

# National Gallery of Art

## NEWS RELEASE

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### 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

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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 Stalbermt 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

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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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# National Gallery of Art

Washington, D.C.

## 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

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

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

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)  
National Museum of American Art, Smithsonian Institution, Washington, Gift of John Gellatly
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

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

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

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 3.8cm (12 3/4 x  
15 x 1 1/2)  
Abrams Collection, Boston

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

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

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

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

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

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

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'illustrissimo Signor Ferdinando Cospi* (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

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. Waghenaeer  
 Dutch, 1533/4 – 1606  
● *Speculum nauticum super navigatione maris Occidentalis confectum, continens omnes oras maritimas Galliae, Hispaniae & praecipuarum partiu Angliae..*  
(Leyden, Plantinianis 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)  
Dumbarton Oaks, Washington, Gift of Robert Woods Bliss

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 Harpertszoon 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  
*Pietà, 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

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.

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 (Façon 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

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

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 Heemskerck  
 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

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

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 Sheaffer  
Collection, Bequest of Emma A. Sheaffer, 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,  
● 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

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 Spinnet*, 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

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

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)  
National Museum of American Art, Smithsonian Institution, Washington, Gift of John Gellatly  
[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)  
National Museum of American History, Smithsonian Institution, Washington
156. Georg Hartmann  
German, 1489 – 1564  
*Astrolabe*, Nuremberg, 1537  
brass  
diameter: 16.5 cm (6 1/2); decorated ring: 2.5 cm (1)  
National Museum of American History, Smithsonian Institution, Washington

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)  
National Museum of American History, Smithsonian Institution, Washington
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)  
National Museum of American History, Smithsonian Institution, Washington
160. Northern European  
*Simple Microscope (Flea Glass)*, c. 1700  
ivory, brass  
8.3 x 2.5 cm (3 1/4 x 1)  
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)  
National Museum of American History, Smithsonian Institution, Washington
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)  
National Museum of American History, Smithsonian Institution, Washington

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

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

Washington, D.C.

**A Collector's Cabinet**  
**May 17 - August 9, 1998**

**BACKGROUNDER**

Liefhebbers

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).

Man's exploration of the world and quest for knowledge were reflected in prints, drawings, and books, such as Lucas Jansz. Waghenaer'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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# News Release

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