

them in Madrid. Bloemaert's altarpiece has survived and is now in Paris at the Louvre (inv. no. 1052). Saenredam's depiction of it is extremely accurate, and it may well be that he had access to a print made after the painting (in reverse) by Boëtius Bolswert in 1618 (for a reproduction of this print see 's-Hertogenbosch 1990, 312).

8. For discussions of Saenredam's working procedure see Liedtke 1971 and Ruurs 1987.

9. See Van Asperen de Boer 1971, 25–31.

10. With the realization, of course, that Bloemaert's altarpiece from the Convent of the Poor Clares had been substituted for *The Trinity with the Virgin Mediatrix*. See note 4.

11. Saenredam made one drawing of Sint Pieterskerk on 9 July and two drawings on 13 July. For a discussion of these issues and illustrations of his views, see Schwartz and Bok 1989, 85, 90–91, 96–97.

12. The dendrochronological examination was undertaken by Dr. Peter Klein from the Universität of Hamburg in 1986 (see letter of 27 January 1987, in NGA curatorial files).

13. Before Saenredam began with his views of the interior he made a groundplan of the cathedral on 29 June 1632. For an illustration of this drawing see Schwartz and Bok 1989, 55.

14. The choir screen, constructed by the sculptor Coenrad van Norenbeorch, was removed from the church in 1866. It is presently in the Victoria and Albert Museum, London.

15. The high altar was built between 1617 and 1620 by the Antwerp sculptor Hans Mildert. Between 1617 and 1622 the organ case was built by François Symons from Leiden and decorated by Georg Schysler from the Tyrol. The organ was not functional, however, until 1634, after Saenredam's visit. See Van Oudheusden 1985, 91–94; Willem Bergé in 's-Hertogenbosch 1990, 439–463.

16. Saenredam made two drawings of the choir screen, one from the nave and one from the choir. Although he did not make a separate drawing of the organ, it is visible in the drawing of the choir screen seen from the choir. For illustrations of these drawings see Schwartz and Bok 1989, 86, 87.

17. The nuns, however, could remain in their convents for the rest of their lives. See Gaskell 1990b, 253.

18. For a discussion of this interesting issue see Schwartz and Bok 1989, 71–74.

19. See Van Dijk 1973, 317–381; Kappelhof 1985.

20. For a further discussion of these issues see Schwartz and Bok 1989, 204–206.

21. See note 2 for a probable scenario.

## References

- 1937 Swillens: 329–335, repro.  
 1937–1938 Rotterdam: no. 13.  
 1939 Heppner: 113–119, repro.  
 1953 Michel: 13.  
 1954–1955 New York: no. 74.  
 1956 Kress: 160–161, no. 62, repro.  
 1959 Kress: 324, repro.  
 1960 Baird: 24–25, repro.  
 1960 Plietzsch: 122–123.  
 1961 Utrecht: 140–143, no. 94, pl. 96.  
 1965 NGA: 119, no. 1395.  
 1968 NGA: 107, repro.  
 1971 Liedtke: 116–141.  
 1975 NGA: 318–319, no. 1395, repro.  
 1975 Chiarenza: 19–34, repro.  
 1976 Walker: 298, no. 401, repro.  
 1977 Eisler: 142–144, fig. 128.  
 1980 Connell: 16–35, repro. no. 11.  
 1980 Van Bavel: 34–43, repro.  
 1983 Van der Heijden: 162, repro.  
 1984 Wheelock: 20–21, repro.  
 1985 NGA: 364, repro.  
 1985 Baudouin: 165–169, repro.  
 1987 Lawrence: 584–588, repro.  
 1988 Ruurs: 39–42, repro.  
 1989 Schwartz and Bok: 86, 204–206, color repro., 268 (also 1990 English ed.).  
 1990b Gaskell: 249–261, repro.  
 1990 's-Hertogenbosch: 13, 15, repro., 33, 44, 50.  
 1992 NGA: 128, color repro.

## Roelandt Savery

1576–1639

ROELANDT SAVERY was born in the Flemish city of Kortrijk (Courtrai). During the religious upheavals of the 1580s his family made its way to the northern Netherlands, finally settling in Haarlem where his older brother Jacques (Jacob, c. 1565–1603) entered the painters' guild in 1587. Roelandt studied with Jacques and accompanied him to Amsterdam where Jacques became a citizen in 1591. Roelandt's work suggests that he also had contact with Hans Bol (1534–1593) who came to Amsterdam in 1591 and with Gillis van Coninxloo (1544–1607) who settled

there in 1595. In 1604 Roelandt traveled to Prague to work for Emperor Rudolph II and, following Rudolph's death in 1612, for his brother Matthias. Roelandt was sent by Rudolph in 1606–1607 to the Tyrolean Alps to record the "marvels of nature." By 1613 or 1614 Savery had returned to Amsterdam. He was to move one more time, however, for in 1619 he settled in Utrecht and joined its painters' guild. The twenty years spent in Utrecht until his death proved to be very successful for the artist. In 1626, for example, the city of Utrecht paid him 700 guilders

for a painting of “all the animals of the air and earth,” to be presented to the wife of the Prince of Orange, Amalia van Solms. Among his pupils were Allart van Everdingen (1621–1675), Willem van Nieulandt (c. 1584–1635), and Gilles d’Hondecoeter (c. 1575/1580–1638).

Savery’s dramatic rocky landscapes are derived from the mannerist tradition of landscape which developed in Antwerp in the circle of Pieter Bruegel the Elder (c. 1525–1569), but they incorporate animals and figures carefully drawn from nature. He also painted flower still lifes strongly influenced by the work of Jan “Velvet” Brueghel (1568–1625).

#### **Bibliography**

- Houbraken 1753, 1: 56–60.  
Erasmus 1908.  
Bialostocki 1958.  
Spicer 1979.  
Segal 1982: 309–337.  
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1989.22.1

### *Landscape with the Flight into Egypt*

1624

Oil on oak, 54.3 x 91.5 (21½ x 36)  
Gift of Robert H. and Clarice Smith, in Honor of the 50th  
Anniversary of the National Gallery of Art

#### **Inscriptions**

At lower left: ·ROELANT / SAVERY FE / 1624

**Technical Notes:** The support consists of two horizontally grained oak boards joined horizontally at center. The panel has a slight convex warp, and a long check runs horizontally from the upper left corner. A thin, granular white ground was brush-applied overall except along narrow bands at the vertical edges. A dark reddish brown imprimatura was applied under the foreground. Infrared reflectography reveals brush-applied underdrawing, with the composition outlined and shadows crosshatched.

Paint was applied in thin, smooth layers modified by glazes and scumbles. Brushmarks are visible in the sky, and tiny flecks of impasto highlight the animals. Minimal amounts of retouching, of two distinct applications, cover gray stains in the sky, minor losses at left, and losses along the edges, check, and panel join. No conservation work has been carried out since acquisition.

**Provenance:** (Anthony Speelman, London); Robert H. Smith, Washington, by 1988; (sale, Sotheby Parke Bernet, New York, 14 January 1988, no. 86, bought-in); Mr. and Mrs. Robert H. Smith, Washington.

**Exhibited:** Washington 1991, 56–57.

A WATERING TROUGH nestled among ancient ruins high in a mountainous pass has drawn to it both man and animal, seeking nourishment from its refreshing waters. As cattle drink eagerly from the trough, and sheep rest in the surrounding sun-drenched glade, activity abounds on all sides. Two travelers dressed in exotic red and green costumes gesture expansively as they talk together near the base of an adjacent ruin. Wild deer and goats in the deeply shadowed foreground react to the commotion caused by a cowherd trying to lead his cattle and goats away from the spring. The sky above is filled with large birds circling the large, vine-covered, circular ruins, while others head off into the distance flying in a V formation.

Almost lost in this plethora of human and animal life is a group of travelers, led by camels. The travelers have already nourished themselves and are departing along a path that leads through an old stone archway to the rear. Small in scale and depicted only in ochers, the figures seem the least significant of all those present, yet the man, who has turned to look back at the scene, and the woman riding the donkey and holding her child, could be none other than the Holy Family on the Flight into Egypt. Although no episode from the Bible or from other accounts of the traumatic days in which Joseph, Mary, and the young Jesus fled Bethlehem corresponds with this scene, Savery’s imaginative mind has here conceived a scenario such as might well have occurred in the rugged terrain the family had to traverse. As they fled, their identity remained unknown to most of those whom they met, but occasionally the story of their flight would have preceded them and the Child’s divinity revealed to those who truly believed. Here, the three shepherds near the watering trough have doffed their caps because they have realized that they were in Christ’s presence. One of them kneels, but the other two stare upward as though the light shining down were a miraculous light, somewhat as it had done on the day that an angel appeared before shepherds to announce the birth of the Child. The two gesturing figures near the Holy Family, less content than the shepherds to pause in simple adoration, may well be discussing excitedly the revelation that has just occurred. For the rest, particularly the cowherd tugging his cow’s ear to lead his herd away from the water and the light, Christ’s presence has remained unobserved.

Savery painted this scene during an extremely productive and successful period after his move to