SEVENTEENTH-CENTURY DUTCH AND FLEMISH ART, EXOTICA, AND ARTIFACTS

ON VIEW AT NATIONAL GALLERY OF ART

Washington, DC -- Exquisite works of art, natural wonders, musical instruments, scientific devices, and other artifacts in A Collector's Cabinet will re-create the encyclopedic collections of prosperous seventeenth-century Dutch and Flemish art lovers (liefhebbers). On view in the National Gallery of Art's West Building Dutch Cabinet Galleries from May 17 through August 9, 1998, the exhibition includes more than 180 paintings, sculptures, decorative arts objects, and other artifacts or works that reflect the search to understand the mysteries of the universe some two hundred years ago.

"Visitors will enjoy a fascinating glimpse into the fundamental thinking of seventeenth-century art lovers and get a sense of their encyclopedic, almost omnivorous interests," said Earl A. Powell III, director, National Gallery of Art.

"Our distinctive Dutch Cabinet Galleries provide the ideal setting for our rich collection of Dutch and Flemish art, complemented by a wealth of diverse works from Washington institutions and lenders nationwide. We are grateful to Shell Oil Company Foundation for their support of this exhibition."

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"Shell Oil Company Foundation, on behalf of the employees of Shell Oil Company, is pleased to make possible the presentation of A Collector's Cabinet to the American people," said Philip J. Carroll, president and CEO, Shell Oil Company.

A Collector's Cabinet is the first of five exhibitions exploring the Gallery's rich collection of Dutch and Flemish art to be funded by Shell Oil Company Foundation, sponsor of three previous exhibitions of Dutch art at the National Gallery: Jan Steen: Painter and Storyteller (1996); Piet Mondrian: 1872-1944 (1995); and The Age of Bruegel: Netherlandish Drawings in the Sixteenth Century (1986).

The exhibition will re-create the character of a seventeenth-century collector's cabinet, or kunstkamer, a term that initially designated a piece of furniture for housing small and precious objects, but one that eventually described an intimately scaled room for displaying a private collection. Galleries will be densely hung with more than eighty-five paintings by Dutch, Flemish, Italian, and German artists -- including Rembrandt van Rijn, Johannes Vermeer, Sir Peter Paul Rubens, Jan Brueghel the Elder, Titian, and Lucas Cranach the Elder -- in a wide range of subjects and styles, ranging from still life to landscape, portraiture, religious and mythological images, church interiors, and genre scenes.

Four display cases will be devoted to other types of objects found in kunstkamers, such as small bronze, ivory, and wood sculptures; Dutch and Flemish commemorative medals; antique coins and medallions; rare Chinese and European decorative arts; jewelry; glass; musical and scientific instruments; prints, drawings, and rare books; and exotic shells and coral of the type brought back by Dutch traders...
from the South Pacific and the West Indies.

Works have been gathered from private and public collections, including The Metropolitan Museum of Art, The Walters Art Gallery, and the Philadelphia Museum of Art, among others. A significant number of loans are from Washington-based institutions, including first-time loans from the Arthur M. Sackler Gallery; a newly conserved and reframed painting by Frans Post, Brazilian Landscape, Probably Pernambuco, (1660s), on long-term loan from The Catholic University of America; as well as loans from the Freer Gallery, the Library of Congress, the National Museum of American Art, the National Museum of American History, the National Museum of Natural History, the National Museum of Health and Medicine, and Dumbarton Oaks.

Two important oil paintings depicting seventeenth-century collectors and their kunstkamers -- The Archduke Albert and the Archduchess Isabella in a Collector's Cabinet (c. 1620) by Jan Brueghel the Elder and Adriaen Stalbernt and Venus and Cupid in a Collector's Cabinet (c. 1630/1640) by Jan Brueghel the Younger -- encapsulate the intellectual curiosity of the period. These works have inspired the selection of paintings, jewelry, decorative arts, and scientific and musical instruments for A Collector's Cabinet. Some objects on view are identical to those depicted in these two cabinet paintings, including a dramatic bronze by Antonio Susini, Nessus and Deianera (late 16th or early 17th century), which is seen on the rear wall in the painting Venus and Cupid in a Collector's Cabinet.

The extraordinary diversity of these encyclopedic collections is reflected in a rich variety of decorative arts and exotic objects, including Hans I Clauss' Ostrich
Egg Ewer (c. 1630), a gilded silver ostrich created around a rare egg; Jan Jacobsz.
van Royesteyn's Nautilus Cup (1596), a vessel ingeniously fashioned from a shell held by a bearded satyr riding a sea monster; finely crafted Chinese works from the Ming Dynasty, including a carved lacquer tray depicting dragons writhing through floral motifs and a jade cup; and Venetian-style Dutch glassware of remarkably varied shapes.

The exhibition is organized by Arthur K. Wheelock Jr., curator of northern baroque painting, National Gallery of Art, who is also the author of the exhibition catalogue. The illustrated eighty-page catalogue, published by the National Gallery of Art, is available only in softcover for $17.00. A free brochure, made possible by Juliet and Lee Folger/The Folger Fund, is available at the entrance to the exhibition.

The National Gallery of Art, located on Constitution Avenue, between Third and Seventh Streets, N.W., is open Monday through Saturday from 10 a.m. to 5 p.m. and Sunday from 11 a.m. to 6 p.m. Admission is free. For general information, call (202) 737-4215 or the Telecommunications Device for the Deaf at (202) 842-6176; the Gallery's Web site address is http://www.nga.gov

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A Collector's Cabinet

National Gallery of Art
May 17 – August 9, 1998

Checklist

☐ Black & White Prints available
● Slides available
■ Color Transparencies available

1. Michelangelo Anselmi
   Italian, 1491/1492 – 1554/1556
   *Apollo and Marsyas*, c. 1540
   oil on panel
   55.9 x 117 cm (22 x 46 1/8)
   National Gallery of Art, Washington, Samuel H. Kress Collection

2. Balthasar van der Ast
   Dutch, 1593/1594 – 1657
   *Basket of Fruits*, c. 1622
   oil on panel
   painted surface: 18.1 x 22.8 cm (7 1/8 x 9); with additions: 18.8 x 23.5 cm
   (7 3/8 x 9 1/4)
   National Gallery of Art, Washington, Gift of Mrs. Paul Mellon

3. Balthasar van der Ast
   Dutch, 1593/1594 – 1657
   *Basket of Flowers*, c. 1622
   oil on panel
   painted surface: 17.8 x 23.5 cm (7 x 9 1/4); with additions: 18.4 x 24.4 cm
   (7 1/4 x 9 5/8)
   National Gallery of Art, Washington, Gift of Mrs. Paul Mellon

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4. Hendrick Avercamp
   - Dutch, 1585 – 1634
   - *Ice Scene with Golfers*, c. 1625
     - oil on panel
     - 28.6 x 51.3 cm (11 1/4 x 20 3/16)
     - Private Collection

5. Osias Beert the Elder
   - Flemish, active 1596 – 1623
   - *Banquet Piece with Oysters, Fruit, and Wine*, c. 1610/1620
     - oil on panel
     - 52.5 x 73.3 cm (20 3/4 x 28 3/4)
     - National Gallery of Art, Washington, Patrons’ Permanent Fund

6. Giovanni Bellini
   - Italian, c. 1427 – 1516
   - *Orpheus*, c. 1515
     - oil on panel transferred to canvas
     - 39.5 x 81 cm (18 5/8 x 32)
     - National Gallery of Art, Washington, Widener Collection

7. Ambrosius Bosschaert the Elder
   - Dutch, 1573 – 1621
   - *Bouquet of Flowers in a Glass Vase*, 1621
     - oil on copper
     - 31.6 x 21.6 cm (12 7/16 x 8 1/2)
     - National Gallery of Art, Washington, Patrons’ Permanent Fund and New Century Fund

8. Adriaen Brouwer
   - Flemish, 1605/1606 – 1638
   - *Youth Making a Face*, c. 1632–1635
     - oil on panel
     - 13.7 x 10.5 cm (5 3/8 x 4 1/8)
     - National Gallery of Art, Washington, New Century Fund

9. Jan Brueghel the Elder
   - Flemish, 1568 – 1625
   - *Flowers in a Glass Vase*, c. 1608
     - oil on panel
     - 42.9 x 33.7 cm (16 7/8 x 13 1/4)
     - Private Collection

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10. Jan Brueghel the Elder
Flemish, 1568 – 1625
_A Road with a Ford in a Wood_, 1608
oil on copper
34.3 x 49.4 cm (13 1/2 x 19 7/16)
Private Collection

11. Jan Brueghel the Elder and Adriaen Stalbemt
□ Flemish, 1568 – 1625; Flemish, 1580 – 1662
● _The Archduke Albert and the Archduchess Isabella in a Collector's Cabinet_,
c. 1620
oil on panel
94 x 123.3 cm (37 x 48 9/16)
The Walters Art Gallery, Baltimore, Maryland

12. Jan Brueghel the Younger
□ Flemish, 1601-1678
● _Venus and Cupid in a Collector's Cabinet_, c. 1630/1640
oil on copper
58.4 x 89.2 cm (23 x 35 1/8)
Philadelphia Museum of Art, John G. Johnson Collection

13. Lucas Cranach, the Elder
German, 1472 – 1553
_A Prince of Saxony_, c. 1517
oil on panel
43.7 x 34.4 cm (17 1/4 x 13 1/2)
National Gallery of Art, Washington, Ralph and Mary Booth Collection

14. Lucas Cranach, the Elder
German, 1472 – 1553
_A Princess of Saxony_, c. 1517
oil on panel
43.4 x 34.3 cm (17 1/8 x 13 1/2)
National Gallery of Art, Washington, Ralph and Mary Booth Collection

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15. Claude Deruet  
French, 1588 – 1660  
*Road to Calvary*, c. 1620  
oil on copper  
34.4 x 42 cm (13 9/16 x 16 9/16)  
National Gallery of Art, Washington, Gift of Edward T. and Bonnie S. Wilson

16. Gerard Dou  
Dutch, 1613 – 1675  
*The Hermit*, 1670  
oil on panel  
46 x 34.5 cm (18 1/8 x 13 5/8)  
National Gallery of Art, Washington, Timken Collection

17. Pieter Duyfhuysen  
Dutch, 1608-1677  
*A Boy Eating Porridge*, c. 1640  
oil on panel  
20.8 x 13.5 cm (8 3/16 x 5 5/16)  
Abrams Collection, Boston

18. Sir Anthony van Dyck  
☐ Flemish, 1599 – 1641  
• *Marchesa Elena Grimaldi-Cattaneo*, c. 1622–1623  
■ oil on canvas  
41.9 x 31.8 cm (16 1/2 x 12 1/2)  

19. Flemish, Possibly Matthys Cock  
c. 1509 – 1548  
*The Martyrdom of Saint Catherine*, c. 1540  
oil on plywood transferred from panel  
62.2 x 118.2 cm (24 1/2 x 46 9/16)  
National Gallery of Art, Washington, Samuel H. Kress Collection
20. Flemish School, Possibly Jan Boeckhorst
1604 – 1668
*Saint Martin Dividing His Cloak*, c. 1630
oil on panel
34.5 x 24.2 cm (13 9/16 x 9 1/2)
National Gallery of Art, Washington, Ailsa Mellon Bruce Collection

21. Florentine
*Portrait of a Young Woman*, 1530/1540
oil on panel
55.9 x 44.5 cm (22 x 17 1/2)
National Gallery of Art, Washington, Widener Collection

22. Attributed to Giorgione
Italian, 1477/1478 – 1510
*Giovanni Borgherini and His Tutor*, c. 1510
oil on canvas
47 x 60.7 cm (18 1/2 x 23 7/8)
National Gallery of Art, Washington, Gift of Michael Straight

23. Jan Gossaert
Netherlandish, c. 1478 – 1532
*Madonna and Child*, c. 1532
oil on panel
34.4 x 24.8 cm (13 1/2 x 9 3/4)
National Gallery of Art, Washington, Gift of Grace Vogel Aldworth in memory of her grandparents Ralph and Mary Booth

24. Frans Hals
Dutch, c. 1582/1583 – 1666
*A Young Man in a Large Hat*, 1626/1629
oil on panel
29.3 x 23.2 cm (11 9/16 x 9 1/8)
National Gallery of Art, Washington, Andrew W. Mellon Collection

25. Jan Davidsz. de Heem
Dutch, 1606 – 1683/1684
*Vase of Flowers*, c. 1660
oil on canvas
69.6 x 56.5 cm (27 3/8 x 22 1/4)
National Gallery of Art, Washington, Andrew W. Mellon Fund

-more-
26. Jan van Huysum
Dutch, 1682 – 1749
*Still Life of Flowers and Fruit*, 1710–1715
oil on panel
81.6 x 62.9 cm (32 1/8 x 24 3/4)
Private Collection

27. Willem Kalf
Dutch, 1619 – 1693
*Still Life*, c. 1660
oil on canvas
64.4 x 53.8 cm (25 3/8 x 21 3/16)
National Gallery of Art, Washington, Chester Dale Collection

28. After Willem Kalf
Dutch
*Still Life with Nautilus Cup*, 1665/1670
oil on canvas
68.2 x 58 cm (26 7/8 x 22 13/16)
National Gallery of Art, Washington, Gift of Robert H. and Clarice Smith

29. Jan van Kessel the Elder
☐ Flemish, 1626 – 1679
*Study of Butterflies and Insects*, c. 1655
oil on copper
11 x 15 cm (4 5/16 x 5 13/16)
National Gallery of Art, Washington, Gift of John Dimick

30. Jan van Kessel the Elder
☐ Flemish, 1626 – 1679
*Vanitas Still Life*, c. 1665
oil on copper
20.3 x 15 cm (8 x 5 7/8)
National Gallery of Art, Washington, Gift of Maida and George Abrams

31. Attributed to Jan van Kessel the Elder
Flemish, 1626 – 1679
*Concert of Birds*, 1660/1670
oil on copper
13 x 18 cm (5 1/8 x 7 1/16)
National Gallery of Art, Washington, Gift of John Dimick

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32. Attributed to Jan van Kessel the Elder
Flemish, 1626 – 1679
*Study of Birds and Monkey*, 1660/1670
oil on copper
10.5 x 17.3 cm (4 1/8 x 6 13/16)
National Gallery of Art, Washington, Gift of John Dimick

33. Attributed to Jan van Kessel the Elder
Flemish, 1626 – 1679
*Study of Birds and Monkeys*, 1660/1670
oil on copper
10.4 x 17.2 cm (4 1/16 x 6 3/4)
National Gallery of Art, Washington, Gift of John Dimick

34. Polidoro Lanzani
Italian, 1515 – 1565
*Madonna and Child and the Infant Saint John in a Landscape*, 1540/1550
oil on canvas
27.7 x 58 cm (10 7/8 x 22 1/4); framed: 39.1 x 69.2 x 4.4 cm (15 3/8 x 27 1/4 x 1 3/4)
National Gallery of Art, Washington, Andrew W. Mellon Collection

35. Peter Leermans
Dutch, 1655 – 1705
*Musical Party on a Terrace*, c. 1680
oil on copper
32.5 x 37.2 cm (12 13/16 x 14 5/8)
Private Collection

36. After Lucas van Leyden
Netherlandish
*The Card Players*, probably c. 1550/1599
oil on panel
55.2 x 60.9 cm (21 3/4 x 24)
National Gallery of Art, Washington, Samuel H. Kress Collection

37. Jacques Linard
French, c. 1600 – 1645
*Still Life of Shells*, 1640
oil on canvas
53.3 x 62.2 cm (21 x 24 1/2)
Mr. and Mrs. Michal Hornstein, Montreal

*more*
38. Circle of Pierre Mignard the Elder  
French  
_God the Father_, after 1664  
oil on canvas  
oval: 46.5 x 60.3 cm (18 5/16 x 23 3/4)  
National Gallery of Art, Washington, Pepita Milmore Memorial Fund  

39. Pieter Molijn  
Dutch, 1595 – 1661  
_Landscape with Open Gate_, c. 1630  
oil on panel  
33.6 x 47.9 cm (13 1/4 x 18 7/8)  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund and Gift of Arthur K. and Susan H. Wheelock  

40. Joos de Momper the Younger  
Flemish, 1564 – 1635  
_Vista from a Grotto_, c. 1625  
oil on panel  
50.9 x 51.7 cm (20 x 20 3/8)  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund  

41. Peeter Neeffs the Elder  
Flemish, c. 1578 – 1656/1661  
_Interior of a Church_, c. 1630  
oil on copper  
46.5 x 58.8 cm (18 5/16 x 23 1/8)  
National Gallery of Art, Washington, Gift of Theodore Francis Green  

42. Jan Olis  
Dutch, 1610 – 1676  
_Interior with Young Men Playing Tric-Trac_, c. 1635  
oil on panel  
unframed: 18.4 x 24.1 cm (7 1/4 x 9 1/2); framed: 32.4 x 38.1 x 3.8 cm (12 3/4 x 15 x 1 1/2)  
Abrams Collection, Boston  

—more—
43. Adriaen van Ostade
Dutch, 1610 – 1685
*The Cottage Dooryard*, 1673
oil on canvas
44 x 39.5 cm (17 3/8 x 15 5/8)
National Gallery of Art, Washington, Widener Collection

44. Follower of Joachim Patinir
Flemish
*The Flight into Egypt*, c. 1550/1575
oil on panel
23.6 x 15 cm (9 5/16 x 5 7/8)
National Gallery of Art, Washington, Samuel H. Kress Collection

45. Frans Post
Dutch, c. 1612 – 1680
*Brazilian Landscape, Probably Pernambuco*, 1660s
oil on panel
50.8 x 66 cm (20 x 26)
The Catholic University of America, Washington, Oliveira Lima Library

46. Rembrandt van Rijn
Dutch, 1606 – 1669
*The Circumcision*, 1661
oil on canvas
56.5 x 75 cm (22 1/4 x 29 1/2)
National Gallery of Art, Washington, Widener Collection

47. Rembrandt van Rijn
Dutch, 1606 – 1669
*Philemon and Baucis*, 1658
oil on panel transferred to panel
54.5 x 68.5 cm (21 1/2 x 27)
National Gallery of Art, Washington, Widener Collection

48. Sir Peter Paul Rubens
Flemish, 1577 – 1640
*Landscape with Willows*, c. 1635
oil on panel
18.5 x 33.5 cm (7 5/16 x 13 3/16)
Private Collection

-- more --
49. Sir Peter Paul Rubens
   Flemish, 1577 – 1640
   • *Tiberius and Agrippina*, c. 1614
     oil on panel
     66.6 x 57.1 cm (26 1/4 x 22 1/2)
     National Gallery of Art, Washington, Andrew W. Mellon Fund

50. Studio of Sir Peter Paul Rubens
    Flemish, 1577 – 1640
    *Peter Paul Rubens*, c. 1615
    oil on panel
    41.2 x 33.5 cm (16 1/4 x 13 1/4)
    National Gallery of Art, Washington, Timken Collection

51. Pieter Jansz. Saenredam
    Dutch, 1597 – 1665
    *Church of Santa Maria della Febbre, Rome*, 1629
    oil on panel
    37.8 x 70.5 cm (14 7/8 x 27 3/4)
    National Gallery of Art, Washington, Samuel H. Kress Collection

52. Pieter Jansz. Saenredam
    Dutch, 1597 – 1665
    *The Interior of Saint Peter's Church in 's-Hertogenbosch*, c. 1632
    oil on panel
    41.8 x 56.8 cm (16 7/16 x 22 3/8)
    Private Collection

53. Francesco Salviati
    Italian, 1510 – 1563
    *Portrait of a Lady*, c. 1555
    oil on panel
    67 x 52 cm (26 3/8 x 20 3/8)
    National Gallery of Art, Washington, Gift of Samuel L. Fuller

   - more -
54. Roelandt Savery
   Dutch, 1576 – 1639
   ● Landscape with the Flight into Egypt, 1624
     oil on panel
     54.3 x 91.5 cm (21 1/2 x 36)
     National Gallery of Art, Washington, Gift of Robert H. and Clarice Smith, in honor of the 50th anniversary of the National Gallery of Art

55. David Teniers the Younger
   Flemish, 1610 – 1690
   Peasants in a Tavern, c. 1633
     oil on panel
     31.8 x 40.3 cm (12 1/2 x 15 7/8)
     National Gallery of Art, Washington, Gift of Mr. and Mrs. John Ely Pflieger, in honor of the 50th anniversary of the National Gallery of Art

56. Jan Philips van Thielen
   Flemish, 1618 – 1667
   Roses and Tulips and Jasmine in a Glass with a Dragonfly and a Butterfly, mid-1600s
     oil on panel
     32.1 x 23.9 cm (12 5/8 x 9 7/16);
     National Gallery of Art, Washington, Gift of Mrs. Paul Mellon

57. Titian
   Italian, c. 1490 – 1576
   Cupid with the Wheel of Fortune, c. 1520
     oil on canvas
     66 x 55.3 cm (26 x 21 3/4)
     National Gallery of Art, Washington, Samuel H. Kress Collection

58. Adriaen van de Velde
    Dutch, 1636 – 1672
    Figures in a Deer Park, c. 1665
    oil on panel
    21.1 x 28.6 cm (8 5/16 x 11 1/4)
    Private Collection

– more –
59. Willem van de Velde  
Dutch, 1633 – 1707  
*Ships on a Calm Sea*, early 1660s  
oil on panel  
36.2 x 53.3 cm (14 1/4 x 21)  
Private Collection

60. Johannes Vermeer  
Dutch, 1632 – 1675  
*Girl with the Red Hat*, c. 1665/1666  
oil on panel  
22.8 x 18 cm (9 x 7 1/16)  
National Gallery of Art, Washington, Andrew W. Mellon Collection

61. Johannes Vermeer  
Dutch, 1632 – 1675  
*Woman Holding a Balance*, c. 1664  
oil on canvas  
39.7 x 35.5 cm (15 7/8 x 14)  
National Gallery of Art, Washington, Widener Collection

62. Attributed to Johannes Vermeer  
Dutch, 1632 – 1675  
*Girl with a Flute*, probably 1665/1670  
oil on panel  
20 x 17.8 cm (7 7/8 x 7)  
National Gallery of Art, Washington, Widener Collection

63. Veronese  
Italian, 1528 – 1588  
*The Finding of Moses*, probably 1570/1575  
oil on canvas  
58 x 44.5 cm (22 3/4 x 17 1/2); framed: 81.1 x 68 x 7.3 cm (31 15/16 x 26 3/4 x 2 7/8)  
National Gallery of Art, Washington, Andrew W. Mellon Collection

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64. Simon de Vlieger
Dutch, 1600/1601 – 1653

- Estuary at Dawn, c. 1645
- oil on panel
- 36.8 x 58.4 cm (14 1/2 x 23)
National Gallery of Art, Washington, Patrons' Permanent Fund and Gift in memory of Kathrine Dulin Folger

65. Philips Wouwerman
Dutch, 1619 – 1668

- Dune Landscape, c. 1652
- oil on panel
- 24.5 x 21.4 cm (9 5/8 x 8 7/16)
Private Collection

66. Joachim Anthonisz. Wtewael
Dutch, c. 1566 – 1638

- Moses Striking the Rock, 1624
- oil on panel
- 44.6 x 66.7 cm (17 9/16 x 26 1/4)
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund

67. Albrecht Dürer
German, 1471 – 1528

- The Monstrous Pig of Landser, probably 1496
- engraving on laid paper
- sheet, trimmed to plate mark: 12 x 11.8 cm (4 3/4 x 4 5/8)
National Gallery of Art, Washington, Rosenwald Collection

68. Albrecht Dürer
German, 1471 – 1528

- The Rhinoceros, 1515
- woodcut
- sheet, trimmed to image: 23.5 x 29.8 cm (9 1/4 x 11 3/4)
National Gallery of Art, Washington, Rosenwald Collection

- more -
69. Sir Anthony van Dyck  
Flemish, 1599 – 1641  
*Jan Brueghel the Elder*, probably 1626/1641  
etching and engraving  
sheet, trimmed close to plate mark: 24.3 x 15.5 cm (9 9/16 x 6 1/8);  
sheet, laid down: 35.2 x 24.9 cm (13 7/8 x 9 13/16)  
National Gallery of Art, Washington, Rosenwald Collection

70. Sir Anthony van Dyck  
Flemish, 1599 – 1641  
*Pieter Brueghel the Younger*, probably 1626/1641  
etching  
plate: 24.1 x 15.5 cm (9 1/2 x 6 1/8); sheet: 25.7 x 17.3 cm (10 1/8 x 6 13/16)  
National Gallery of Art, Washington, Rosenwald Collection

71. Hendrik Goltzius  
Dutch, 1558 – 1617  
*Hercules Killing Cacus*, 1588  
chiaroscuro woodcut in olive green, black, and pale yellow on laid paper  
sheet: 41.6 x 33.8 cm (16 3/8 x 13 5/16)  
National Gallery of Art, Washington, Gift of Dr. Ruth B. Benedict in honor of Andrew Robison and in honor of the 50th anniversary of the National Gallery of Art

72. Lucas van Leyden  
Netherlandish, 1489/1494 – 1533  
*Ornament with Two Sphinxes and a Winged Man*, 1528  
engraving  
sheet, trimmed to plate mark: 7.8 x 11.8 cm (3 1/16 x 4 5/8)  
National Gallery of Art, Washington, Rosenwald Collection

73. Sir Peter Paul Rubens  
Flemish, 1577 – 1640  
*The Capitoline Eagle*, c. 1601/1602  
black chalk on laid paper  
approximate: 21.7 x 27.5 cm (8 9/16 x 10 13/16)  
National Gallery of Art, Washington, Gift of Emile E. Wolf

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74. Sir Peter Paul Rubens
Flemish, 1577 – 1640
*Lion*, c. 1612–1613
black chalk, heightened with white, yellow chalk in the background
25.2 x 28.3 cm (9 15/16 x 11 1/8)
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund

75. Adriaen Collaert
Flemish, c. 1560 – 1618
*Avium Vivae Icones*, c. 1580/1600
bound volume with 32 engraved plates (including title page)
page size: 17.1 x 24.8 cm (6 3/4 x 9 3/4)
National Gallery of Art, Washington, Gift of The Circle of the National Gallery of Art

76. Joris Hoefnagel
Flemish, 1542 – 1600
*Animalia Rationalia et Insecta (Ignis), volume I*, c. 1575/1580
1 vol: ill: 79 drawings (incl. title page) in watercolor and gouache, with gold oval borders, on vellum, alternating w/ ms text on paper; 2 plates (III, IV) with gold border only
page size, approximate: 14.3 x 18.4 cm (5 5/8 x 7 1/4)
National Gallery of Art, Washington, Gift of Mrs. Lessing J. Rosenwald

77. Lorenzo Legati
Italian, died 1675
*Museo Cospiano annesso a quello del famoso Ulisse Aldrovandi e donato alla sua patria dall’illustissimo Signor Ferdinando Cospì* (Bologna, Giacomo Monti), 1677
illustrated book
32 x 25 x 5 cm (12 5/8 x 9 13/16 x 1 15/16)
National Gallery of Art, Washington, Library, David K.E. Bruce Fund

78. Ovid
Italian, 43 B.C. – 17/18 A.D.
*P. Ovidii Nasonis Metamorphoses* (Antwerp, Plantin Moretus), 1591
10.2 x 12.7 x 2.9 cm (4 x 5 x 1 1/8)
National Gallery of Art, Washington, Library, David K.E. Bruce Fund

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79. Roemer Visscher  
Dutch, 1547 – 1620  
*Zinne-poppen* (Amsterdam, Johannes van Ravesteyn), 1669  
12.7 x 7.6 x 3.5 cm (5 x 3 x 1 3/8)  
National Gallery of Art, Washington, Library, David K.E. Bruce Fund

80. Lucas Jansz. Waghenaer  
Dutch, 1533/4 – 1606  
*Speculum nauticum super navigatione maris Occidentalis confectum, continens omnes oras maritimas Galliae, Hispaniae & praecipuarum partiu Angliae...*  
(Leyden, Plantinianiis F. Raphelengius, pro L.L. Aurigario), 1586  
The Library of Congress, Washington

81. Late Roman  
*Constantine I (324–337)*, Thessalonike, March 1, 335  
gold – 1 1/2 solidi  
2.6 cm (1)  
Dumbarton Oaks, Washington

82. Late Roman  
*Constans I (337–350)*, Siscia, 347  
gold – 2 solidi  
2.8 cm (1 1/8)  
Dumbarton Oaks, Washington

83. Late Roman  
*Constantine II (337–340)*, Trier, 333  
gold – 1 1/2 solidi  
2.3 cm (7/8)  
Dumbarton Oaks, Washington

84. Late Roman  
*Constantius II (337–361)*, Thessalonike, probably 348  
gold – 2 solidi  
2.7 cm (1 1/16)  

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--- more ---
85. Late Roman
Constans I (337–350), Siscia, 337/338/339
silver
3.5 cm (1 3/8)
Dumbarton Oaks, Washington

86. Late Roman
Julian (355–363), Arles, 360–363
silver
2.2 cm (7/8)
Dumbarton Oaks, Washington

87. Late Roman
Gordian III (238–244), Rome, 240–244
bronze
3.8 cm (1 1/2)
Dumbarton Oaks, Washington

88. Late Roman
Constantius II (337–361), Rome November 352
bronze
3.7 cm (1 7/16)
Dumbarton Oaks, Washington

89. Johann Blum
German, 1599–after 1662
Marriage of the Future William II, Prince of Orange (1626–1650), and Princess
Mary of England (1631–1660), 1641
silver
7.3 cm (2 7/8)
Maida and George Abrams, Boston

90. Dutch
Memento Mori for Ida Blok, 1696
silver
7.7 x 7 cm (3 1/16 x 2 3/4)
Maida and George Abrams, Boston
91. Jan Lutma the Elder  
Dutch, 1587–1669  
● *The Peace of Münster*, 1648  
■ silver gilt, two cast chased shells soldered together  
7.3 cm (2 7/8)  
Maida and George Abrams, Boston

92. Jan Lutma the Younger  
Dutch, 1624 – 1689  
*The Peace of Breda*, 1667  
silver  
7.1 cm (2 13/16)  
Maida and George Abrams, Boston

93. Wouter Muller  
Dutch, 1604 – 1673  
*Admiral Maarten Harperszoon Tromp*, 1653  
silver  
7.5 cm (2 15/16)  
Maida and George Abrams, Boston

94. Jurriaan Pool  
Dutch, 1618–1669  
*Inauguration of the New Town Hall*, 1655  
silver  
7 cm (2 3/4)  
Maida and George Abrams, Boston

95. Jean Roettiers  
British, 1631 – 1703  
*The Peace of Nijmegen*, 1679  
silver  
7.4 cm (2 15/16)  
Maida and George Abrams, Boston

96. Workshop of Giovanni Bologna  
Italian, 1529 – 1608  
*Architectura*, Florence, 16th century  
bronze  
36.8 cm (14 1/2); with base: 57.2 cm (22 1/2)  
The Walters Art Gallery, Baltimore, Maryland
97. Andrea Briosco, called Riccio
   Italian, 1470 – 1532
   *A Crab on a Toad*, Padua
   bronze
   5.5 x 11.3 x 10 cm (2 3/16 x 4 7/16 x 3 15/16)
   National Gallery of Art, Washington, Samuel H. Kress Collection

98. German
   *Flayed Figure of Death*, Upper Rhine, c. 1600–1650
   linden wood
   27 cm (10 5/8)
   Busch-Reisinger Museum, Harvard University Art Museums, Cambridge, Massachusetts, Association Fund

99. German
   *Pieta, after El Greco*, possibly Augsburg, c. 1580
   bronze
   18.5 x 12.8 cm (7 1/4 x 5)
   National Gallery of Art, Washington, Gift of Mr. and Mrs. Anthony Geber in memory of Dr. Antal and Klarissza Geber and in honor of the 50th anniversary of the National Gallery of Art

100. German (?)
    *Christ Crucified*, c. 1700
    ivory
    24 x 15 cm (9 7/16 x 5 7/8)
    National Gallery of Art, Washington, Pepita Milmore Memorial Fund

101. Italian
    *Romulus and Remus Suckled by a She-Wolf*, Florence, 15th century
    black lacquer over medium brown bronze
    height x length: 6 x 10.3 cm (2 3/8 x 4 1/16)
    National Gallery of Art, Washington, Samuel H. Kress Collection

102. Italian
    *Box in the Form of a Crab*, Padua, late 15th – early 16th century
    bronze
    4.8 x 17.1 x 9.3 cm (1 7/8 x 6 23/32 x 3 21/32)
    National Gallery of Art, Washington, Samuel H. Kress Collection

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*more*
103. Italian
   *The Spinario*, first quarter of the 16th century
   bronze
   14.7 x 9.6 x 12.6 cm (5 13/16 x 3 3/4 x 4 15/16)
   National Gallery of Art, Washington, Samuel H. Kress Collection

104. Italian
   *Door-Knocker*, 16th century
   bronze
   15.9 x 11.2 x 3 cm (6 1/4 x 4 7/16 x 1 3/16)
   National Gallery of Art, Washington, Samuel H. Kress Collection

105. Italian
   *Lock Face Plate and Strap*, 16th century
   gilt bronze
   plate: 17.6 x 17.5 cm (6 15/16 x 6 7/8); strap, length: 22.2 cm (8 3/4)
   National Gallery of Art, Washington, Widener Collection

106. Workshop of Severo da Ravenna
   Italian, active c. 1496 – c. 1543
   *Sea-Monster*, Padua, early 16th century
   bronze
   8.9 x 22.6 x 13.6 cm (3 1/2 x 8 29/32 x 5 3/8)
   National Gallery of Art, Washington, Samuel H. Kress Collection

107. Antonio Susini
   Italian, active 1572, died 1624
   *Lion Attacking a Stallion*, Florence, 16th century
   bronze
   24.3 cm (9 9/16); with base: 38.9 cm (15 5/16)
   Private Collection, U.S.

108. Antonio Susini
   - Italian, active 1572, died 1624
      - *Nessus and Deianera*, Florence, late 16th or early 17th century
      bronze
      43.5 cm (17 1/8); with base: 56.8 cm (22 3/8)
      Private Collection, U.S.

- more -
109. V.R.
   German (?)
   *Bust of a Nobleman Wearing Ruffle and Armor*, 1576
   ivory and boxwood embellished with silver
   14 cm (5 1/2)
   Private Collection

110. Workshop of the Castrucci
   Bohemian, active 1596 – c. 1622
   *Landscape with Castle*, Prague, early 17th century
   *pietre dure* work of various hardstones, framed in gilt bronze and mounted on a panel
   of ebony veneer with ebony ripple molding
   18.1 x 22.5 x 5.1 cm (7 1/8 x 8 7/8 x 2)
   The Metropolitan Museum of Art, New York, Gift of Mrs. C. Ruxton Love, Jr., 1978

111. Hans I Clauss
   □ German, master 1627 – died 1671
   ● *Ostrich Egg Ewer*, Nuremberg, c. 1630
   ■ gilded silver and ostrich egg
   49 cm (19 5/16)
   Wadsworth Atheneum, Hartford, Connecticut, Gift of J. Pierpont Morgan

112. Dutch
   *Carving of Battle Scenes Contained in the Form of a Walnut*, c. 1625
   ivory
   open: 5.2 x 10.2 x 3.2 cm (2 1/16 x 4 x 1 1/4); closed: 5.2 cm (2 1/16)
   Maida and George Abrams, Boston

113. * Dutch
   □ *Glass (Facon de Venise)*, c. 1600
   ● height: 27.9 cm (11); diameter of base: 12.7 cm (5)
   ■ Eric Noah

114. * Dutch
   □ *Roemer*, c. 1600
   ● glass
   ■ height: 31.8 cm (12 1/2); diameter of upper part: 19.1 cm (7 1/2)
   Eric Noah

* Reproduced on one image, along with no.'s 115 and 129

--- more ---
115. * Dutch

- "Comet-Beaker" (Façon de Venise), early 17th century
- glass with three spiral waved bands of turquoise tint with claw or shell terminals
- height: 22.9 cm (9); diameter of base: 7.6 cm (3)

Eric Noah

116. Dutch or German (?)

- Rhinoceros Horn Cup, 17th century
- rhinoceros horn
- 13 x 7.9 cm (5 1/8 x 3 1/8); base diameter: 5.6 cm (2 3/16)
- Maida and George Abrams, Boston

117. Dutch or German (?)

- Spoon, late 17th or early 18th century
- silver and coral
- length: 21.6 cm (8 1/2)
- The Metropolitan Museum of Art, New York, Gift of Mrs. Samuel P. Avery, 1897

118. English

- Mounted Carved Coconut Cup Decorated with Scenes from the Story of Jacob, London, mid-16th century
- silver gilt, coconut
- 22.9 cm (9)
- The Metropolitan Museum of Art, New York, Gift of Irwin Untermyer, 1968

119. English

- Counters (set of 33) in Silver Case, 17th century
- silver
- box: 2.5 x 3 cm (1 x 1 3/16); counters, diameter: 2.5 cm (1)
- The Metropolitan Museum of Art, New York, Bequest of Rupert L. Joseph, 1959

120. English

- Skull Pomander, 17th century
- silver
- 2.3 x 2.3 x 3.2 cm (7/8 x 7/8 x 1 1/4)
- The Metropolitan Museum of Art, New York, Bequest of Rupert L. Joseph, 1959

* Reproduced on one image, along with no.’s 113, 114, and 129

- more -
121. English
Nutmeg Grater, late 17th century
cowrie shell, silver
12.7 cm (5)
The Metropolitan Museum of Art, New York, Gift of Irwin Untermyer, 1968

122. English (?)
Salt Cellar with Lid, mid-16th century
silver gilt
13 cm (5 1/8)
The Metropolitan Museum of Art, New York, Gift of Irwin Untermyer, 1968

123. Flemish
Coffer, Antwerp, mid-17th century
ebony, with panels of painted horn, ivory, and mirror glass
37.1 x 41.9 x 29.9 cm (14 5/8 x 16 1/2 x 11 3/4)
The Metropolitan Museum of Art, New York, Gift of Audrey B. Love in memory of
her husband, C. Ruxton Love, Jr., 1975

124. French
Oval Box, late 17th century (?)
tortoiseshell and ivory with silver piqué decoration
2.5 x 7.3 cm (1 x 2 7/8)
The Metropolitan Museum of Art, New York, Bequest of Zita Spiss, 1991

125. German
Covered Cup with Shield of Arms of Schonburg-Waldenburg, 1566
rock crystal and enameled gold
23.8 x 7.7 x 7.7 cm (9 3/8 x 3 x 3)
National Gallery of Art, Washington, Widener Collection

126. German
Wine Cup, Nuremberg, c. 1600 (?)
silver gilt
25.1 x 8.3 cm (9 7/8 x 3 1/4)
The Metropolitan Museum of Art, New York, The Cloisters Collection, 1925
127. German
Pomander, late 16th century
silver gilt
6.7 cm (2 5/8)
The Metropolitan Museum of Art, New York, Collection of Giovanni P. Morosini, presented by his daughter Giulia, 1932

128. German
Small Pomander with Six Sections, first half of the 17th century
silver
diameter: 4.5 cm (1 3/4)
The Metropolitan Museum of Art, New York, The Lesley and Emma Sheafer Collection, Bequest of Emma A. Sheafer, 1973

129. * Willem Jacobsz. van Heemskerk
Dutch, 1613 – 1692

• Green Serving Bottle, Leiden, 1683
glass with diamond-point engraving
17.5 cm (6 7/8)
Eric Noah

130. Gerard van Opstal
Flemish, c. 1605 – 1668
Bacchanal, early 17th century
ivory
13.7 x 11.4 x 2.5 cm (5 3/8 x 4 1/2 x 1)
Eric Noah

131. Jan Lutma the Elder
Dutch, 1587 – 1669
Covered Cup, 1639
silver gilt
32.1 cm (12 5/8)
The Walters Art Gallery, Baltimore, Maryland

* Reproduced on one image, along with no.'s 113, 114, and 115

— more —
132. Dirck van Rijswijck
Dutch, 1596 – 1679
*Plaque with Mother-of-Pearl Inlaid Image of Vase of Flowers*, Amsterdam, dated 1662
slate, inlaid with engraved mother-of-pearl and breccia marble
15.9 x 9.8 cm (6 1/4 x 3 7/8)
The Metropolitan Museum of Art, New York, The Howard Bayne and Rogers Fund, 1986

133. Jeremias Ritter
- German, 1582 – 1646
- *Snail with Nautilus Shell*, Nuremberg, c. 1630
gilded silver and nautilus shell
19.7 x 26.7 cm (7 3/4 x 10 1/2)
Wadsworth Atheneum, Hartford, Connecticut, Gift of J. Pierpont Morgan

134. Jan Jacobsz. van Royesteyn
- Dutch, about 1549 – 1604
- *Nautilus Cup*, 1596
silver-gilt and nautilus shell
28.9 cm (11 3/8)
The Toledo Museum of Art, Purchased with funds from the Florence Scott Libbey Bequest in memory of her father, Maurice A. Scott

135. Adam van Vianen
Dutch, c. 1568 – 1627
*Plaque with Scene of the Conversion of Saul*, Utrecht, c. 1613
silver
diameter: 17 cm (6 11/16)
Private Collection

136. Heinrich Winterstein
- German, master 1585 – died 1634
- *Nef*, Augsburg, probably about 1620
silver, partly gilt
37.5 x 18.4 x 8.6 cm (14 3/4 x 7 1/4 x 3 3/8)
The Metropolitan Museum of Art, New York, Gift of J. Pierpont Morgan 1917

-more-
137. Alessandro Abondio
Italian, c. 1570 – 1648
*Pendant with Portrait Medal of Archduke Maximilian III (1557–1618)*, Vienna, dated 1612
gold, partly enameled, pendent pearl
9.8 x 5.2 cm (3 7/8 x 2 1/16)
The Metropolitan Museum of Art, New York, Gift of J. Pierpont Morgan, 1917

138. Italian
*Phoenix Pendant*, Sicily, first half of the 17th century
gold, partly enameled and set with rubies, pearls
9.5 x 4.5 cm (3 3/4 x 1 3/4)
The Metropolitan Museum of Art, New York, Gift of J. Pierpont Morgan, 1917

139. Spanish
*Fish Pendant*, late 15th – early 16th century
gold, partly enameled, set with emeralds and pearls
9.5 x 5 x 2.1 cm (3 3/4 x 1 15/16 x 7/8)
The Metropolitan Museum of Art, New York, The Lesley and Emma Sheafer Collection, Bequest of Emma A. Sheafer, 1973

140. Spanish or Spanish Colonial
*Virgin of the Immaculate Conception Pendant*, first half of the 17th century
gold, partly enameled, set with pearls
4.9 x 4.1 cm (1 15/16 x 1 5/8)
The Metropolitan Museum of Art, New York, The Friedsam Collection, Bequest of Michael Friedsam, 1931

141. Chinese

☐ *Carved Lacquer Dish with Dragons and Endless Knot*, Ming Dynasty,

bullet 16th – 17th century
lacquer over wood
2.4 x 18.1 cm (15/16 x 7 1/8)
Arthur M. Sackler Gallery, Smithsonian Institution, Washington, Gift of Arthur M. Sackler

--- more ---
142. Chinese
   Cup (Bei) with Handles in the Shape of Immortals, Ming Dynasty, 17th century
   nephrite
   7.1 x 10.7 x 4.3 cm (2 13/16 x 4 3/16 x 1 11/16)
   Arthur M. Sackler Gallery, Smithsonian Institution, Washington, Gift of Arthur M. Sackler

143. Chinese
   Lacquer Box with Landscape Painting, Ming Dynasty, 17th century
   lacquer, gold pigment, over wood; retrofitted with brush, brush rest, ink palette, and waterdropper probably in Japan
   3.2 x 16.1 cm (1 1/4 x 6 5/16)
   Arthur M. Sackler Gallery, Smithsonian Institution, Washington, Gift of Arthur M. Sackler

144. Chinese, probably Fujian Province
   Guanyin, Ming-Qing Dynasty, probably 17th century
   lacquer over cloth
   58 cm (22 13/16)
   Freer Gallery of Art Study Collection, Smithsonian Institution, Washington, Gift of Mrs. Maureen R. Jacoby

145. Style of Samuel Biderman the Elder
   German, 1540 – 1622
   Octave Spinet, Augsburg (?), c. 1600
   ebony and various materials
   44.1 x 21.8 x 9.1 cm (17 3/8 x 8 9/16 x 3 9/16)
   The Metropolitan Museum of Art, New York, The Crosby Brown Collection of Musical Instruments, 1889

146. Chinese
   Vertical Flute, Peking, 17th or 18th century
   jade
   56 cm (22 1/16)
   The Library of Congress, Washington, Dayton C. Miller Collection

-- more --
147. French
   *Kit or Pochette*, late 17th century
   rosewood and pear wood
   instrument: 35.5 x 3.6 x 3.6 cm (14 x 1 7/16 x 1 7/16); bow: 37.5 cm (14 3/4);
   tubular case: 41 x 5.7 cm (16 1/8 x 2 1/4)
   The Library of Congress, Washington

148. Johann Benedikt Gahn
   German, 1676 – 1711
   *Alto Recorder*, Nuremberg, c. 1700
   ivory
   53.3 x 5.1 cm (21 x 2)
   The Library of Congress, Washington, Dayton C. Miller Collection

149. German (?)  
   *Cornetto in A*, late 16th to early 17th century  
   ivory with gold-plated brass or copper mounting
   58 x 3.2 cm (22 13/16 x 1 1/4)
   The Metropolitan Museum of Art, New York, Purchase, Funds from various donors,
   1952

150. Italian  
   *Chitarrino*, Milan (?), c. 1420
   boxwood body, rosewood fingerboard, intricately carved back and peg-box
   36 x 9.6 x 7.5 cm (14 3/16 x 3 3/4 x 2 15/16)
   The Metropolitan Museum of Art, New York, Gift of Irwin Untermyer, 1964

151. Jacob Stainer
   □ Austrian, 1621 – 1683
   ● *Viola from the Jacques François Stainer Quartet*, Absam (near Innsbruck), 1678
   ■ spruce top and maple neck, ribs, and back, with ebony fingerboard and tuning pegs
   65 x 25 x 11 cm (25 9/16 x 9 13/16 x 4 5/16)
   Dr. and Mrs. Herbert Axelrod

   -- more --
152. Joachim Tielke
- German, 1641 – 1719
- Guitar, Hamburg, 1679
- wood, veneered with ivory and tortoiseshell
  96.5 x 27.9 x 12.7 cm (38 x 11 x 5)
[front and back views available, please specify when ordering]

153. Depouilly
- French
- Simple Microscope with a Rotating Specimen Holder, Paris, c. 1686
  engraved brass and ivory
  lying on side: 1.3 x 14 x 5.1 cm (1/2 x 5 1/2 x 2)
National Museum of Health and Medicine, Armed Forces Institute of Pathology, Washington, Billings Microscope Collection

154. Dutch (?)
- Compound Monocular Microscope, c. 1686
- cardboard covered with vellum with gold stampings, pear wood base, horn moveable stage
  fully extended with base: 61 x 12.7 cm (24 x 5); base: 8.9 x 12.7 cm (3 1/2 x 5)
National Museum of Health and Medicine, Armed Forces Institute of Pathology, Washington, Billings Microscope Collection

155. German
- Table Clock with Armillary Sphere, 17th century
  brass
  case: 27.9 x 13.7 cm (11 x 5 3/8); movement: 7.9 x 1.9 cm (3 1/8 x 3/4)

156. Georg Hartmann
- German, 1489 – 1564
- Astrolabe, Nuremberg, 1537
  brass
  diameter: 16.5 cm (6 1/2); decorated ring: 2.5 cm (1)

- more -
157. Jodocus Hondius the Elder
Dutch, 1563 – 1611/1612
*Celestial Globe*, reissued in 1615
Paper gores over papier-mâché, mounted in a wooden stand with a bronze meridian ring
With stand: 34.3 x 27.9 cm (13 1/2 x 11); width of globe only: 19.1 cm (7 1/2)
The Library of Congress, Washington

158. Italian
*Protractor and Geometric Square (Shadow Square)*, 17th century
Brass
27.9 cm (11); closed: 1 x 34.9 x 13.3 cm (3/8 x 13 3/4 x 5 1/4)

159. Melchior Karner
German, 1642 – 1707
*Portable Diptych Sundial*, Nuremberg, 1687
Ivory with brass pointer
Open: 8.3 x 11.4 x 12.7 cm (3 1/4 x 4 1/2 x 5)

160. Northern European
*Simple Microscope (Flea Glass)*, c. 1700
Ivory, brass
8.3 x 2.5 cm (3 1/4 x 1)
The National Museum of Health and Medicine, Armed Forces Institute of Pathology, Washington, Billings Microscope Collection

161. Christoph Schissler
German, 1530 – 1608
*Compendium*, Augsburg, 1571
Brass
Box with lid open: 5.7 x 5.7 x 7 cm (2 1/4 x 2 1/4 x 2 3/4)

162. Leonardo Sematicolo
Italian, fl. late 17th century – early 18th century
*Manual Telescope Decorated with Floral Design and Eagles*, c. 1700
Cardboard and brass
Closed: 24.1 x 3.8 cm (9 1/2 x 1 1/2); open: 45.7 x 3.8 cm (18 x 1 1/2)

*more*
163. Caspar Vopell
   • German, 1511 – 1561
   • Terrestrial Globe within Armillary Sphere, Cologne, 1543
   • brass
globe, diameter: 7.6 cm (3); sphere, diameter: 15.2 cm (6); height including brass foot: 22.9 cm (9)
The Library of Congress, Washington

164. Architectonica maxima (Giant Sundial)
   Indo-Pacific
   National Museum of Natural History, Smithsonian Institution, Washington, Collections of the Department of Invertebrate Zoology

165. Cassis tuberosa (King Helmet)
   Caribbean
   National Museum of Natural History, Smithsonian Institution, Washington, Collections of the Department of Invertebrate Zoology

166. Chicoreus brunneus (Adusta Murex)
   Southwest Pacific
   National Museum of Natural History, Smithsonian Institution, Washington, Collections of the Department of Invertebrate Zoology

167. Conus marmoreus (Marble Cone)
   Indo-Pacific
   National Museum of Natural History, Smithsonian Institution, Washington, Collections of the Department of Invertebrate Zoology

168. Lambis chiragra (Chiragra Spider Conch)
   Indo-Pacific
   National Museum of Natural History, Smithsonian Institution, Washington, Collections of the Department of Invertebrate Zoology

169. Mitra mitra (Episcopal Mitre)
   Philippines
   National Museum of Natural History, Smithsonian Institution, Washington, Collections of the Department of Invertebrate Zoology

- more -
170. *Murex pecten (Venus Cone Murex)*  
Philippines  
National Museum of Natural History, Smithsonian Institution, Washington, Collections of the Department of Invertebrate Zoology

171. *Phyllonotus regius (Regal Murex)*  
West Mexico to Peru  
National Museum of Natural History, Smithsonian Institution, Washington, Collections of the Department of Invertebrate Zoology

172. *Spondylus multimuricatus (Many-spined Thorny Oyster)*  
Philippines to West Pacific  
National Museum of Natural History, Smithsonian Institution, Washington, Collections of the Department of Invertebrate Zoology

173. *Cittarium pica (West Indian Top)*  
Caribbean  
National Museum of Natural History, Smithsonian Institution, Washington, Collections of the Department of Invertebrate Zoology

174. *Coenobita clypeatus (Hermit Crab)*  
Caribbean  
National Museum of Natural History, Smithsonian Institution, Washington, Collections of the Department of Invertebrate Zoology

175. *Corallium rubrum (Red Coral)*  
National Museum of Natural History, Smithsonian Institution, Washington, Collections of the Department of Invertebrate Zoology

- end -
Collecting traditions in the Netherlands during seventeenth century sprang from the notion of an "ideal museum," in which the marvels of nature and art were assembled to reflect a microcosm of the universe. Dutch and Flemish collectors, who came to be known as *liefhebbers* (art lovers) ranged from artists and scholars to merchants and art dealers.

The ideal of a universal collection was realized by the late sixteenth century in such princely collections as those of Duke Albrecht V (1528-1579) in Bavaria, Archduke Ferdinand II (1529-1595) at Schloss Ambras, and the spectacular collection of the Habsburg emperor Rudolf II (1552-1612) in Prague. One of the works made specifically for the emperor's collection is Joris Hoefnagel's late-sixteenth-century watercolor of insects, in which the artist glued real dragonfly wings onto the painted body of a dragonfly. These encyclopedic compilations of natural and artificial objects, which numbered in the thousands and were systematically organized by subject and material, became the source of in-depth discussion among the intellectuals and humanists of the day.

**Paintings and Other Works in the Exhibition**

Dutch and Flemish collectors saw themselves as instrumental in preserving their northern artistic heritage. *Liefhebbers* collected paintings by famous artists and also copies after known works. Most late-seventeenth-century collections would have included one or more paintings attributed to Rembrandt van Rijn, such as *The Circumcision* (1661). A few discerning *liefhebbers* also owned paintings by Johannes Vermeer, such as *Girl with a Red Hat* (c. 1665/1666). Dutch collectors particularly admired paintings, prints, and drawings by Albrecht Dürer. Italian paintings, particularly Venetian works, were also greatly esteemed.

The desire for rarity and exoticism that motivated collectors to form encyclopedic collections also influenced the subject matter of works they acquired. Views of Italy, such as Pieter Jansz. Saenredam's *Church of Santa Maria della Febbre, Rome* (1629), were desirable, as were paintings derived from antique sources, among them Sir Peter Paul Rubens' double portrait of *Tiberius and Agrippina* (c. 1614). Also popular were mythological scenes, as well as images found in the Old and New Testaments. The extraordinary ability of artists to emulate nature can be seen in Jacques Linard's *Still Life of Shells* (1640) and Jan van Kessel the Elder's *Study of Butterflies and Insects* (c. 1655).

- more -
Man’s exploration of the world and quest for knowledge were reflected in prints, drawings, and books, such as Lucas Jansz. Wagenaer’s sea atlas Speculum Nauticum (1586) and Albrecht Dürer’s woodcut The Rhinoceros (1515).

Antique coins embellished with the portraits of Roman and Byzantine emperors were among the most revered objects in encyclopedic collections. Also collected were seventeenth-century Dutch medallions, which were exquisitely crafted in gold and silver. Among them is Jan Lutma the Elder’s medallion commemorating the Treaty of Münster, which marked the end of the Thirty Years War.

Small sculptures and statuettes made of bronze and natural materials were valued for their consummate craftsmanship and luminous surfaces. Exotica and the decorative arts were also highly esteemed by collectors. The most splendid examples are those in which the hand of an artist transformed nature into an opulent creation such as Jeremias Ritter’s Snail with Nautilus Shell (c. 1630). Artisans also made elaborate silver vessels in the form of ships, as in Heinrich Winterstein’s Nef (1620). These vessels, often used to mark the place of the master of the house, could be filled with wine or used as containers for salt or spices.

Musical instruments were collected for their rarity and beauty. Joachim Tielke’s guitar (1679) richly decorated with inlays of ivory, tortoiseshell, and jewels, and Jacob Stainer’s viola (1678) are among the highly prized instruments on view. Also greatly admired were scientific instruments symbolizing scholarly endeavors, such as Caspar Vopell’s delicately fashioned Terrestrial Globe within Armillary Sphere (1543) and a Dutch compound monocular microscope (c.1686).

Aftermath

The world in microcosm, which so fascinated seventeenth-century collectors, increasingly began to be analyzed scientifically. By the mid-eighteenth century, scholars no longer viewed encyclopedic collections as the matrix for learning. Works once brought together as parts of a universal whole were gradually separated into distinct spheres, emphasizing differences rather than relationships. With their philosophical, moral, and religious underpinnings gone, encyclopedic collections lost their unifying coherence. While most collections disappeared, some remained intact and became the core collections of public institutions, a past reminder of the human attempt to comprehend the vastness of the universe.

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Shell Oil Company Foundation, on behalf of the employees of Shell Oil Company, is pleased to make possible A Collector’s Cabinet, the first exhibition in the National Gallery of Art’s Dutch Cabinet Series.

A Collector’s Cabinet, and the entire Dutch Cabinet Series, continues in the tradition of exhibitions organized by the National Gallery, whose unrelenting pursuit of excellence has made it one of America’s finest cultural treasures and unquestionably one of the great art museums of the world. Its scholarly and diverse exhibitions have garnered critical and public acclaim and have helped earn our country’s capital city its international reputation as a major cultural center.

Shell is very proud of its long history of support for culture and the arts. And the National Gallery’s contributions to this country’s cultural environment and quality of life are as significant as they are beautiful.

Please join with us in experiencing these exquisite works collected in the Netherlands in the seventeenth century. Enjoy this fascinating collection and relive with us the compelling stories it tells of life during that period.

P. J. Carroll
President and CEO
Shell Oil Company