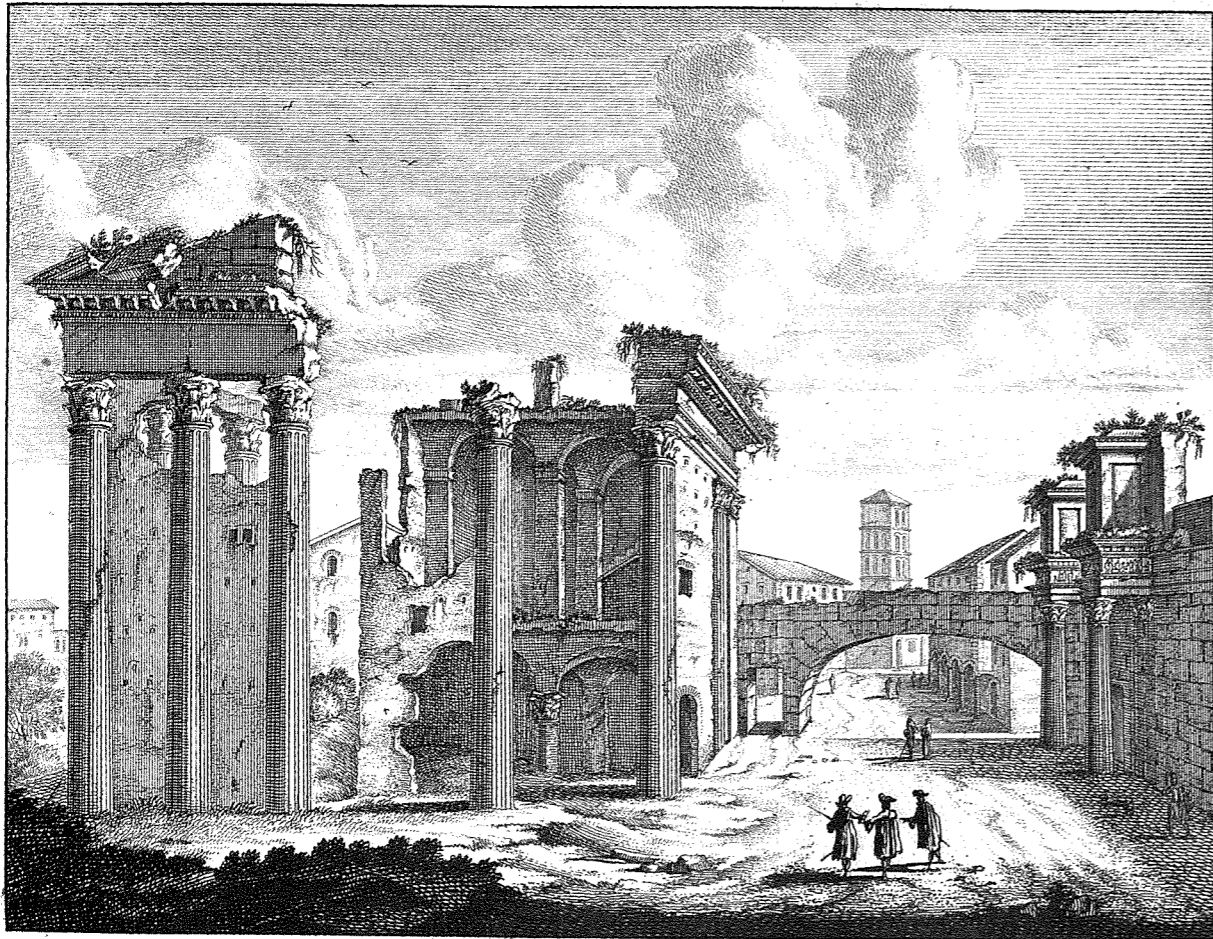
Etching

FORI NERVÆ *Imp. (quod et vocant Transitorium)* nobiles ruinæ. *Donat. 2;23.* || *Bouvalligheden van de* Merkt *van* Keiser Nerva.

Pet: Schenck exc: Amstelæd: cum Privil:

25

Peter Schenck (1645-1715)

Temple in the Forum of Nerva, c. 1700

6⅝ x 7⅞ inches

Etching

26

Anonymous Netherlandish

The Escorial, c. 1660

7¾ x 10½ inches

Etching

DINANT.

Le Château Montfort

Meuse

1. *Frere mineur.* 3. *S. Iacque.* 5. *Iesuit.* 7. *S. Mainge.* 9. *S. Medart.*
2. *S. Pierre.* 4. *Nostre Dame.* 6. *S. Vincent.* 8. *S. Nicola.* 10. *Capucin.*

27

Mattheus Merian the Elder (1593-1650)

Dinant, c. 1650

8½ x 12½ inches

Etching

Prosp: der Pforte de Nesle. vnd ein stück vom Rheintheil
Der Gallerie du Louure.

Gallerie du Louure Port de Nesle

28
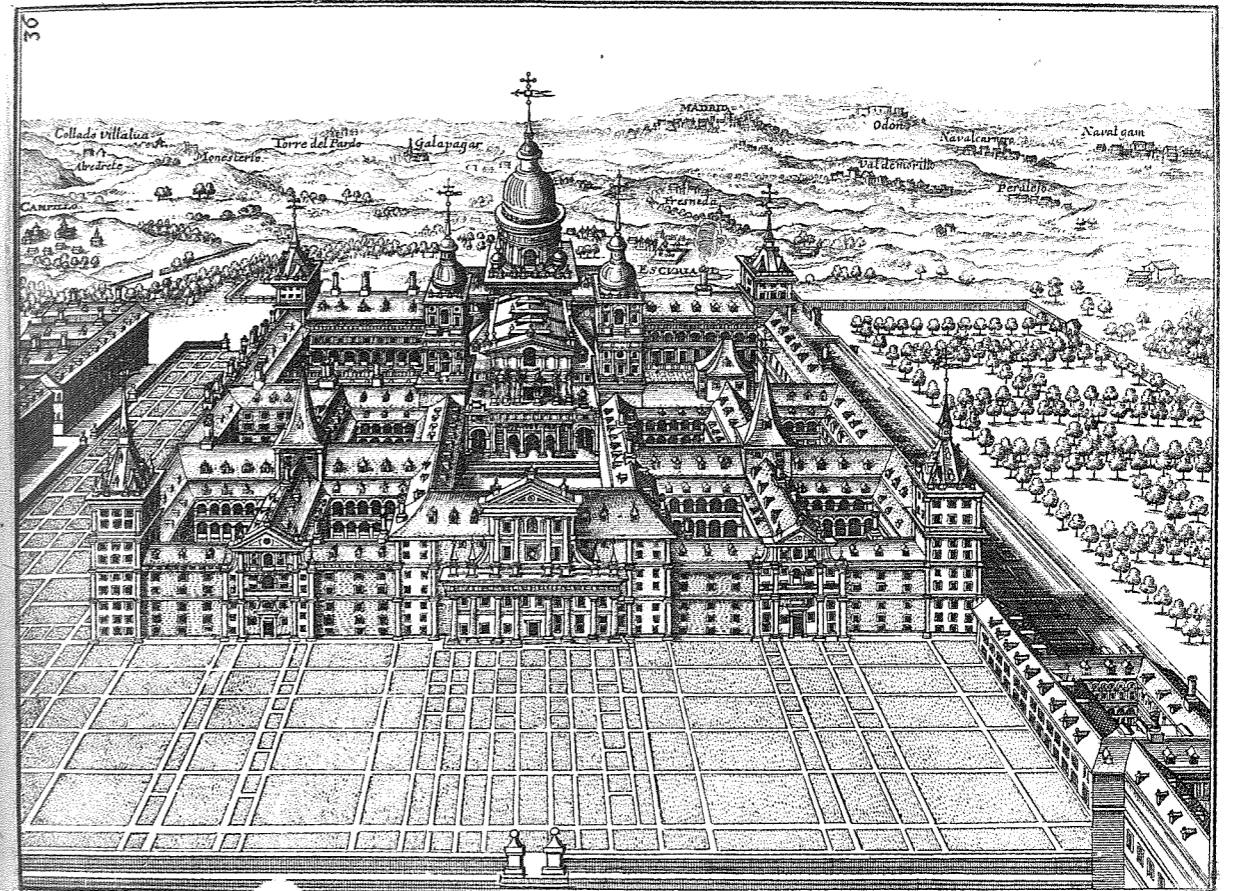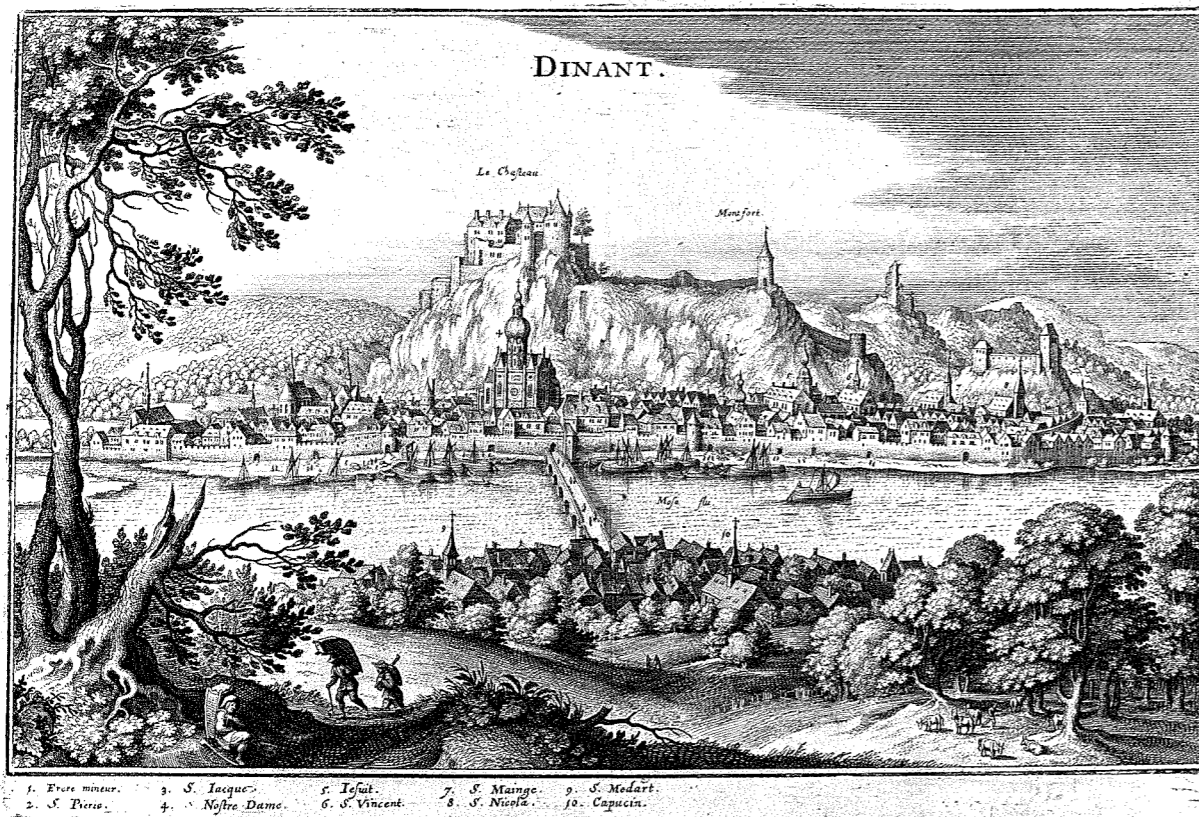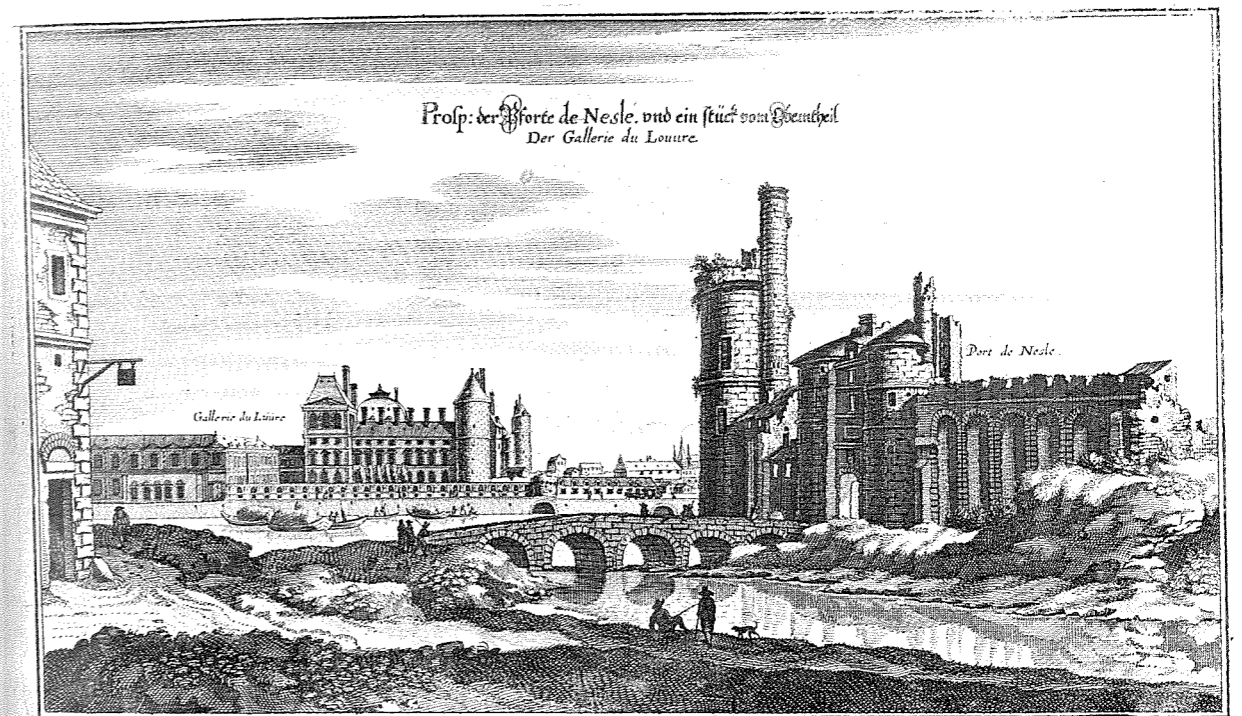
Mattheus Merian the Elder (1593-1650)

View in Paris, c. 1650

8 x 13½ inches

Etching

29
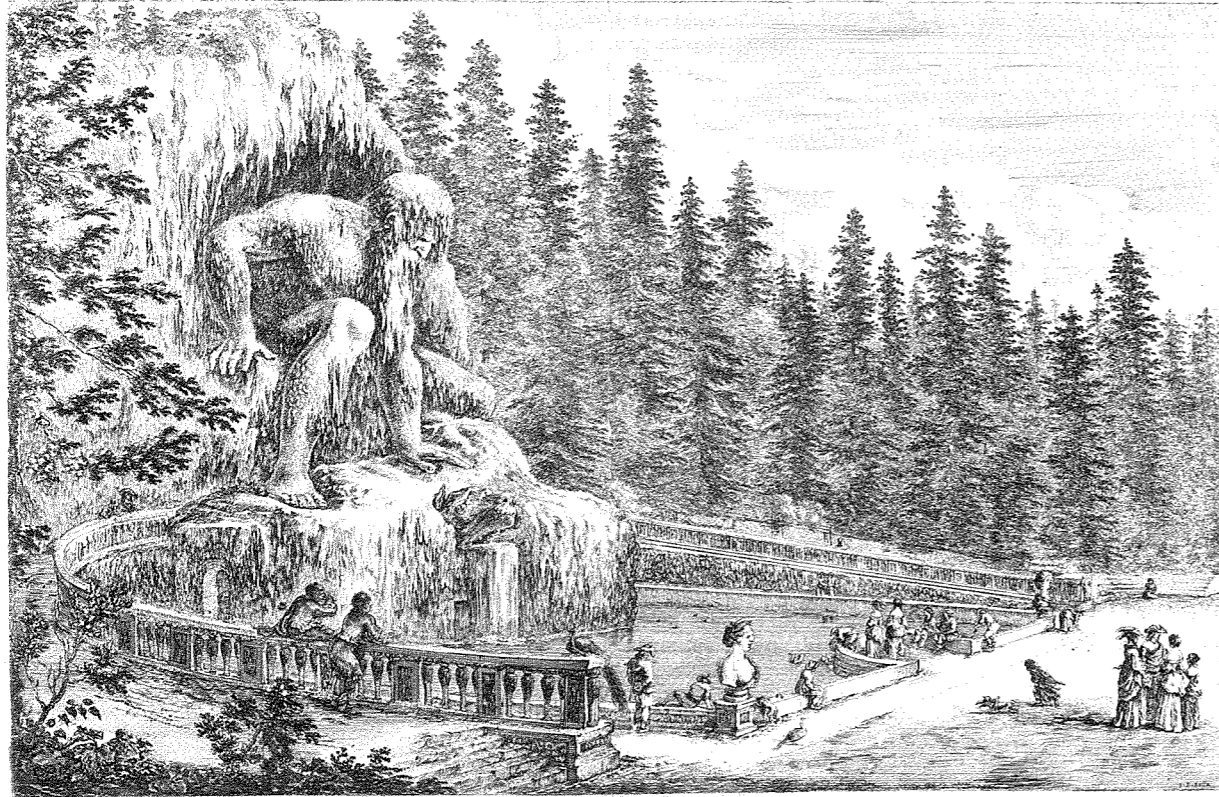
Stefano della Bella (1610-64)

Fountain of the Apennines at Pratolino, c. 1650

9⅞ x 15¼ inches

Etching
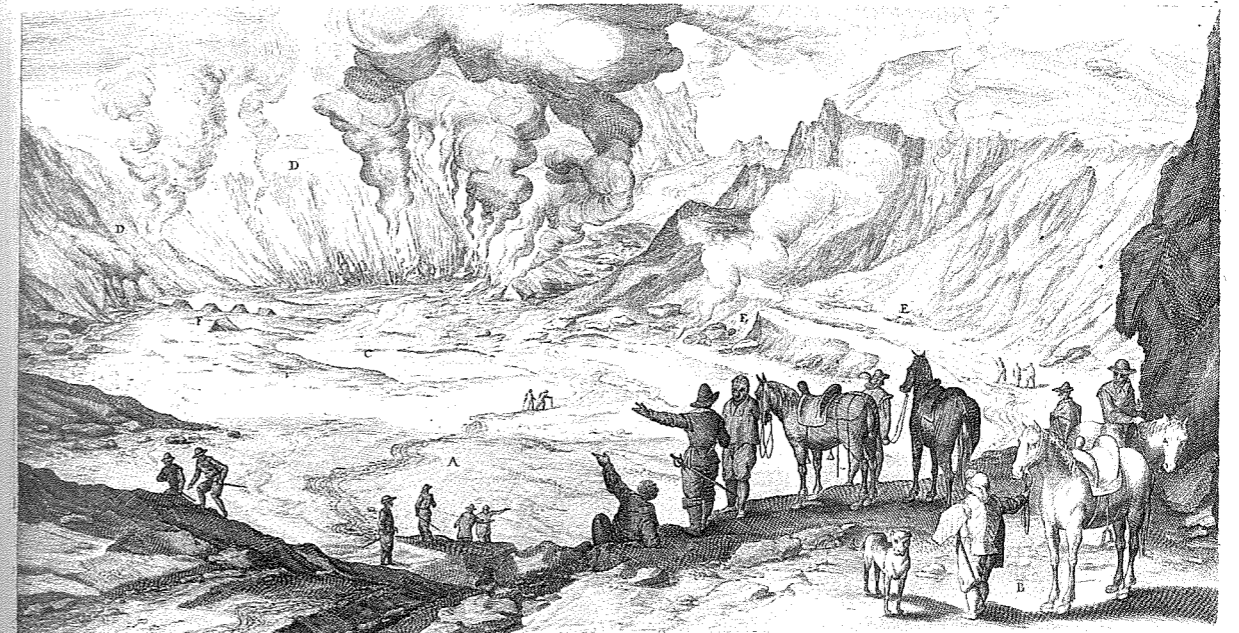
A la sinistaria detti da Plinio campi Flegrei da Strabone forte vulcani luocho di maravigliosa natura tutto selato di solfo et intermiata de altri celli eccetto dal lato B. one si entra verso Puzzuolo C. sono volgarmente detta galera vicina d'acqua viva et spessa, che di continuo bolle. Š che aggiustamente vi si cuoce qual si voglia cosa. D. dalle pietre et terra di questi monti escono fa gran quantità di solfo. E. de queste d queta alume. F. officine da stillare il solfo liquefacto.

30

Aegidius Sadeler (1570-1629)

The Sulfur Works at Pozzuoli, c. 1610

6⅜ x 10½ inches

Engraving

31
Wenzel Hollar (1607-77)
after Jan Brueghel (1568-1625)
Landscape with Wagons and Windmills, c. 1630
4¾ x 6⅞ inches
Etching

32
Anthonie Waterloo (1609-1690)
Landscape with a Footbridge, c. 1660
9¼ x 11¾ inches
Etching

33

Aegidius Sadeler (1570-1629)
after Roelandt Saverij (1576-1639)

Fisherman's Cottage, c. 1610
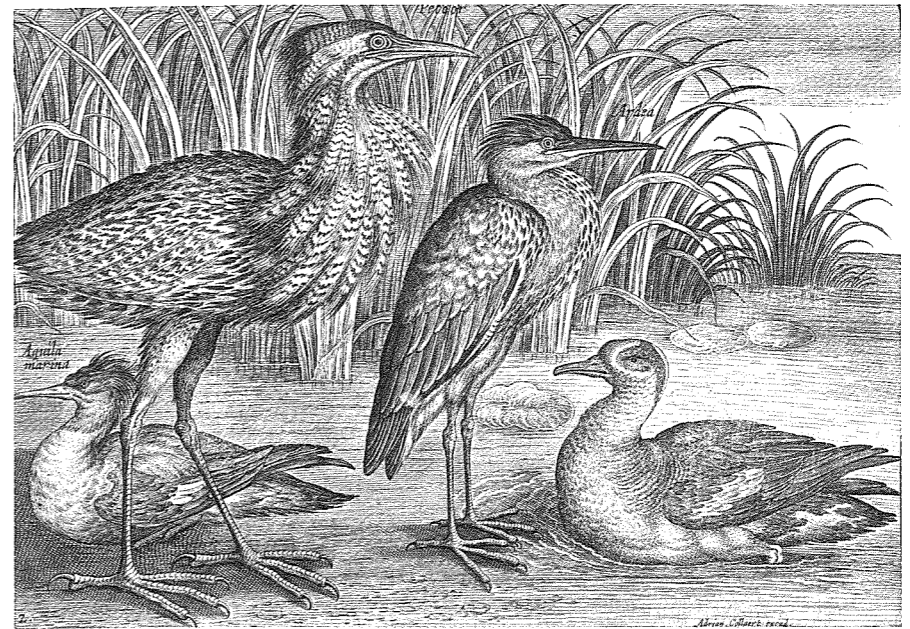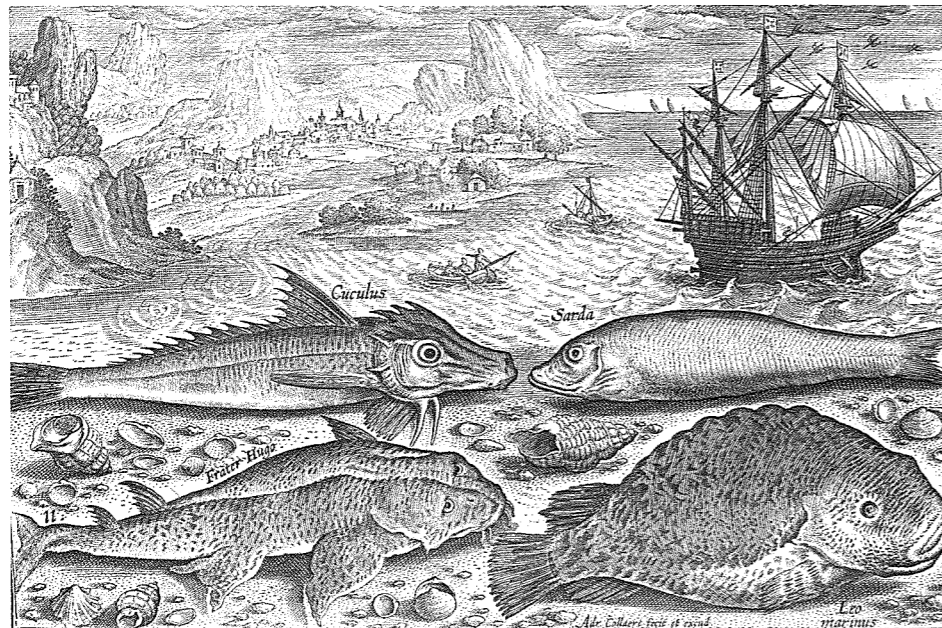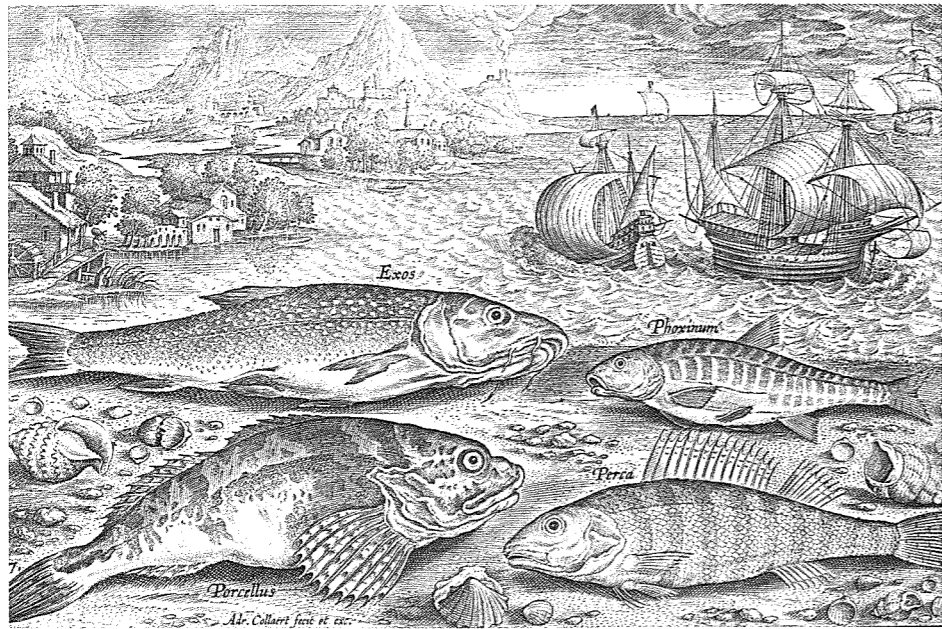
8⅝ x 11 inches

Engraving

34

Adriaen van Ostade 1610-84

Barn Interior, c. 1660

6⅛ x 7½ inches

Etching

35

Adriaen Collaert (1560-1618)

Species of Fish and *Species of Water Fowl*, c. 1600

4⅝ x 7⅜ inches (each)

Engravings

36

Willem van der Gouwen (dates unknown)

after Hendrik Goltzius (1558-1616)

Whale Beached on the Coast of Holland, c. 1690

10¾ x 13½ inches

Engraving

37

Maria Sibilla Merian 1647-1717

Daffodil and Insects, c. 1660

8¼ x 6 inches

Etching with applied watercolor

38

Stefano della Bella (1610-64)

Death on the Battlefield, 1663

8½ x 11½ inches

Etching

39

Anonymous Netherlandish

The Battle of Rameken, c. 1600

8⅜ x 11⅜ inches

Engraving

40

Jacques de Gheyn (1565-1629)

Mounted Arquebusier, c. 1608

6¼ x 7⅜ inches

Engraving

41

Jacques Callot (1592-1635)

Plundering a Village, Raiding a Manor House and *Hanging of Renegades* from *The Miseries and Misfortunes of War*, 1633

3¼ x 7½ inches (each)

Etchings

The World of the Exotic
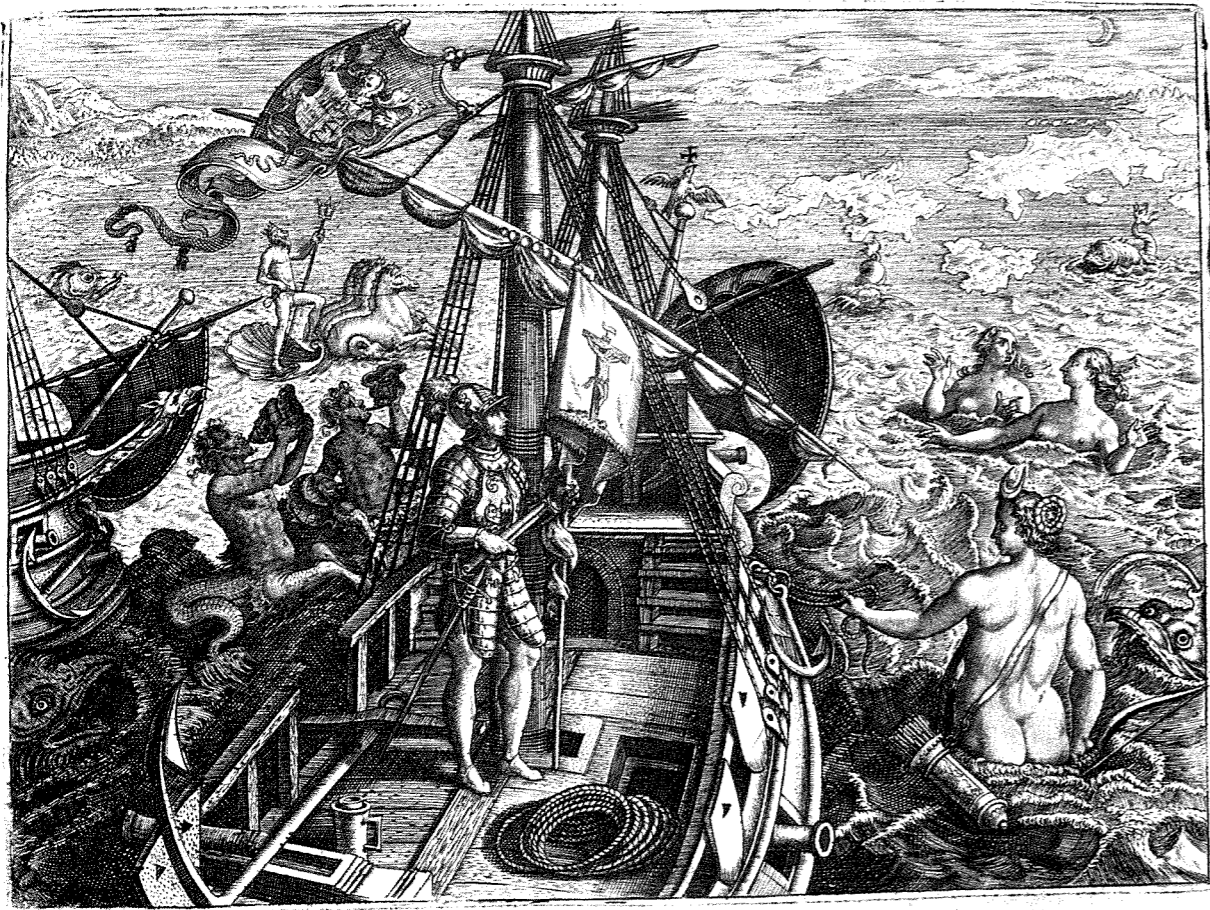
42

Anonymous Netherlandish

Columbus, First Discoverer of the West Indies, c. 1620

5⅞ x 7¾ inches

Engraving

43

Attributed to Theodore de Brij (1528-98)

A Funeral among the Natives of America, c. 1590

6½ x 7¾ inches

Engraving

KLEEDINGE VAN FLORIDA.
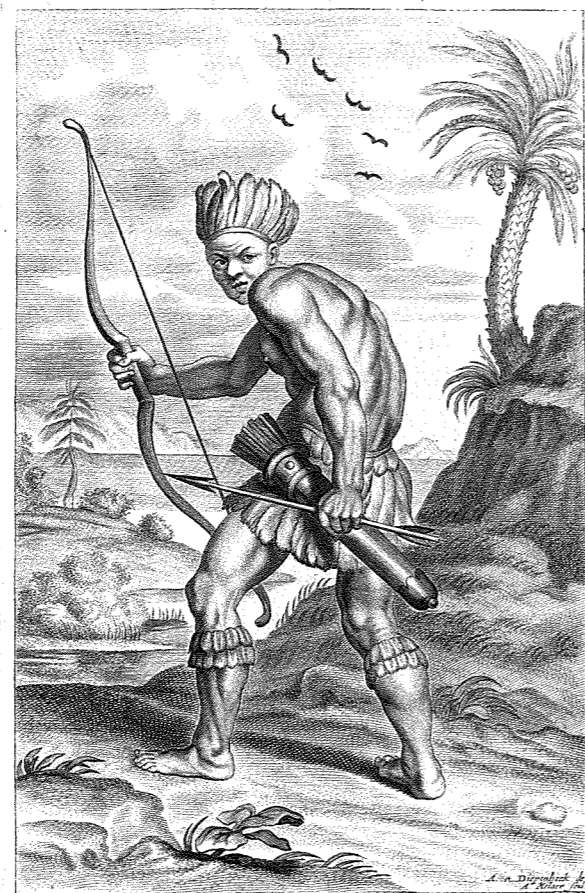
KLEEDINGHE VAN BRASILIEN.

44

Abraham van Diepenbeck (1596-1675)
after Adrian Melaert (1633-67)

Costume of Florida and *Costume of Brazil*, 1667

11¾ x 7¼ inches (each)

Engravings

45
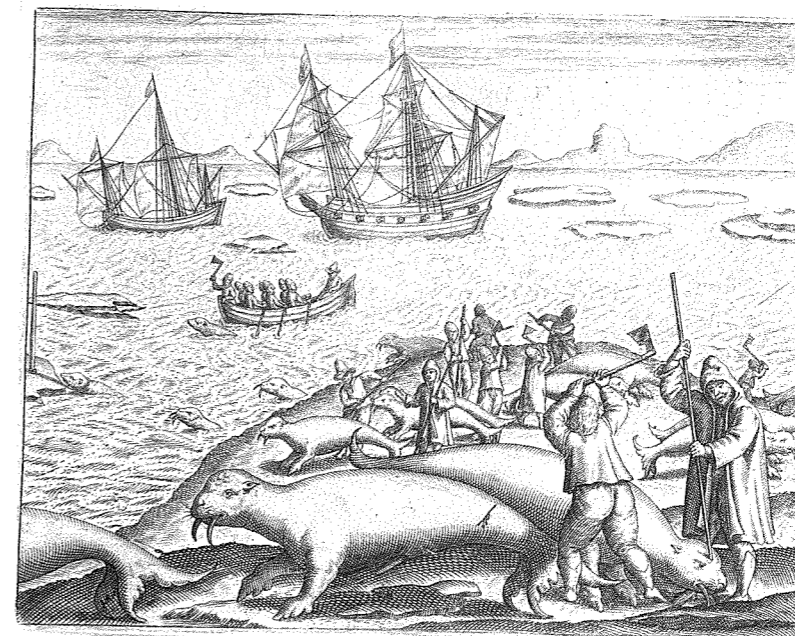
Anonymous Netherlandish

Shark Attack and *Hunting of Walrus*, c. 1600

5⅝ x 7⅛ inches (each)

Engravings

46
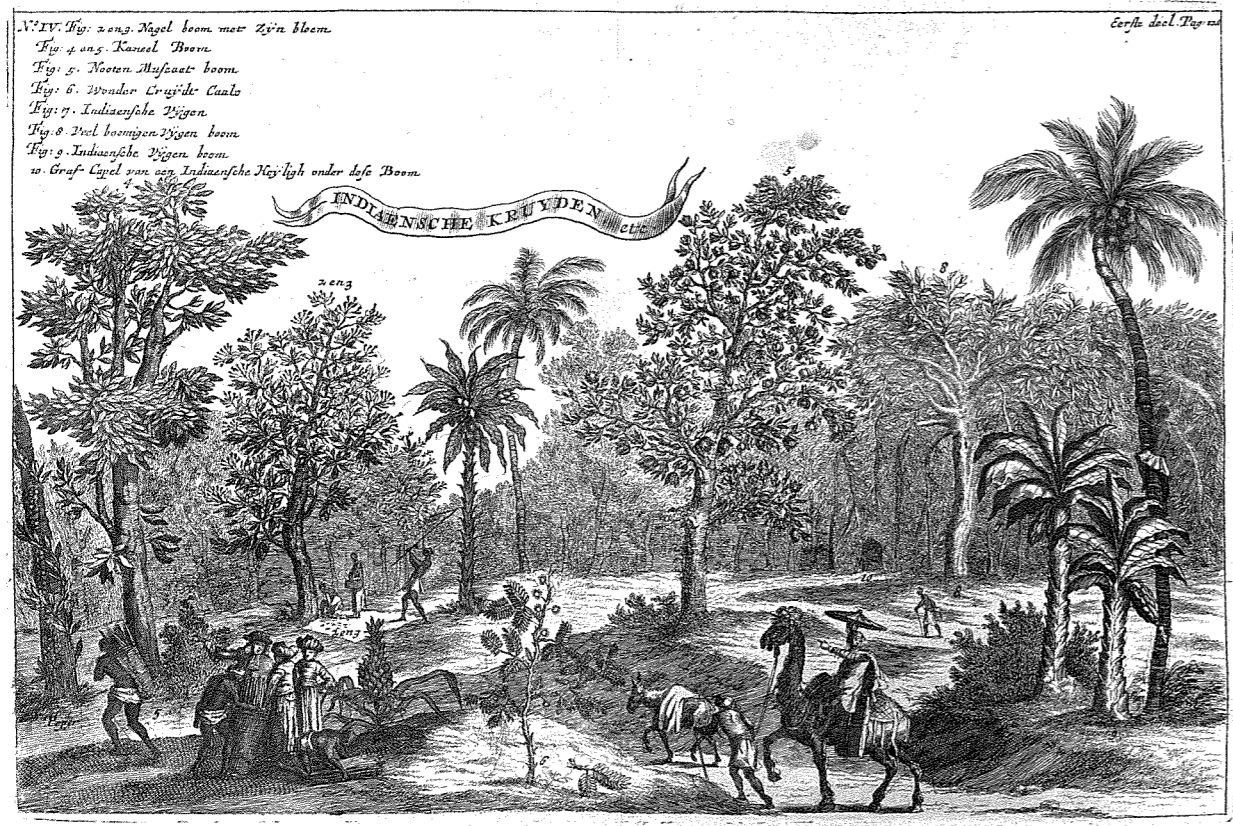
Anonymous Netherlandish

Spices of India, 1669

7¾ x 11¼ inches

Etching

47

Anonymous Netherlandish
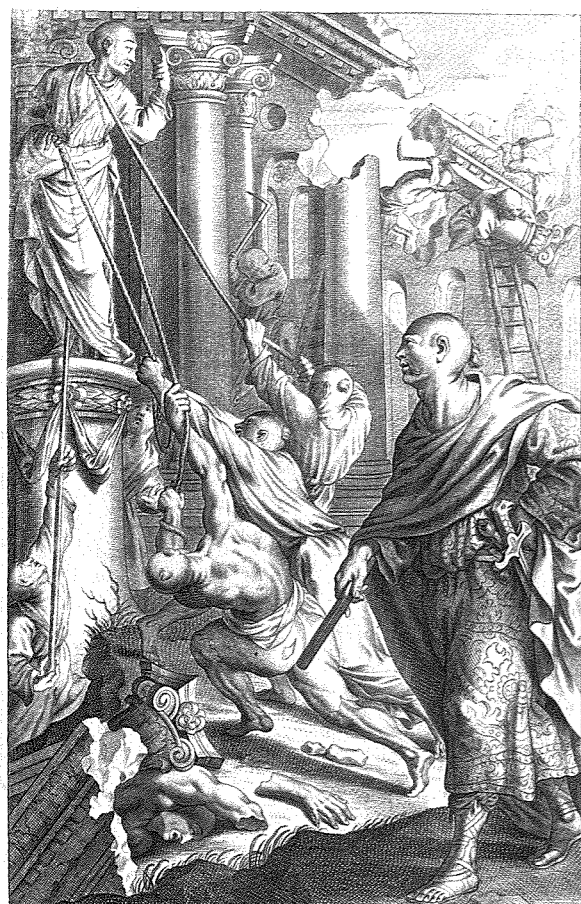
Scene in the Court of Japan, 1669

8⅛ x 6⅛ inches

Etching

48
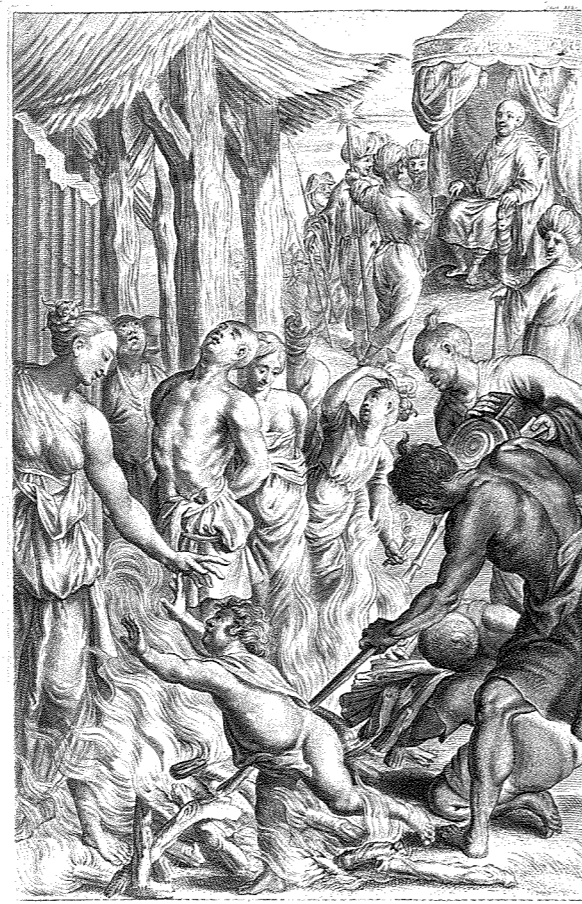
Anonymous Netherlandish

Destruction of Idols in Japan and *Persecution of Japanese Christians*, 1667

12 x 7½ inches (each)

Engravings

49

Theodore de Brij (1528-98)

Bayazid I and *Murad III*, 1596

6⅛ x 5 inches (each)

Engravings

50

Sébastien Leclerc (1637-1714)

Turkish Musketeer and *Turkish Vizier*, c. 1660

5 x 3½ inches (each)

Etchings
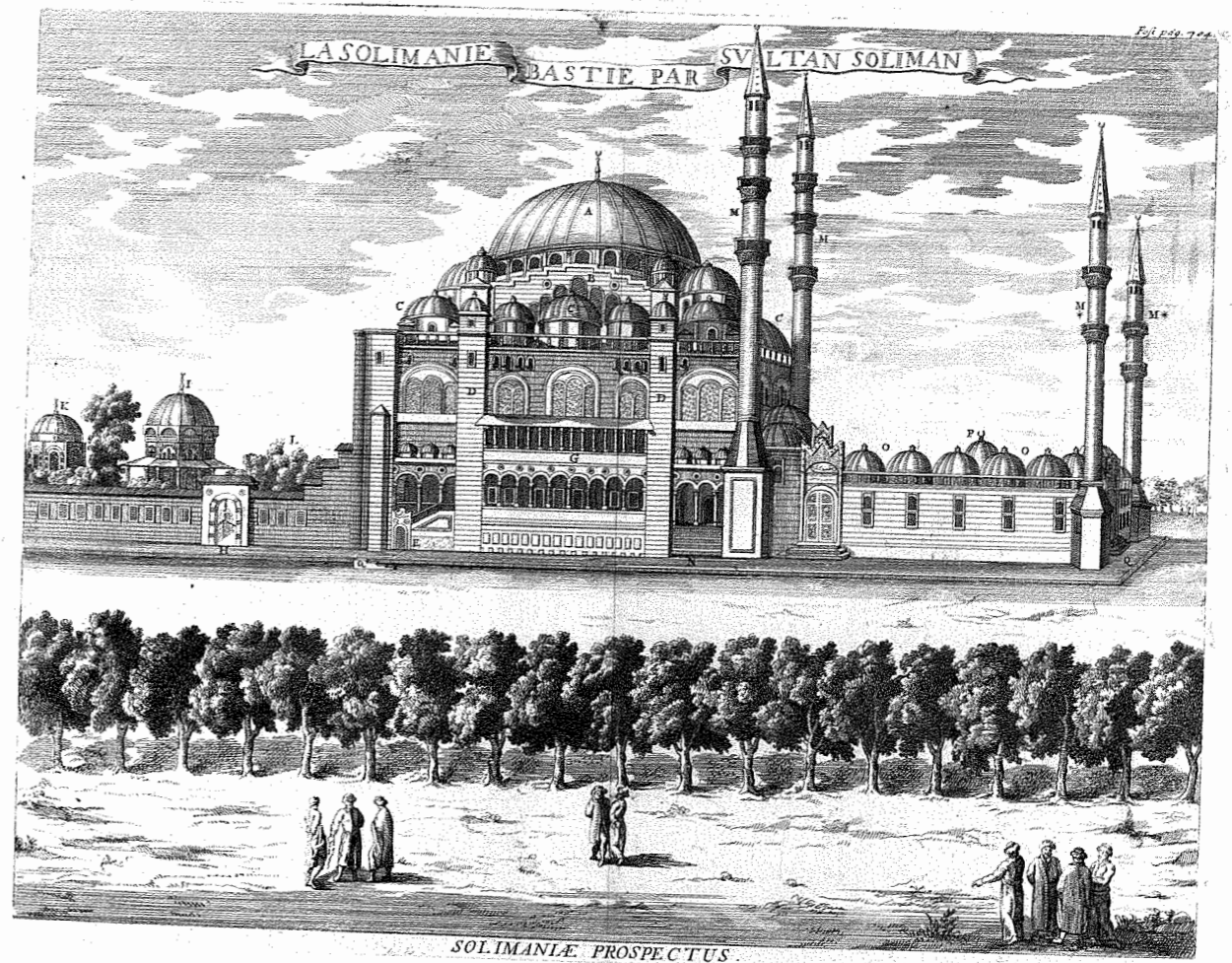
51

Workshop of Mattheus Merian (1593-1650)

The Suleyman Mosque, c. 1650

10¼ x 13⅛ inches

Etching

TURCKSE MOSQUE VAN BINNEN
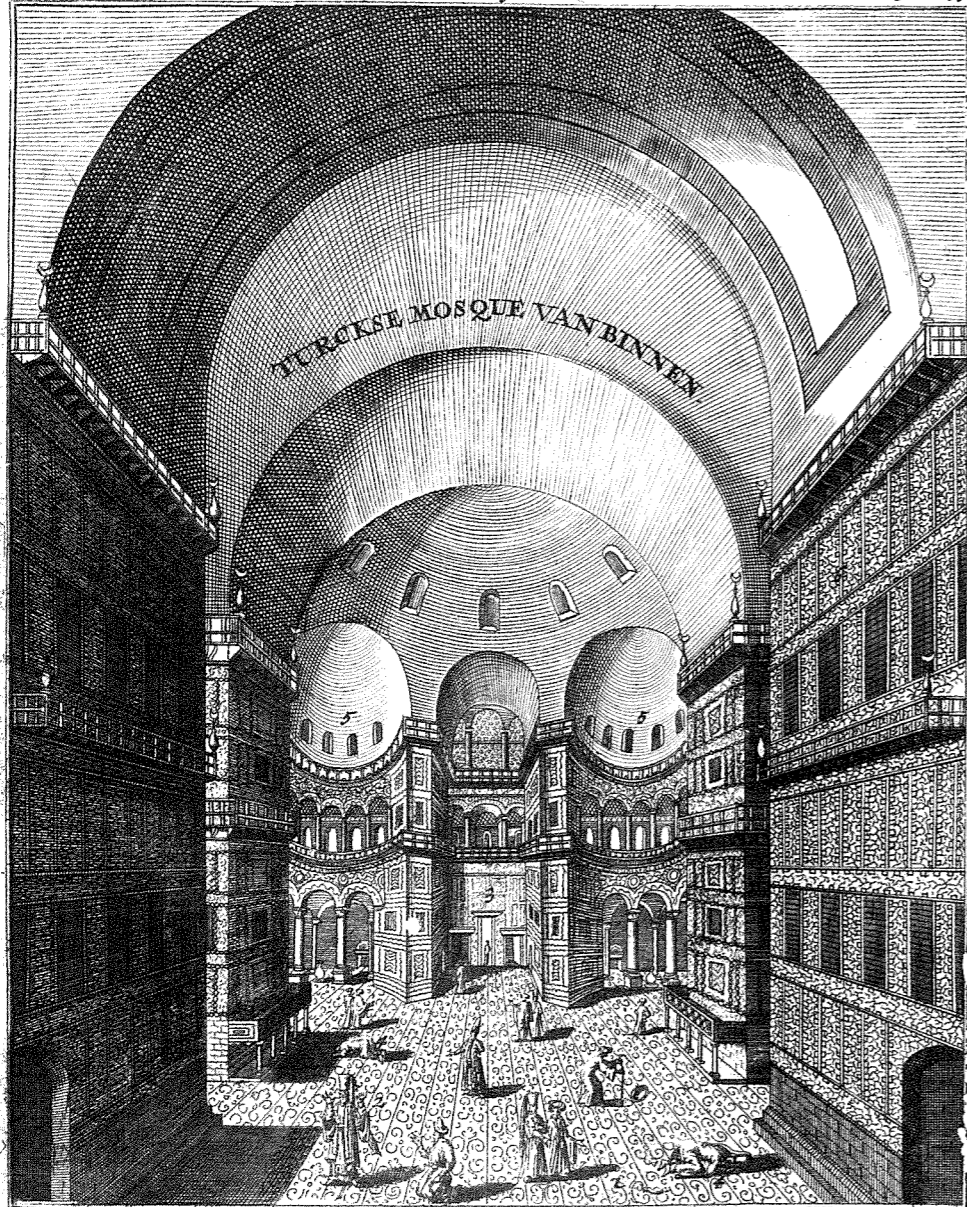
52

Anonymous Netherlandish

Interior of a Turkish Mosque, 1669

8⅛ x 6⅜ inches
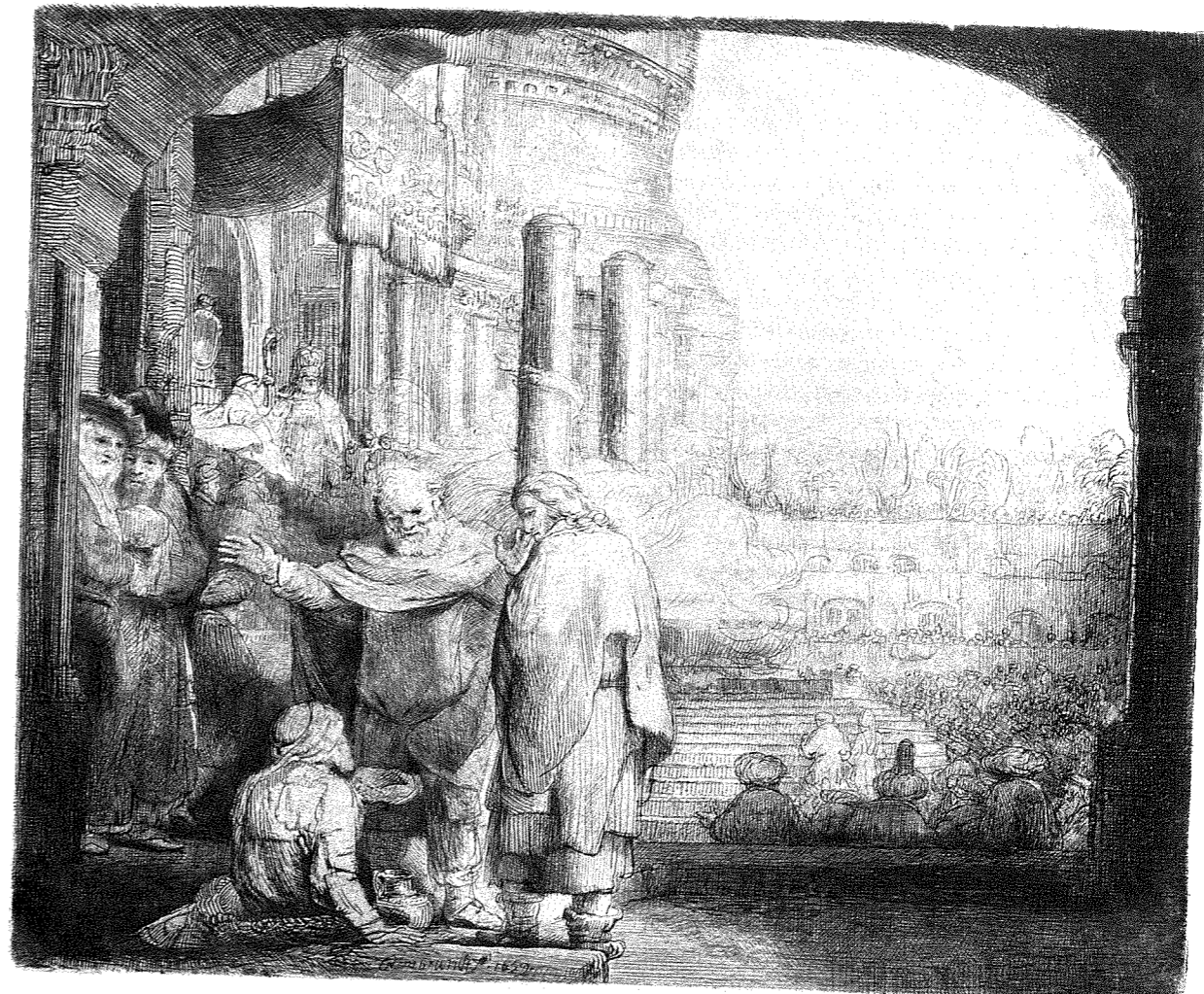
Etching

53

Rembrandt van Rijn (1609-69)

St. Peter Healing the Beggar, 1659

7⅛ x 8½ inches

Etching

1

Jan Saenredam (1565-1607)
after Abraham Bloemaert (1564-1641)

Adam and Eve in the Garden of Eden, c. 1600

10¾ x 7¾ inches

Engraving

To the audience of the 17th century, the Biblical story of the "fall" of Adam and Eve in the Garden of Eden underlay an understanding of the world and its contents in a number of important ways. Adam and Eve had been created as ideal, perfect beings, and before disobeying God, they had enjoyed a deathless existence in harmony with their environment and its other inhabitants. Nature was benign and provident; in this engraving we see the ground replete with allowable produce as Eve calls Adam's attention to the fruit of the one forbidden tree. It was only after eating from the tree of knowledge that the parents of mankind were expelled into a world in which weather, animals, and ultimately other humans offered threats hitherto unknown.

Abraham Bloemaert was one of the most revered artists of his time in the Netherlands. He was the founder of the Utrecht school of painters; his students included Gert van Honthorst and Hendrik Terbruggen, the most influential of the Dutch Caravaggists.

Jan Saenredam began his career as a mapmaker; at the age of 24 he became a pupil of Hendrik Goltzius in Haarlem, who was the most famous draftsman and engraver of the early 17th century.

2

Cornelis Galle (1576-1650)
after Peter Paul Rubens (1577-1640)

The Sacrifice of Isaac, c. 1640

16⅝ x 12⅞ inches

Engraving

According to reasoning current in the early 17th century, humans who had lived in Biblical times were more robust and handsome than the people to be seen in the present world; this was because they lived closer to the Creation, when Adam and Eve had been created in God's own image, and there had been a steady decline in the world and in its inhabitants since that time. The famously burly, muscular appearance of Rubens' figures are meant to convey this heroic nature of the people of earlier times; here both Abraham and his son Isaac are seen as strong, imposing personalities, at the moment when the angel stops the hand of the patriarch, who has triumphed in the ultimate test of his allegiance to God.

Peter Paul Rubens, the greatest Flemish artist of his time, had returned to Antwerp in 1608 after eight years in Italy.

After 1614 he sought to develop a team of engravers who could translate designs from his paintings into prints that he himself would publish.

Cornelis Galle was a member of the second generation of a famous clan of Antwerp engraver-publishers.

The painting that served as the basis for this engraving is in the Nelson-Atkins Museum of Art in Kansas City, Missouri.

3

Johannes Sadeler (1550-1600)

Jonah Cast into the Sea, c. 1595

9⅜ x 7⅞ inches

Engraving

Many stories from the Bible related events involving frightening natural wonders; the story of Jonah involved two of these, the storm at sea and the appearance of one of the ocean's fearsome monsters. The creature that swallowed the reluctant prophet is described in the Bible as a "large fish," but it was traditionally interpreted as a whale, one of the almost unbelievable giants seen from time to time by sailors. The complete animal was very rarely seen, and accounts often filled in the details with imaginative and sensational results. The animal's size, however, could scarcely be doubted — it was frequently as large, or larger than the sailors' craft — and mariners who felt threatened sometimes would cast cargo into the sea, in the hope of distracting the monster's attention long enough to make their escape (as Jonah's companions have done, before jettisoning Jonah). Seamen both of the ancient world and of the 17th century might well believe that such a prodigy could swallow a man, and with God's help deposit him on a foreign shore.

Johannes Sadeler was the founding member of a family of important engravers and publishers in Antwerp. Born in Brussels, he was originally trained as a decorator of armor and firearms; in 1572 he came to Antwerp where he established himself as an engraver. At around 1579 Sadeler moved to Cologne, from where he went into the service of William II of Bavaria in Munich. In his later years he traveled to Italy several times; he died in Venice.

4

Johannes Sadeler (1550-1600)
after Jacopo Bassano (1515-92)

Adoration of the Shepherds, 1599

8¾ x 11½ inches

Engraving

The general organization of society into classes was another aspect of the 17th-century world that was seen to be reflected in the Bible; among the lower classes, those who kept flocks

were often singled out for sympathetic portrayal. It was a group of shepherds who, second only to the Magi, received the announcement of the birth of Christ, and images such as this were meant to reflect the dignity imparted to the humbler classes by the Bible.

One of the important roles played by prints in the 17th century was the reproduction of works of art in other media, especially painting; here, an engraver from a well-known Antwerp family of engravers, visiting Venice, has produced a plate after a painting by the recently deceased Jacopo Bassano.

Jacopo dal Ponte, known as Bassano from the village near Venice where he and his family maintained their studio, was a prolific master whose works were much admired in the early 17th century. The Bassano workshop produced numerous copies and variants of their paintings; it is uncertain which version of this painting provided the basis for Sadeler's engraving, which he likely made during the final year of his life in Venice.

5

Wenzel Hollar (1607-77)
after Peter van Avont (1600-32)

The Penitent Magdalen, c. 1630

15¼ x 22 inches

Etching

Mary Magdalen, having done years of penance in the wilderness, receives a heavenly vision of the cross as she prays in her shallow cave. As a reward for her piety, the "wilderness" has been transformed into an Eden-like environment; note the vegetables appearing on the ground before her, like those seen earlier in Saenredam's engraving.

Born in Prague, Wenzel Hollar was one of the 17th century's best known printmakers, an etcher who worked after both his own designs and those of other artists. Hollar probably learned the technique of etching in the Frankfurt workshop of Mattheus Merian. He later worked in Strasburg and Cologne, before being invited to London in 1637 by Thomas Howard, Earl of Arundel, one of the first great art collectors in England.

6

School of Hendrik Goltzius (1558-1616)

Apollo Slaying Python, c. 1616

7 x 10 inches

Engraving

Ancient pagan literature provided tales of many imposing monsters. Delphi, famous as the site of Apollo's sanctuary that housed the celebrated Sibyl, had been the home of a frightful serpent named Python. To claim the sacred place, Apollo slew the beast with arrows shot from his silver bow. European adventurers in the New World who encountered new and frightening animals might have compared their own exploits to Apollo's victory; like the god, they had claimed important new realms by overcoming the fierce creatures found there. A favorite in accounts such as these was the dragon-like crocodile; one of these wades the shallow stream in the middle distance in this print.

Goltzius was the friend and patron of Carel van Mander, and with the painter Cornelis van Haarlem founded the first artistic academy in the Netherlands. Van Mander published the first Dutch language compendium of stories from Ovid's Metamorphoses; this engraving comes from a series meant to illustrate van Mander's text, which was vastly influential among artists of northern Europe.

7

Richard Collin (1626-87)
after Joachim Sandrart (1606-88)

Galatea, 1676

12⅝ x 8⅛ inches

Engraving

Mythological characters were usually given heroic anatomy similar to that of Biblical figures by artists of the 17th century; here, though, the ancient Greek interest in ideal figures, well attested in literature, lent another sort of artistic authority. The subject of this print is Ovid's heroine Galatea, who escaped the attentions of the Giant Polyphemus with the aid of the creatures of the sea; but more than anything else, it is a demonstration of the ideal of the female body as conceived at the time. The figure was drawn by Joachim Sandrart, who was an important writer on the history and theory of art, as well as being a painter himself; it was engraved by his pupil Richard Collin.

Sandrart lived in Italy between 1629 and 1635, and knew most of the great painters in early Baroque Rome. Although he was the most important German painter of the 17th century, he is best known today as the author of important theoretical works and biographies of Northern artists, meant as a

counterpart for Giorgio Vasari's famous book of lives of Italian artists. This engraving was made by Sandrart's close pupil Richard Collin, and comes from a series intended to illustrate principles from Sandrart's writings.

8

Gérard de Lairesse (1641-1711)

The Sacrifice of Iphigenia, c. 1680

12 x 15¼ inches

Etching

The use of classical forms to lend an air of authenticity to subjects from ancient history was already a well established tradition at the beginning of the 17th century; it suggested a degree of fashionable learning on the part of an artist. It was also a convenient strategy that could be applied to subjects that were not strictly classical, such as Biblical stories or, as here, the pre-classical episode of Iphigenia, about to be sacrificed by her father Agamemnon in order to receive a favorable wind with which to sail for Troy.

The artist of this etching, Gérard de Lairesse, had been a pupil of Rembrandt, but later adopted the strict classical precepts of the French academy. These included careful attention to archaeological details, such as the columns and Roman armor seen in this composition, as well as to the gestures and facial expressions that were meant to convey the emotional character of the story. The actual subject itself has sometimes been interpreted as the sacrifice of Polyxena, another episode from the *Illiad*.

Gérard de Lairesse had fled to Amsterdam in the 1660s after a scandal in his native Lille; there he was acquainted with Rembrandt, who painted his portrait. In Amsterdam Lairesse became a leader in the movement to promote ideas from French art and literature in the Netherlands; he became acclaimed both as a painter and a printmaker, striving to emulate the classical principles of artists such as Nicolas Poussin and Charles Lebrun. In 1690 Lairesse suddenly fell blind; after this date he lectured on the arts and dictated important treatises promoting a strict classical taste, opposing the theatrical Baroque tendencies of many of the artists of the time.

9

Johannes Visscher (1636-92)
after Nicholaes Berchem (1620-83)

Shepherds of the Golden Age, c. 1660

12½ x 15¼ inches

Etching

Latin poetry from the time of Augustus celebrated a bucolic Golden Age of mankind that had existed before the development of complex societies; during this age, humans lived by keeping animals in a gentle, beneficent nature. It was a peaceful, leisurely existence, for which music and love were the primary pastimes. This nostalgic view of an easy life in the Italian countryside was very attractive to the audience of the 17th century; the shepherds of the Golden Age were imagined as having a more luxuriant, sensuous character than the herdsmen so prominent in the Bible.

Nicolas Berchem had traveled to Italy at least twice; he was a leader of the "Italianate" school of Dutch landscape painters, whose works reflected the Arcadian countryside and misty, late afternoon light of artists such as Claude Lorrain (whom Berchem probably knew in Rome). Unlike Claude's works, which are set in the ancient past, Berchem's landscapes are populated by contemporary shepherds and travelers, making their ways through an environment salted with ruins of classical antiquity.

10

Agostino Carracci (1557-1602)

Nymph Approached by a Satyr and
Satyr Punishing a Nymph, c. 1600

5⅞ x 4¼ inches (each)

Engravings

17th-century readers of Latin could not escape awareness of a boisterous sexuality in the ancient world, which stood in strong contrast with the moral tenets of their own day; and the idea of pagans as libertines was seen as an example of the distinctions between the ancient past and modern, Christian civilization. For this reason, images with a sexual content were in some way more acceptable if they were set in the ancient world; the viewer could maintain at least a flimsy pretense of moral superiority over the supposed behavior of loose-living classical times. Ownership of such images was always a private affair, and they were frequently subject to censorship; Agostino Carracci was obliged to deny that he was the author of a series of erotic engravings, known as the Lascivii, when questioned by papal officials. Despite attempts to suppress Agostino's scurrilous prints, they were reprinted several times, and copied at least twice.

Agostino Carracci was the elder brother of Annibale Carracci; and together with him and their cousin Ludovico was one of the founders of the revolutionary Bolognese school of art in the last years of the 16th century. Agostino's engravings were important in spreading awareness of the new, non-Mannerist style of the Carracci school in other parts of Italy and Europe.

These two examples were once in the collection of the English painter Thomas Lawrence. At an unknown time someone saved these impressions from destruction; brown stains crossing the images come from paste on the reverse used to repair the sheets, which a moralist had torn into quarters.

11

Johann Ulrich Krauß (1655-1719)

Ventral and Dorsal Écorché Figure, c. 1700

7 x 5 inches

Etching

Study of the superficial muscles was a central feature of artists' education in the 17th century. Although artists occasionally attended dissections conducted by medical instructors, generally they relied instead on prints that demonstrated the uppermost layer of the muscular system, drawn as though the skin had been removed (often referred to by the French term *écorché*). This etching comes from a book of models for art instruction published at the end of the century at Augsburg; the pose is shown first in simple outline, and then with the figure shaded — using hatched lines — so that the actual relief effect of the details of anatomy may be more clearly understood.

Books of drawing models such as this were particularly valued for instruction of women, who took up the study of art in increasing numbers over the course of the 17th century. Traditionally women were not permitted to draw from living male models, but prints such as these were seen as an acceptable substitute. Unfortunately Krauß's book was in relatively short supply; its plates were lost when his studio was destroyed in a military action in 1703.

12

School of Jacques de Gheyn (1565-1629)

Figure study, c. 1620

7¾ x 11½ inches

Engraving

Although the classical concepts of the ideal figure were widely known in the 17th century, contemporary notions of beauty enjoyed far greater popularity in the visual arts. Convincing nude studies of female figures drawn from life are surpris-

ingly rare in this period. This example, by an unknown Dutch artist of the first quarter of the century, is a superb example of the well-nourished, fertile-looking body type that was fashionable at the time in all parts of Europe.

13

Hieronymus Wierix (c. 1553-1624)
after Johannes Stradanus (Jan van der Straet, 1523-1605)

Lust and *Anger* from the *Seven Deadly Sins*, c. 1610

7⅜ x 5¼ inches (each)

Engravings

The pseudo-science of physiognomy held that the principles that made up a person's character could be recognized in the features and expression of the face. These principles were conceived as virtues, or positive qualities, and vices, which had a propensity for evil. The Vices are portrayed as older women (as opposed to the Virtues, who are all young and fresh-faced). Here Lust smiles lewdly as she brazenly looks directly at the viewer. She strokes the head of a goat, placing her fingers astride its horns; this refers to the sign of the horns, even today an obscene gesture imparting cuckoldry towards the target. Anger, with her crooked nose, stares madly towards our left, making a stabbing gesture with her finger as she contemplates her dagger's violent work.

Stradanus had been a friend and collaborator of Giorgio Vasari in Florence during the years 1546-75; on his return to the Netherlands he was recognized as one of the leading authorities on contemporary Italian artistic thought. He provided designs for engraving to a number of publishers in Antwerp.

Hieronymus Wierix was one of the most important of an extended family of Antwerp engravers in the early 17th century; he was notorious for his riotous, drunken lifestyle, and his skill as an engraver helped him emerge from underneath at least one legal entanglement.

14

Hieronymus Wierix (c. 1553-1624)
after Johannes Stradanus (Jan van der Straet, 1523-1605)

Temperance and *Prudence* from the *Seven Virtues*, c. 1610

7⅜ x 5¼ inches (each)

Engravings

In contrast to the Vices, the Virtues are youthful, modest women. Their faces show the serenity that arises from a clear conscience, as they perform introspective symbolic acts. Temperance is pouring water into her wine, a practice meant to preserve self-control and one that was often prescribed for nuns; Prudence confronts her own reflection without com-

promise, the punishing serpent ready at hand. It is interesting to note the ways in which the putti, or decorative nude children, echo the themes of these four prints.

15

Robert Nanteuil (1623-78)

The Prince de Couvy, 1662

14⅜ x 10¾ inches

Engraving

Portrait engravings showing the great men and women of the time were among the most popular types of prints in the 17th century. One reason for their popularity had to do with the ancient belief in physiognomy, which held that the qualities of someone's personality could be interpreted by the features of his or her face. A viewer could try, for instance, to discern the virtues that contributed to a great man's character, know the things that made him great, or to identify the vices inherent in someone portrayed as a villain. Most portraits naturally sought to depict their subject in the most flattering way possible; this example, a nobleman from the court of Louis XIV is by Robert Nanteuil, an artist who became famous as a specialist who both designed and engraved portraits (unlike most engravers, who relied on drawings made by others).

Nanteuil was the first engraver to receive a royal appointment in France, being named *graveur-en-ordinaire* by Louis XIV. In 1660, at least in part to benefit Nanteuil, Louis issued a royal decree elevating engraving to academic status, and bestowing the privileges of other academic artists on engravers.

16

Paulus Pontius (1603-58)
after Anthony Van Dyck (1599-1641)

Prince Carignani, c. 1640

9⅜ x 7⅜ inches

Engraving

The greatest portrait painter of the 17th century, the artist who could capture the face and personality of the sitter best of all, was Anthony Van Dyck of Antwerp. A portrait by Van Dyck was highly desired by any politician or aristocrat who wanted to perpetuate his own memory; and an engraving of a Van Dyck portrait could spread and enhance the sitter's fame even more. This shows Francesco Tomasso Carignani, a north Italian commander serving the king of Spain in Catholic Flanders. It was translated into an engraving by Paulus Pontius, the leader among the engravers who worked under Van Dyck's direction.

Pontius originally had been the director of engravers working for Van Dyck's teacher Rubens, living in the artist's house and working under the master's direct supervision. Pontius became a minor artistic celebrity in his own right, as one of the most successful engravers of the time.

17

Paulus Pontius (1603-58)
after Anthony Van Dyck (1599-1641)

Theodor van Loon, c. 1640

9¾ x 7 inches

Engraving

Interestingly, portraits of artists were in sufficient demand in the 17th century for engravings to be made of many. Writers of the time well understood that the characteristics of an artist's work arose in some part from his personality, and that differences in style were the result of different characters. This resulted in a natural interest among collectors, connoisseurs and others concerned with matters surrounding art to see an image of the artist, so that in his face his particular virtues might be discerned. This shows a minor painter of the city of Louvain, a member of the generation that had preceded Van Dyck. Not only do we see Van Dyck's genius for characterization, but also the engraver's matchless virtuosity: the features of the face and hands are rendered with delicate, tiny strokes and almost microscopic stippling; the broad surfaces of the clothing and background, on the other hand, are described with bold, expressive strokes.

18

Anthony Van Dyck (1599-1641)

The Engraver Paulus Pontius, 1640s

9⅜ x 6⅜ inches

Etching

The collection of prints after Van Dyck's portraits of his fellow artists is known as his Iconographia. The majority of these prints were produced by other engravers following Van Dyck's drawings; in a handful of cases, however, Van Dyck began his own plates, employing the technique of etching rather than engraving. Van Dyck's etched portraits amounted to little more than head studies, and the clothing, background, and other details were added later by others. This example shows none other than Paulus Pontius, the best of the engravers who worked after Van Dyck's drawings (see cat. 16, 17). Pontius himself is one of the relatively few engravers who became financially successful and well-known personally; in general theirs was a much more humble craft than that of the painter/designer.

19

Ottavio Leone (1587-1630)

Antonio Tempesta, 1621

5¾ x 4⅜ inches

Etching

Ottavio Leone was another artist who specialized in portraiture. Like Nanteuil, he was able to produce prints of his own as well as exquisite drawings that could be employed by other engravers. Leone employed etching, as Van Dyck had done, for his portrait prints; but whereas the engravings made after Van Dyck's portraits seek to replicate the monumental presence of the the artist's life-size paintings, Leone's seek to capture the precious feeling of portrait miniatures. The molded frames with which Leone encloses his subjects are meant to enhance this effect. This example shows Antonio Tempesta (1555-1630), a Florentine painter of battle scenes.

20

Johannes Visscher (1636-92)
after Nicolaes Berchem (1610-83)

Morning, c. 1675

12½ x 14½ inches

Etching

Contemporary farmers and shepherds were looked on by the audience of 17th-century prints as a curious reflection of those who had dwelled in the legendary golden age. They enjoyed many aspects of the same bucolic lifestyle, keeping animals for their living, but they did not display the poetic dignity of their supposed ancient ancestors. Modern country people are generally portrayed as lazy and disheveled with coarse features and boorish manners. The contrast between the agricultural classes of the day and the handsome shepherds met in ancient poetry was often emphasized by portraying peasants of the Italian countryside, in a hilly, sunlit landscape quite different from that of the Netherlands. Nicolas Berchem, the designer of this print, was a specialist in the Italianate landscape: here we see a farmer dismounting, as a donkey is shod in the distance, before a barn that has been improvised from a cave in a hillside.

21

Adriaen van Ostade (1610-84)

Peasant Dance in a Barn, c. 1680

9⅜ x 12⅜ inches

Etching

Country folk in the Netherlands were frequently shown as boisterous, hard-drinking revelers in paintings and prints of the 17th century. More inclined towards celebration than to work, farmers and their families are often seen making merry in dirty, improvised settings, such as the spacious barn of this print. The young tree that has been brought inside for decoration indicates that this is a springtime occasion; a couple strikes up a dance to a fiddler's tune in the center, while onlookers drink, smoke and flirt across a floor strewn with debris.

Adriaen van Ostade was probably a pupil of Frans Hals in Haarlem; although he occasionally painted portraits, which were Hals' specialty, his principal subjects were comprised of scenes of peasant life, a fashion he took up from the Flemish painter Adriaen Brouwer. Although the total number of his etchings is relatively small, he was as well known for his prints as for his paintings in his own time, as he is in ours.

There was a great surge of interest in 17th-century prints in the following century, especially in France. Many old plates were bought and reprinted for the collectors' market, including this which was printed in reddish ink to suggest the sanguine chalk sometimes used in old drawings.

22

Jacob van der Heyden (1573-1645)
after Jacques Bellange (c. 1575-1616)

Fight between Beggars, c. 1640

12⅛ x 8⅜ inches

Etching

Mendicants, those who traveled from place to place begging for a living, were the very lowest class of 17th-century society. In this composition we see two of many types of vagrant common to the era. One is a street musician with his instrument, the hurdy-gurdy; such musicians were commonly supposed to be blind, but often suspected of faking the disability. The other is dressed as a pilgrim, with his traditional walking stick and the scallop shell of the shrine of St. James of Compostella on his hat. Many held that charity to pilgrims was obligatory, and frequently beggars pretended to be on pilgrimage to harvest alms from the sincerely faithful. The argument between beggars such as these was a favorite comic theme of the early 17th century, and is met with in plays and other satires as well as in art; usually one is jealous of another encroaching on his source of income.

This print is a copy of an earlier print: the original, by Jacques Bellange of Lorraine, was already rare by the middle of the 17th century. Copies such as this were quite common, most often made to satisfy the market for an image by a deceased artist that was not otherwise available. Living artists often applied for a "privilege," the forerunner of the modern copyright, to protect their works against piracy.

23

Wenzel Hollar (1607-77)

Woman of Basel and *Woman of Dieppe*, 1649

3½ x 2⅜ inches (each)

Etchings

The fashions of the upper classes were a subject of intense interest in the society of 17th-century Europe. One of the most commercially successful series of prints of the entire century was a group entitled *The Theater of Women* by the Bohemian artist Wenzel Hollar. This set of tiny etchings, produced by an artist who had traveled widely himself, was the first widely distributed group of fashion plates; it was reprinted over and over for a century after its creation, long after the styles it portrayed had gone out of fashion. These two examples come from a very early printing, showing fully the detailed, miniature-like delicacy of Hollar's technique.

24

Anonymous Netherlandish

The Baths of Caracalla, c. 1650

4¾ x 7⅜ inches

Etching

The sheer size of many ancient Roman ruins exerted a powerful attraction for the imaginations of tourists in the 17th century; the suggestion of their original splendor stood in sharp contrast with the overgrown, rugged dilapidation they presented to modern visitors. This evocative, romantic appeal often overshadowed any need to render a careful, accurate depiction that might be suitable for study. The subject of this etching, by an unknown artist, is based on the brick and concrete vaults of the baths of Caracalla in Rome, perhaps the most awe-inspiring ruin of all. It is not, however, an identifiable view of a specific part of the site.

25

Peter Schenck (1645-1715)

Temple in the Forum of Nerva, c. 1700

6⅝ x 7⅞ inches

Etching

There was a market among serious students of antiquity for accurate images of ancient ruins, but this demand was surprisingly slow to be met; the only truly archaeological views of Rome appeared only in the second quarter of the eighteenth century. This print, by the Amsterdam etcher Peter Schenck, comes from a series entitled Roma Aeterna, first printed in 1705. In its time it was the most reliable visual account of Rome and its environs, with both ancient and modern sights depicted. Schenck relied on drawings from a variety of sources for his etchings, however, and they often contain inaccuracies and fanciful additions. The arched bridge seen at right, for example, never existed, and the medieval bell tower just beyond belongs to no actual church existing in this vicinity of the city.

26

Anonymous Netherlandish

The Escorial, c. 1660

7¾ x 10½ inches

Etching

Views of famous modern buildings were popular with a far wider audience in the 17th century than views of the ancient past. Memories of the war of independence from Spain were still strong in the protestant Northern Netherlands long after the middle of the century, and Spanish influence was still pervasive just to the south. This etching is an imaginary aerial view of the center of Catholic Spanish power, the unique combination of palace and monastery known as the Escorial, near Madrid, its massive central church designed by the architect Juan de Herrera a century before. The Escorial was also famous as the home of the most famous art collection of the time, begun by Philip II in the 16th century and enlarged by Philip IV, patron of Vélazquez and widely held among his contemporaries to be the greatest living expert on the art of painting.

27

Mattheus Merian the Elder (1593-1650)

Dinant, c. 1650

8½ x 12½ inches

Etching

The beauties of modern Europe and its cities were well appreciated and discussed by travelers of the 17th century, and many guidebooks and atlas-like publications answered the demand for information about well-known places. One such publication was the *Topographia Galliae*, printed in Frankfurt in stages during the second quarter of the century. It was illustrated with splendid etchings produced in the workshop of Mattheus Merian, whose children and other relatives participated in producing hundreds of etchings based on drawings made on-site by a number of designers. This example shows the city of Dinant, on the Meuse river in modern Belgium. A numbered key is provided for many of the important landmarks, but the most salient features are named inside the image itself; among these is the 11th-century castle high on its cliff, and the Monfort tower, over the entrance to a series of caverns that was even then a tourist attraction.

28

Mattheus Merian the Elder (1593-1650)

View in Paris, c. 1650

8 x 13½ inches

Etching

Paris had been famous in the Middle Ages as the most splendid city in Europe; in the 17th century, however, it was home to stark contrasts between the neglected remains of its former glory and the modern buildings contributed sporadically by later monarchs. Here, amidst wide muddy tracts of unclaimed land, we see one of the ruined gates of the city's old defensive walls; across the river rises the Louvre, the additions of Henry IV propped against the grim towers of the old medieval fortress. Like cat. 27, this etching comes from the great *Topographia Galliae*, printed at Frankfurt near the middle of the century.

29

Stefano della Bella (1610-64)

Fountain of the Apennines at Pratolino, c. 1650

9⅞ x 15¼ inches

Etching

Modern marvels built to compete with the wonders of the ancient world were greatly admired in the 17th century. There were many accounts of gigantic statues in Latin literature, but no antique colossus survived. The monstrous figure personifying the Apennine mountain range is still to be seen at the villa at Pratolino near Florence; it was built in the late 16th century (from designs by the sculptor Giovanni da Bologna) for the dukes of Tuscany in an attempt to rival ancient colossal statues. This etching depicts the sculpture as it appeared in the middle of the 17th century; today, the artificial grotto from which the "Apennino" seems to rise has largely disappeared.

Stefano della Bella was a native of Florence, and briefly succeeded Jacques Callot as printmaker to the Medici dukes. In 1642 he was invited to Paris, where he met Callot, and in 1647 he traveled to Amsterdam, where he likely met Rembrandt and saw the works of the other great Dutch etchers of the day. By 1650 he had returned to Florence, where this print was produced.

30

Aegidius Sadeler (1570-1629)

The Sulfur Works at Pozzuoli, c. 1610

6⅜ x 10½ inches

Engraving

The 17th century saw a great increase in reporting of natural wonders to be seen in Europe. Among these a favorite was the region of constant, dispersed volcanism near Pozzuoli, in southern Italy. The smoky, poisonous fumes rising from its unstable ground had been known since ancient times, and had inspired countless infernal concepts of the underworld. From the 16th century an operation to recover sulfur, for the manufacture of gunpowder, had existed at Pozzuoli; its tent-like shelters can be seen in the distance of this engraving.

Aegidius Sadeler, of the great Antwerp family of engravers (see cat. 3), had immigrated to Germany by 1588, when he was in the service of the dukes of Bavaria. Beginning in 1593 he traveled in Italy; he was in Naples in 1596, and must have seen Pozzuoli at this time. In 1597 he was in Prague, where Emperor Rudolph II granted him permission to act as a publisher (it was probably at this time that his Italian series was published). In his later years Sadeler turned to painting, although none of his works have been identified; it was he who advised the young Joachim von Sandrart to take up painting in 1622.

31

Wenzel Hollar (1607-77)
after Jan Brueghel (1568-1625)

Landscape with Wagons and Windmills, c. 1630

4¾ x 6⅞ inches

Etching

An appreciation for contemporary, local views is one of the most interesting developments in the art of the 17th century. Topographically accurate depictions of actual locations, however, are relatively uncommon. The details seen in this etching seem completely plausible; the low, flat horizon, the windmills facing the winds from the sea, and the carts meeting each other on a country road might be found in many parts of the Netherlands, but they belong to no particular place. The composition for this print, produced by the Prague-born etcher Wenzel Hollar, comes from a painting by Jan Brueghel, son of the 16th-century landscapist Pieter Bruegel the Elder, who was one of the pioneers of the realistic landscape painting.

32

Anthonie Waterloo (1609-1690)

Landscape with a Footbridge, c. 1660

9¼ x 11¾ inches

Etching

The culture of the Netherlands in the 17th century was largely urban; and in the cities many longed nostalgically for what they perceived as a healthier and more carefree life in the country. Paintings and prints showing life in a verdant countryside, known today as "woodland" landscapes, were enormously popular. Here a woman leads her daughter across a wooden bridge above a small waterfall; two other travelers, apparently a man and wife, pause to talk beneath the shade of a great oak tree. The artist, Anthonie Waterloo, specialized almost entirely in etchings of woodland scenes of this kind. Waterloo is known to have worked as a painter, but his extant work consists entirely of etchings.

33

Aegidius Sadeler (1570-1629)
after Roelandt Saverij (1576-1639)

Fisherman's Cottage, c. 1610

8⅝ x 11 inches

Engraving

The city dwellers who purchased prints in the 17th century considered the country folk, their customs, and dwellings to be amusing for their quaintness, simplicity, and earthiness.

Among the humblest of the rural classes were those who caught and trapped fish from the canals and rivers to be sold in markets in nearby towns; they owned no land, and subsisted on the most meager income. Here is the house of such a family, built high on pilings amidst vine-covered trees. Repairs to the dilapidated structure are constantly taking place; the father sets out on his boat at left, and at right, another member of the family relieves himself using the simple facilities at hand.

Roelandt Saverij is thought to have worked for a time in Prague, where he would have known Aegidius Sadeler. Although he painted a variety of subjects, on his return to the Netherlands in about 1613 he was best known for his landscapes filled with animals.

34

Adriaen van Ostade 1610-84

Barn Interior, c. 1660

6⅛ x 7½ inches

Etching

This famous etching is as much a still life as it is an architectural interior, showing discarded shutters and barrels alongside a stored plow and bundles of hay, in a barn where two chickens forage near the center of the earth floor. We can see how closely the farmers lived with their animals; at right, under a thatched roof that catches the sunlight, is the door to the farmhouse, leading directly into the barn. It must be remembered that prints such as this were meant to be seen by an audience who lived in the city; the intermingling of spaces meant for the farmer's family and for his livestock would have been a stark contrast to the sanitized urban environment of the 17th-century Netherlands.

35

Adriaen Collaert (1560-1618)

Species of Fish and *Species of Water Fowl*, c. 1600

4⅝ x 7⅜ inches (each)

Engravings

The extraordinary variety of shapes and forms displayed by living creatures was a source of endless fascination for people of the 17th century, especially in the Netherlands, where the bizarre-looking creations that turned up in fishermen's nets were closely matched by the birds that also lived on the produce of the sea. Artists often went far out of their way to record the appearance of a new or unusual animal, and prints depicting these oddities of nature attracted a wide audience. These examples come from one of the first series to attempt accurate description of the subject, along with their sometimes colorful names ("Lion of the Sea" and "Father Hugo"

among them). The backgrounds of the engravings provided the artist with an opportunity to show marshy landscapes or broad scenes of the seacoast, complete with detailed images of contemporary sailing ships. Images such as these are the most important historical source today for information about the appearance and rigging ships of the time.

36

Willem van der Gouwen (dates unknown)
after Hendrik Goltzius (1558-1616)

Whale Beached on the Coast of Holland, c. 1690

10¾ x 13½ inches

Engraving

The beaching of small whales was not an uncommon event on the northern coasts of Europe; but on rare occasions an animal would wash up that was so large that it confirmed the biblical story of Jonah as well as the tales related by frightened sailors, who while at sea sometimes saw monsters as big as their ships. Several prints were made after a drawing by Hendrik Goltzius, which recorded the beaching of a sperm whale that came aground at Berkey in the county of Holland in 1598. A concession was granted to an enterprising merchant to boil the animal's fat for sale as oil for lamps; ultimately its jaws and bones were preserved as curios. Here we see the curious climbing on the great hulk, measuring its body parts, and carrying off the blubber to be rendered.

37

Maria Sibilla Merian 1647-1717

Daffodil and Insects, c. 1660

8¼ x 6 inches

Etching with applied watercolor

Few artists who recorded the appearances of animals or plants were competent scientists as well. One of the very rare exceptions was Maria Sibilla Merian, daughter of Mattheus Merian. Trained to assist in her father's workshop, where etchings were made to illustrate works for the great publishing industry of Frankfurt, she later became a serious student of the taxonomy of plant, and then of insect, species. She published several illustrated volumes of her own research; one detailed a trip that she had made to South America specifically to study plant and insect species there, which were as yet unknown to scholars of these fields in Europe.

38

Stefano della Bella (1610-64)

Death on the Battlefield, 1663

8½ x 11½ inches

Etching

Endemic warfare was by far the greatest social evil of the 17th century. The great, overarching contest was between the ascendant Kingdom of France and the declining empire of Spain. This was not waged as a single, great war, but rather as a series of small, widespread engagements, often using the agency of smaller client states. This web of ancillary conflicts brought war near to every doorstep on the continent at one time or another; and even when battle was not an imminent threat, the burden of supplying and maintaining armies was felt by everyone to some degree. Stefano della Bella's famous print, made in the year before the artist's own death, shows Death as the commander overlooking an expansive battle between armies of the dead. It is an eloquent emblem of the constant warfare that brought destruction to Europe on a scale that had been unknown in previous centuries.

39

Anonymous Netherlandish

The Battle of Rameken, c. 1600

8⅜ x 11⅜ inches

Engraving

Commemoration of famous battles was important to nationalist propaganda of the 17th century, just as it is in our own day. Literary accounts of military action are often quite detailed; the visual depiction of these sprawling events, however, can present an artist with difficult challenges. The attempt to crowd the particulars of a battle into a single image resulted in some interesting, if ungainly compressions of space and time. Here we see Spanish troops marching to besiege the coastal fortress of Rameken in 1572, an episode in the long struggle that resulted in independence of the northern provinces of the Netherlands from the rule of Spain.

40

Jacques de Gheyn (1565-1629)

Mounted Arquebusier, c. 1608

6¼ x 7⅜ inches

Engraving

The 17th century was an age of rapid expansion in the field of military tactics, largely centered on the development and use of different types of firearms. The heavy shoulder arms of the

day, together with the slow and cumbersome task of reloading in battle, soon made companies of infantry the primary vehicle for firepower; but the mobility of cavalry led to many experiments in combining firearms and horse soldiers. Here a rider wields his long-barreled gun astride a spirited charger; he wears jointed armor, quickly becoming obsolete, only on the upper parts of his body.

Jacques de Gheyn was one of the most important and prolific of the students of Hendrik Goltzius in Haarlem. After 1605 de Gheyn was attached to the court of the House of Orange in the Hague. The princes of Orange were legendary military commanders, and were looked upon by many as the most powerful defenders of the Protestant cause in Counter-reformation Europe. Much of de Gheyn's work reflects the martial character of the Orange court, and his prints are an important historical source of information about armor and weapons of the early 17th century.

41

Jacques Callot (1592-1635)

Plundering a Village, Raiding a Manor House and *Hanging of Renegades* from *The Miseries and Misfortunes of War,* 1633

3¼ x 7½ inches (each)

Etchings

Callot's famous series of prints depicting the horrors of warfare were made in the wake of the invasion of his native Lorraine by the French in 1632. These etchings depict vividly not only the sad reality of battle itself, but the even greater suffering caused by the social disorder wrought by war on the civilian population. Companies of soldiers who had lost or abandoned their leadership often committed horrendous atrocities, robbing and murdering whomever might find themselves in the way. Callot's prints optimistically showed these evildoers brought to justice; but more often than not, war-related crimes went unpunished in the 17th century.

Jacques Callot was the son of a functionary at the court of the duchy of Lorraine; he was first trained by a medalist there before traveling to Italy, where he was taken into the service of Duke Cosimo II de' Medici in Florence, for whom he worked between 1614 and 1621. It was here that Callot developed a new technique whereby etching could more closely approach the effects of engraving: instead of wax, the plate was covered with violin-maker's varnish, which could be carefully cut away from the plate's surface using a shaped tool. After 1621 Callot returned to his native city of Nancy; he went to Paris in 1631, where he produced this famous series, which was published shortly before his death.

42

Anonymous Netherlandish

Columbus, First Discoverer of the West Indies, c. 1620

5⅞ x 7¾ inches

Engraving

Christopher Columbus is shown wearing bright armor and holding the banner of Christ as he prepares to land in the New World. At left Neptune urges him on from a chariot drawn by sea horses; Diana, goddess of the moon, guides his ship; tritons and sea nymphs celebrate his journey across an ocean fraught with frightening monsters. This image was made for a publication celebrating Spanish domination of the Americas, a source of new wealth to be used by Spain in its campaign to dominate Europe by advancing the Counter-Reformation. There is no attempt at historical accuracy in this image; it is meant instead as an emblematic celebration of the power that Providence had bestowed on the leading nation in the cause of the Catholic Church in the 17th century.

43

Attributed to Theodore de Brij (1528-98)

A Funeral among the Natives of America, c. 1590

6½ x 7¾ inches

Engraving

One of the few visual accounts of foreign peoples to be based on drawings by an eyewitness was the 1590 publication of John White's report of the coastal peoples of what is now North Carolina. White, governor of the first attempt to found an English colony in the Americas, had returned to secure supplies and financing for the colonists, who had been temporarily billeted on Roanoke Island. His account of the new land, printed as a part of his effort to raise interest in the colony, and money for its re-supply, was illustrated with engravings made after a series of drawings generally attributed to White himself. One of the great mysteries of the history of early European colonization in the Americas is the fate of White's settlers; on his return he discovered that they had disappeared completely.

44

Abraham van Diepenbeck (1596-1675)
after Adrian Melaert (1633-67)

Costume of Florida and *Costume of Brazil,* 1667

11¾ x 7¼ inches (each)

Engravings

Most illustrations of American natives relied on verbal descriptions of travelers; the artists who drew and engraved prints could only turn to their imaginations to fill in the details lacking in the written accounts. Details of clothing, headgear, and tattooing in these two engravings are taken from descriptions of witnesses; the body types and poses, however, reveal the artist's study of figures inspired by the classical world.

45

Anonymous Netherlandish

Shark Attack and *Hunting of Walrus,* c. 1600

5⅝ x 7⅛ inches (each)

Engravings

The exploration of new lands was always accompanied by tales of the danger of encounters with strange animals. Sharks were not unknown in northern Europe, but attacks from large species were much more common in the tropical waters of the Caribbean, whose ideal climate for raising sugar made it the first part of the New World to attract the interest of European colonists. Likewise, walrus were known in Scandinavia, but the great breeding grounds of coastal Canada yielded larger animals than had ever been seen in modern Europe.

46

Anonymous Netherlandish

Spices of India, 1669

7¾ x 11¼ inches

Etching

The search for a more economic source for the rare and costly condiments that had traditionally come from Asia by way of the fabled Silk Road, had been the economic motivation for European exploration of the world from the first. This etching was made for a publication of the Dutch East India Company, with accounts of the lands of India and eastern Asia, their peoples and their products. The artist's imagination has been employed to create a unified environment, in which trees from a variety of geographic areas are shown as if growing together. Nonetheless the trees themselves, identified with a key, are drawn with apparent accuracy. These

include cinnamon, Indian figs, and another spice described as a miraculous cure for baldness. The inclusion of small generic figures in the foreground, as a motif to attract visual interest, is known as "staffage"; it is another familiar convention of the time that the artist would have known well. Here a Western trader negotiates with a group of merchants in the foreground at left; a local ruler at right rides up toward them, mounted incongruously on a camel.

47

Anonymous Netherlandish

Scene in the Court of Japan, 1669

8⅛ x 6⅛ inches

Etching

The strong, unified social order of Japan made it an amenable country with which to trade, and by the beginning of the 17th century the Dutch had begun to vie with the Portuguese for influence there. Western traders soon began making even greater profits as intermediaries between the Japanese and the large markets for silk and other products in China. Visitors to the Japanese were admitted not to the court of the Emperor, but rather that of the Shogun or military ruler. This court had been described as a highly formal, militaristic society. In this etching, guards watch mounted drills that the artist has imagined as being like European jousting; many carry firearms, a novel technology imported into Japan from the West. In the foreground Samurai play a board game, smoke pipes and drink tea from a service at right; they wear armor that is completely the product of the artist's fancy.

48

Anonymous Netherlandish

Destruction of Idols in Japan and *Persecution of Japanese Christians,* 1667

12 x 7½ inches (each)

Engravings

The mandate to spread Christianity was another strong justification for Western expansion, especially for Catholic interests; histories of missionary movements in various countries became an important form of religious propaganda in the 17th century. These two engravings relate episodes from the evangelizing of Japan, whose rulers sought to use the new Christian religion as a counterforce to the rising political power of Buddhist monasteries. After 1580, the Jesuit order had been given permission to proselytize anywhere in the country, and converted nobles ordered the destruction of many Buddhist shrines; but the arrival of other orders, including the Dominicans and Franciscans, caused such bitter conflict with the Jesuits that finally in 1614