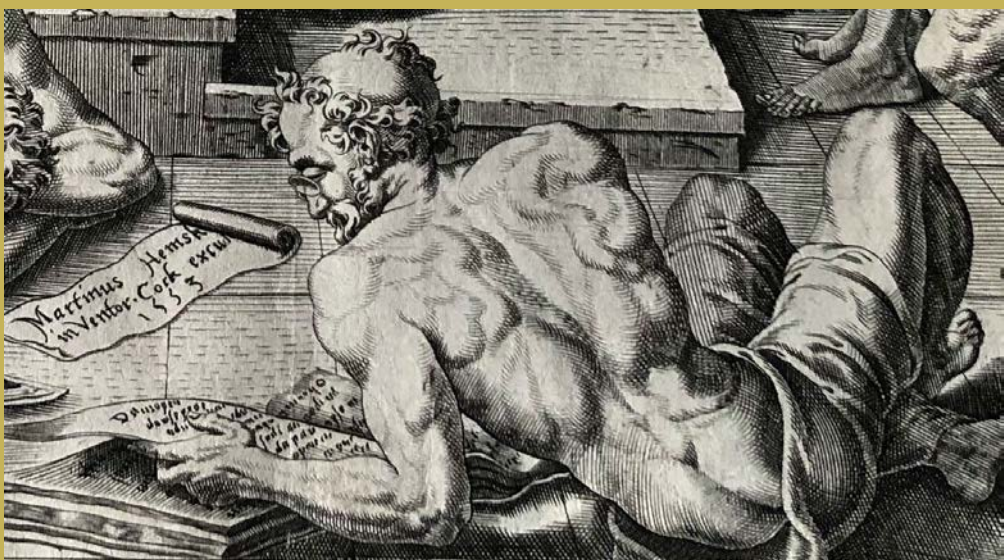


C.G. BOERNER · 2021

Maarten van Heemskerck



*and the Beginnings of
Dutch Mannerism*

Maarten van Heemskerck (1498–1574)
and the Beginnings of Dutch Mannerism

The town of Haarlem, situated twenty miles west of Amsterdam, had already been an artistic center two generations before Hendrick Goltzius and his circle made it the center of the eponymous school of printmakers from the 1580s onward. During the first half of the sixteenth century, the dominant master there was Maarten van Heemskerck. Born in 1498 in Heemskerck, a village in the Kennemerland region in North Holland, he received his artistic training in Haarlem and later joined Jan van Scorel's workshop when Scorel briefly established himself there upon his return from Italy in 1527. Scorel's Italianate style was completely new to the Netherlands at the time and was eagerly adopted by Heemskerck. In the spring of 1532, Heemskerck himself traveled to Italy, arriving in Rome in early summer. He stayed until the end of 1536 or early 1537 and deeply immersed himself in the study of the city, the ever-present remnants of ancient Rome, and the surrounding countryside. Heemskerck made numerous drawings from nature and sketched the classical ruins. His sheets mark the beginning of the art of the Roman *veduta*. His careful rendering of ancient sculptures provided him with crucial insights into human anatomy. But Heemskerck also studied the visual culture of contemporary Rome, especially the frescoes of Raphael and Michelangelo. Back in Haarlem, he became arguably one of the most important transmitters of both classical and Italian art to his home country.

The influence of Heemskerck's art was amplified through the use of prints—despite the fact that he, in all likelihood, did not make any himself. He was, however, among the first artists to instrumentalize printmaking in a comprehensive and systematic manner. Nearly 600 prints are based on Heemskerck's designs, often comprising narrative sets of both biblical and historical subjects as well as allegories. Collected in albums, they exerted a lasting impact on Northern artists and all other *liefhebber van den kunsten*.



PAVLVS EPHESI IOHANNIS TANTVM BAPTISMO BAPTIZATOS, CHRISTO IN AVGV RAT. Act. 19

1 *The Apostle Paul Baptizing in Ephesos* [Apostles 19:1–7] 1553

engraving; 294 × 412 mm (11 5/8 × 16 1/4 inches)

New Hollstein 394 (only state)

WATERMARK

columns (Briquet 4432–4447; New Hollstein, *Muller Dynasty*, vol. 3, p. 271)

LITERATURE

Hieronymus Cock: The Renaissance in Print, Leuven/Paris 2013, cat. no. 35

A brilliant impression; in excellent condition; trimmed to the image.

Heemskerck probably made the drawing that served as the basis for Coornhert's print as early as 1549. It belongs to a group of large design drawings for prints "that undoubtedly set out to rival the work of Italian engravers such as Marcantonio Raimondi" (Veldman in *Hieronymus Cock*, p. 160). Neither the pronounced muscularity of the male figures nor their state of undress is called for by the Biblical story. Ilja Veldman therefore rightly suggests that the reason for this "was purely artistic: with his accuracy of anatomy Van Heemskerck endeavored to rival Michelangelo. Perhaps he was inspired by Michelangelo's design for the *Battle of Cascina*, of which various copies were known, and which also consist of a gathering of naked men in various postures. It is apparent from the man seated on the right that Van Heemskerck also made use of his own drawings of the *Youths* on Michelangelo's Sistine ceiling. Classical sculpture was also a great source of inspiration. The man with his hand on his head is a variant of both one of Michelangelo's *Slaves* and the *Apollo Citharoedus*, which Van Heemskerck had drawn in the statue court at Casa Sassi in Rome" (ibid.).

The print was among the first that Hieronymus Cock published after a design by Heemskerck and marks the beginning of a collaboration that would last until Cock's death in 1570, when Philip Galle took over the publishing of Heemskerck's prints.

2 *The Beatitudes* ca. 1566

the complete set of eight

engravings; each ca. 213 × 242 mm (8 3/4 × 9 1/2 inches)

New Hollstein (*Heemskerck*) 313–320, New Hollstein (*Muller*) 37–44, with the publisher's address of Claes Jansz. Visscher (1587–1652)

WATERMARK:

pot with two handles and flower

PROVENANCE

Dr. Scollin, Springfield, Illinois, USA (his stamp on the verso; not in Lugt)

The Beatitudes are eight blessings recounted by Jesus in the Sermon on the Mount in the Gospel of Matthew in the Gospel of Matthew and in the Sermon on the Plain in the Gospel of Luke. Each is a proverb-like proclamation to which Heemskerck here added a narrative taken from the Old Testament, thereby creating a typological pairing for each blessing.



***Blessed Are the Poor in Spirit* [Matt. 5:3] – *Job Receiving the Ill News of his Misfortunes* [Job 1:14–21]**



Blessed Are the Meek [Matt. 5:5] – **Miriam and Aaron Disputing with Moses about his Ethiopian Wife** [Numb. 12:1–15]



Blessed Are They That Mourn [Matt. 5:4] – **Mary Magdalene Wiping Christ's Feet in the House of Simon** [Luke 7:36–50]



***Blessed Are They Who Do Hunger and Thirst after Righteousness [Matt. 5:6]
 – The Presentation in the Temple [Luke 2:25–38]***



***Blessed Are the Merciful [Matt. 5:7] – Tobit Burying the Dead, Clothing the
 Naked and Feeding the Hungry [Tobit 1:17–21]***



Blessed Are the Pure in Heart [Matt. 5:8] — *The Annunciation* [Luke 1:26–38]



Blessed Are the Peacemakers [Matt. 5:9] — *Abigail Soothing David* [1 Sam. 25:23–35]



Blessed Are They Who are Persecuted [Matt. 5:10] – ***The Stoning of St Stephen*** [Acts 7:55–60]



3 plate 1: ***Dinah Going Out and Seduced by Shechem*** [Gen. 34:1–2]

engraving; 205 × 250 mm (8 1/16 × 9 13/16 inches)

New Hollstein (*Heemskerck*) 31 second (final) state; New Hollstein (*Muller*) 1 second (final) state

annotated at upper left of the album sheet in pen and ink *1 Buch Mosis Cap. 34*; a detailed quotation from the Bible passage in German on the verso

Dina die Lea Tochter des Jacob geborene, gieng zu dem Reichthum des
Landes, um ihren Bräutigam zu finden, als sie das Dorf des Canaanischen
Landes, in seinem Vater hat, den das Mädchen zum Elende zu bringen, nach
dem es sie begehrt. —



4 plate 2: **Hamor and Shechem Asking Jacob for Dinah's Hand in Marriage** [Gen. 34:6–12]

engraving; 203 × 251 mm (8 × 9 7/8 inches)

New Hollstein (*Heemskerck*) 32 second (final) state; New Hollstein (*Muller*) 2 second (final) state

annotated at upper left of the album sheet in pen and ink 1. *Buch Mosis Cap. 34*; a detailed quotation from the bible passage on the verso in German

Hamor Sichems Vatter gieng zu Jacob mit ihm zu reden, aber da sie ihn
die Eheverlobung so an ihm, Sichems Sohn, an sichel (sich) zu haben, (wollen) sie sich
Jonas, — Sie wollen sich nicht mit uns, (sich) zu verloben, aber da sie
das (wollen) sie ihm (sich) zu verloben, so kann uns (sich) das (wollen)
zu haben, —



5 plate 4: **Dinah Taken Home by Simeon and Levi** [Gen. 34:25–26]

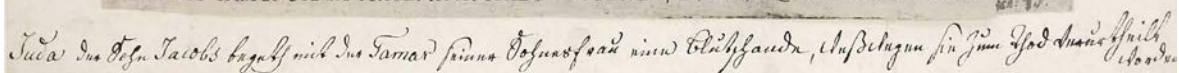
engraving; 202 × 250 mm (7 15/16 × 9 13/16 inches)

New Hollstein (*Heemskerck*) 34 second (final) state; New Hollstein (*Muller*) 4 second (final) state

annotated at upper left of the album sheet in pen and ink 1. *Buch Mosis Cap. 34.*; a detailed quotation from the bible passage on the verso in German

In dem Buch Jacobs giengen in die Stadt die Simeon und Levi heimlich ihren Schwester Dina
die Simeon und Levi nahen, die wählten die Simeon so viel an ihre Schwester mit nemend
aller Männer Gewalt, die sie ihren Schwester brachten mit sich, — also aber Simeon
und Levi so viel von dem Vater Jacob an sie gaben, so viel sie das Unglück so viel
diese gezeigete, das sie den Simeon und Levi bringen sollten. —

from the series *The Story of Judah and Tamar*, ca. 1566



6 plate 1: *Judah Giving Tamar the Pledge* [Gen. 38:17–18]

engraving; 209 × 263 mm (8 1/4 × 10 3/8 inches)

New Hollstein (*Heemskerck*) 39 third state (of four); New Hollstein (*Muller*) 5 third state (of four)

LITERATURE

Kunst voor de Beeldenstorm, Amsterdam 1986, cat. no. 203.1

annotated at upper right of the album sheet in pen and ink *Gen: Cap. 38. Vers 14*; below *Juda der Sohn Jacobs begeht mit der Tamar seiner Sohnsfrau eine Blutschande, deßwegen sie zum Thod verurtheilt worden.*

HARMEN JANSZ. MULLER after MAARTEN VAN HEEMSKERCK
from the series *The Story of Judah and Tamar*, ca. 1566



7 plate 2: **Hirah the Adullamite with the Kid, Inquiring for the Harlot** [Gen. 38:20–21]

engraving; 208 × 258 mm (8 3/16 × 10 3/16 inches)

New Hollstein (Heemskerck) 40 first state (of two); New Hollstein (Muller) 6 first state (of two)

LITERATURE

Kunst voor de Beeldenstorm, Amsterdam 1986, cat. no. 203.2

annotated at upper right of the album sheet in pen and ink *Gen: Cap. 38. Vers 22.*; below *Der Freund von Juda, Adollamiter bringt das Pfand ihm wider zurück, indem er die Thamar nicht gefunden. Die ganze Geschichte muß nur nach den Sitten der Morgenländer u: nicht derjenigen unseres Zeitalters beurtheilt werden.*

from the series *The Story of Ahab, Jezebel, and Naboth*, ca. 1561



8 plate 2: **Jezebel Sealing the Forged Letters** [1 Kings 21:8–10]

engraving; 195 × 248 mm (7 11/16 × 9 3/4 inches)

New Hollstein 133 first state (of three)

annotated at upper left of the album sheet in pen and ink *1. Buch der Könige Cap. 21.*; below *Isabel sigillat den falsch ausgestellten Brief um Naboths Weinberg zu bekommen 1. Buch der Könige Cap. 21. V. 8.*

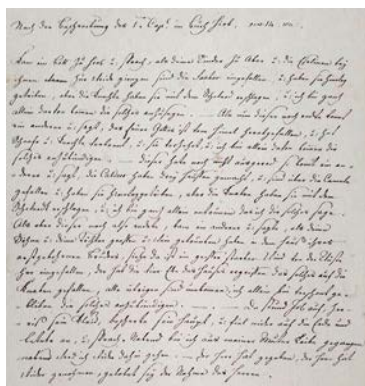


9 plate 3: *Job Receiving the Ill-News of his Misfortunes* [Job 1:14–21]

engraving; 206 × 246 mm (8 1/8 × 9 11/16 inches)

New Hollstein 163 second (final) state, with the additional quotation of the verses from the Bible

annotated at upper left of the album sheet in pen and ink *Hiop Cap. 1.*; below *Martin Hemskerken + 1574. F. 313. // Buch Hiop Cap. 1.8.14.*; a detailed quotation from the Bible passage in German on the verso





10 plate 4: *Satan Challenging the Lord to Remove his Protection from Job* [Job 2:1–6]

engraving; 205 × 244 mm (8 1/16 × 9 5/8 inches)

New Hollstein 164 second (final) state, with the additional quotation of the verses from the Bible

annotated at upper left of the album sheet in pen and ink *Hiop Cap: 2.*; below *Hemskercken + 1574. F. 313.* // *Buch hiop Cap. 2.8.1.*; a detailed quotation from the Bible passage in German on the verso

Job. Cap. 2.

Als die Kinder Gottes sich für den Herrn stellten, kam auch Satan, er:
da sah der Herr mit ihm über die Frömmigkeit Jobs nachden, gab er ihm
alles, was er wollte. Und Satan beschloß, ihn zu versuchen, und sprach zu dem Herrn:
Hörst du, Herr? Ich habe gehört, daß du bist, und daß du nicht vergeblich bist.



11 plate 5: **Satan Smiting Job with Boils** [Job 2:7–10]

engraving; 209 × 245 mm (8 1/4 × 9 5/8 inches)

New Hollstein 165 second (final) state, with the additional quotation of the verses from the Bible

annotated at upper left of the album sheet in pen and ink *Hiop Cap. 2.*; below *Martin Hemskercken + 1574. F. 313.* // *Buch Hiop Cap. 2.8.7.*; a detailed quotation of the Bible passage in German on the verso

Job 2:7-10:

Das Saten griff sich an mit bösen geschulden von seinen fust sollen an
bis auf seinen Schenkel. — — — Da sprach sein Weib zu ihm, —
Gestofst du noch auf deine fremde? — Reist du Gott, n: sich. —
Er aber sprach zu ihm, Du weisst ich bin anders. Verachte ich
nicht, — so ist das gütte von Gott ungesungen haben, elassum
sollen ich dann nicht auch das böse annehmen? —.

PHILIP GALLE after MAARTEN VAN HEEMSKERCK
from the series *The Story of Judith and Holofernes*, ca. 1564



12 plate 2: **The Israelites Finding Achior Tied to a Tree** [Jud. 6:10–15]

engraving; 204 × 250 mm (8 1/16 × 9 13/16 inches)

New Hollstein 208 (only state)

annotated on the album sheet below in pen and ink *Achior wird gefangen u. zu Holofernes geführt, das Buch Judith Capt. 6. — auch in Holz geschnitten.*

PHILIP GALLE after MAARTEN VAN HEEMSKERCK
from the series *The Story of Judith and Holofernes*, ca. 1564



13 plate 5: *Judith Presented to Holofernes* [Jud. 10:17–19]

engraving; 199 × 245 mm (7 13/16 × 9 5/8 inches)

New Hollstein 211 (only state)

annotated on the album sheet above in pen and ink *im Buch Judit. Cap: 10.8 u. 21 u. Cap 11 Gespräch Judith mit Holofernus.* and 1.

PHILIP GALLE after MAARTEN VAN HEEMSKERCK
from the series *The Story of Judith and Holofernes*, ca. 1564



14 plate 6: *Judith Slaying Holofernes* [Jud. 13:7–9]

engraving; 202 × 247 mm (8 × 9 3/4 inches)

New Hollstein 212 (only state)

LITERATURE

Graphik der Niederlande 1508–1616, Munich 1979, cat. no. 33b

annotated at upper left of the album sheet in pen and ink *Buch Judith Cap. 13. 9 8.* and 2.

PHILIP GALLE after MAARTEN VAN HEEMSKERCK
from the series *The Story of Judith and Holofernes*, ca. 1564



15 plate 7: **Judith Displaying Holofernes's Head to the People of Bethulia**
[Jud. 13:19–22]

engraving; 202 × 245 mm (8 × 9 5/8 inches)

New Hollstein 213 (only state)

annotated at upper left of the album sheet in pen and ink [*Buc*] *Judith Cap. 13. 18 v.* and 3.



16 plate 7: **Blessed Are the Peacemakers** [Matt. 5:9]: **Abigail Soothing David**
[1 Sam. 25:23–35]

engraving; 213 × 249 mm (8 3/8 × 9 13/16 inches)

New Hollstein (*Heemskerck*) 319 first state (of three); New Hollstein (*Muller*) 43 first state (of three)

annotated on the album sheet above in pen and ink *1 Buch Samuel Cap: 25.8:23. Abigail, Nabals Weib, bittet den König David um Vergebung u: erhält Gnade*; below *M. Hemskercken. T. 1. fo 313. Martin van Veen genant n: M: 1574. Fn fo. 531. Fuesli T. 4. F. 27.*

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