

I. Moucheron of a bird preserve on a large estate in Heemstede where a number of spruce trees can be seen. This print is included in a bound collection of prints at Dumbarton Oaks called *Nederland*. I would like to thank Sally Wages for bringing this print to my attention.

5. J. van der Groen, *Le Jardinier Hollandois* (Amsterdam, 1669). As gardener for the Prince of Orange, Van der Groen was quite influential in the Netherlands. Plate number 10 in his book depicts a comparable fountain in which a copper ball is suspended in the waterspout. Around the base of the fountain in the plate, moreover, waterspouts are shown spurting out of a rocky path. The accompanying text explains how these devices work and how they can be set off to "surprendre les spectateurs." I would like to thank Sally Wages for bringing this reference to my attention.

6. Gorissen 1964, 102, no. 62, and Dattenberg 1967, no. 312, associate this scene and Ruisdael's related view of a country house and garden in Berlin (fig. 1) with Prince Johan Maurits of Nassau's Villa Vreugdenberg (Haus Freudenberg) near Kleve. This proposition, however, cannot be supported by any documentary evidence. Since Johan Maurits' country house burned down in 1669 and the painting dates from the late 1670s, the image could only represent the house after it was rebuilt in 1678, the year before the prince's death. An engraving of the site, executed about 1685 (Gorissen 1964, fig. 68), however, includes neither buildings nor a roofline

that can be related to either the villa in the Berlin painting or that in *Country House in a Park*. Although the gardens surrounding Johan Maurits' villa contained tiered fountains, Roman ruins, and spruce, they were not found together at one site.

7. These associations with transience are also noted by Walford 1991, 168.

8. The relationship was noted by Slive in The Hague 1981, 151. The Berlin painting is on canvas and measures 65 x 51 cm. The Fisher Gallery painting is on canvas and measures 47 x 54.5 cm.

9. See, for example, The Hague 1981, cat. 55.

References

- 1907–1927 HdG, 4 (1912): 256, no. 819.
 1928 Rosenberg: 67, no. 520.
 1964 Gorissen: under no. 62.
 1965 NGA: 119.
 1967 Dattenberg: 283, no. 312.
 1968 NGA: 106, repro.
 1975 NGA: 316–317, repro.
 1976 Walker: 294, no. 392, repro.
 1981 The Hague: no. 54.
 1981 Schmidt: 75, pl. 22, repro.
 1985 NGA: 364, repro.
 1991 Walford: 167–168, repro.

Pieter Jansz. Saenredam

1597–1665

PIETER JANSZ. SAENREDAM was born in the village of Assendelft on 9 June 1597. His father, Jan (b. 1565), an important late mannerist engraver and draftsman, died young in 1607, after which the family moved to nearby Haarlem. There Pieter began his artistic training in the studio of Frans Pietersz. de Grebber (1573–1649) on 10 May 1612. After a ten-year apprenticeship, he became a master in the Saint Luke's Guild in Haarlem on 24 April 1623. He was an officer in the guild in 1635 and 1640, and a *deken* in 1642.

Although Saenredam is not recorded as ever having studied with a specialist architectural painter, his interest in architecture may have been encouraged by various painter-architects active in Haarlem, most notably Salomon de Bray (1597–1664), Pieter Post (1608–1669), and Jacob van Campen (1595–1657), who subsequently designed both the Mauritshuis in The Hague and Amsterdam's Town Hall. A further contact that must have been important to the young artist was the mathematician and surveyor Pieter Wils. Soon after his apprenticeship, Saen-

redam began to produce the precise and restrained architectural compositions for which he is famous. De Bie wrote in 1661 that from about 1628 the artist "devoted himself entirely to painting perspectives, churches, halls, galleries, buildings and other things from the outside as well as the inside, in such a way, after life, that their essence and nature could not be shown to a greater perfection." The date that De Bie mentions in this passage is also that of Saenredam's earliest surviving dated church interior.

The two main churches of Haarlem—Saint Bavo and the Nieuwe Kerk—were among Saenredam's favorite subjects, although he also painted churches and cathedrals in a number of other cities, including 's-Hertogenbosch, Assendelft, Alkmaar, Utrecht, Amsterdam, and Rhenen. His representations of these and other buildings have a portrait-like quality. They were based on preliminary drawings made at the site and elaborate construction drawings made subsequently with the help of straight edges and compasses. In these drawings Saenredam worked out the proportions of columns and arches and the

overall perspective system. Interestingly, his paintings often date years later than the drawings upon which they are based. As in the instance of his painting the *Church of Santa Maria della Febbre* (1961.9.34), Saenredam also occasionally worked from drawings done by other artists of buildings and places he had never seen. His relatively small oeuvre consists of about fifty paintings, some one hundred and fifty drawings, and a few prints executed early in his career.

Saenredam married Aefje Gerritsdr. on 5 December 1638 at Bloemendael. He and his wife had one daughter. Saenredam, who had extensive archaeological interests, owned an impressive library of scholarly works as well as a collection of paintings and drawings, which included an album of views of Rome by the sixteenth-century Haarlem artist Maerten van Heemskerck (see 1961.9.34). He had only a few students, among them Claes Cornelisz. van Assendelft (1627–1668) in the early 1640s and Claes Heerman the Younger (dates unknown) in the early 1650s. It has often been argued that he asked other artists to paint figures within his architectural compositions, among them Pieter Post, Adriaen van Ostade (q.v.), and Jan Both (c. 1615–1652). Saenredam was buried in Haarlem on 31 May 1665.

Bibliography

- De Bie 1661/1971: 246.
Van der Willigen 1870: 20, 261–262.
Swillens 1935.
Swillens 1961.
Paris 1970.
Ruurs 1983.
Edinburgh 1984.
Ruurs 1987.
Schwartz and Bok 1989.
Rotterdam 1991.
Brown/MacLaren 1992: 406.

1961.9.34 (1396)

Church of Santa Maria della Febbre, Rome

1629
Oil on oak, 37.8 x 70.5 (1 $\frac{7}{8}$ x 27 $\frac{1}{4}$)
Samuel H. Kress Collection

Inscriptions

On paper attached to the base of the obelisk:
P. Saenreda. fē. / A° 1629

Technical Notes: The support is a beveled horizontally grained oak panel with a slight concave warp. Narrow oak strips, possibly original, are attached to the edges. The vertical strips are sawn at regularly spaced intervals to counteract splitting of the wood. Neither the smooth, thin, white ground layer nor the paint extends onto the strips. Infrared reflectography reveals a loosely executed underdrawing that delineates the church architecture. Minor changes in two of the windows and some architectural details are visible between the drawn and painted stages (see fig. 3).

Paint, applied thinly with small brushes, leaves both the wood grain and individual brushstrokes plainly visible. The sky was laid in first, followed by the buildings, with the figures painted over the completed background, in an economical technique employing opaque wet-into-wet layering and thin scumbles and glazes. Figures and landscape are handled similarly and appear contemporaneous.

Abrasion is minimal. Discolored retouchings cover small losses found primarily along the bottom edge, in the church architecture, and the sky. In a selective cleaning, prior to acquisition, a layer of discolored, aged varnish was left over the dark foreground in the lower left and over a clump of bushes rising from the building at the left. The painting has not been restored since its acquisition.

Provenance: Frederick II, king of Prussia [1744–1797]. (Sale, Frederik Müller and Co., Amsterdam, 25 November 1924, no. 60); Anton W. M. Mensing, Amsterdam;¹ (sale, Frederik Müller and Co., Amsterdam, 15 November 1938, no. 96); (D. A. Hoogendijk, Amsterdam); J. A. G. Sandberg, Wassenaar, 1950; (D. A. Hoogendijk, Amsterdam, 1951); Frederick A. Stern, New York, in 1951; sold 1954 to the Samuel H. Kress Foundation, New York.

Exhibited: *Pieter Jansz. Saenredam, 1597–1665*, Museum Boymans, Rotterdam; Museum Fodor, Amsterdam, 1937–1938, no. 1. *Tentoonstelling Kunstbezit van Oud-Alumni Der Leidse Universiteit*, Stedelijk Museum Lakenhal, Leiden, 1950, no. 47. *Le Paysage Hollandais au XVII^e Siècle*, Orangerie, Paris, 1950, no. 82. *Pieter Jansz. Saenredam*, Centraal Museum, Utrecht, 1961, no. 111.

A FASCINATING development in the Netherlands in the early seventeenth century was the appearance of city histories, books that recount the important events and personalities that had determined the character of the community and brought it fame. One of the most important of these was Samuel Ampzing's *Beschryvinge ende lof der stad Haerlem in Holland of 1628*.² Ampzing, for example, felt a justifiable sense of pride when he recounted those painters whose works still brought glory to their native city even after their deaths, among them Maerten van Heemskerck (1498–1574), Hendrick Goltzius (1558–1617), and Jan Saenredam (1565–1607), Pieter Saenredam's father. Ampzing illustrated his book with prints related to Haarlem's history that were based on drawings by various contemporary artists, including Pieter Saenredam. Saenredam's designs, which are among his earliest works, range from