



THE *BLUE LANDSCAPES*:
A GROUP OF EARLY SIXTEENTH-CENTURY LANDSCAPE DRAWINGS
RECONSIDERED

Part II

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Research Master Art History of the Low Countries in its European context 2009 - 2010
Utrecht University - Faculty of Humanities
Research Institute of Culture and History

CATALOGUE

I. DRAWINGS BY THE SAME HAND

I.1. Landscape with an imaginary city under siege (fig. A)

Firenze, Galleria degli Uffizi, Gabinetto Disegni e Stampe, inv. 8701 S.

Pen and black ink, brown wash, with highlights in white body-color on blue colored paper, 267/9 x 411/3 mm. Three vertical folds on 94, 200 and 315 mm.

Inscriptions: below left, in pen and darkened ink: *Luca d'Olanda*. On the back: *Luca di Leida*.

Watermark: Yes. An anchor in a circle, cf. Briquet, nr. 482: Germany, 1519.

Provenance: E. Santarelli (Lugt 907); donated to the museum in 1866.

Exhibitions: none.

Bibliography: Santarelli 1870, p. 581, nr. 1; Reznicek 1964, nr. 7, fig. 5; Ragghianti 1965, p. 9; Lugt 1968, pp. 45- 46, under nr. 151; Franz 1969, p. 48; Berlin 1975, under nr. 138; Kloek 1975, nr. 170; Bergsträsser 1979, p. 54, under nr. 42; Washington /New York 1986-87, under nr. 33, fig. 1; Gibson 1989, p. 35; Darmstadt 1992, p. 36 under n. 1; Hautekeete 2007, pp. 144-145; Kloek & Meijer 2008, nr. 10; Vrij 2009, under nr. RA 32.

Photo: Virginie D'haene

I.2. Landscape with Leda and the swan (fig. B)

Firenze, Fondazione Horne, inv. 5697 Horne.

Pen and black ink, brown wash, with highlights in white body-color on blue colored paper, 277/9 X 419/421 mm. Three vertical folds on 104, 215/6, 323/4 mm.

Inscriptions: below right, in the same handwriting as in I.1: *Luca d'Olanda*.

Watermark: none.

Provenance: Fondazione Horne (Lugt 1266c).

Exhibitions

Bibliography: Ragghianti 1963, nr. 241; Reznicek 1964, nr. 8; Lugt 1968, p. 45, under nr. 151; Berlin 1975, nr. 138; Bergsträsser 1979, p. 54, under nr. 42; Washington /New York 1986-87, under nr. 33, fig. 2; Gibson 1989, p. 35; Darmstadt 1992, p. 36 under n. 1; Märker & Bergsträsser 1998, under nr. 21; Hautekeete 2007, p. 144-145, fig. 78; Kloek & Meijer 2008, under nr. 10; Vrij 2009, under nr. RA 32.

Photo: Washington /New York 1986-87, under nr. 33, fig. 2.

I. 3. Landscape with Saint Christopher (fig. C)

Current Location Unknown.

Pen and black ink, brown wash, with highlights in white body-color on blue colored paper, 290 x 434 mm.

Inscriptions: On the back, an old attribution to Spinello Aretino.

Watermark: Unknown.

Provenance: Sale, Christie's, London, 26- 27/11/1974, nr. 151, as Jan Wellens de Cock. Current location unknown.

Exhibitions: none.

Bibliography: Berlin 1975, under nr. 138; Washington /New York 1986-87, under nr. 33; Gibson 1989, p. 35, fig. 2.69; Hautekeete 2007, p. 143, note 42; Kloek & Meijer 2008, under nr. 10; Vrij 2009, under nr. RA 32.

Photo: Gibson 1989, fig. 2.69.

I. 4. River Landscape with Saint Jerome (fig. D)

Darmstadt, Hessisches Landesmuseum, Kupferstichkabinett, inv. AE 436.

Pen and black ink, brown wash, with highlights in white body-color on blue colored paper, 275 x 416 mm, the corners cut.

Inscriptions: below centre: in pen and dark ink: *co...*(unreadable).

Watermark: illegible.

Provenance: Lagoy (Lugt 1710); E.J. von Dalberg (Lugt Suppl. 1257 c-d-e), acquired by the *Hessisches Landesmuseum* in 1812.

Exhibitions: Berlin 1975, nr. 138; Washington /New York 1986-87, nr.33.

Bibliography: Freund 1928, nr. 274/5; Bergsträsser 1964, nr. 20; Reznicek 1964, under nr. 7; Ragghianti 1965, p. 9; Lugt 1968, p. 45, under nr. 151; Brown 1975, p. 828; Bergsträsser 1979, nr. 42; Boon 1992 I, p. XVIII, II, p. 243; Darmstadt 1992, nr. 1; Märker & Bergsträsser 1998, nr. 21; Wood 1998, p. 111; Hautekeete 2007, p. 144; Kloek & Meijer 2008, under nr. 10; Vrij 2009, nr. RA 32.

Photo: Märker & Bergsträsser 1998, nr. 21.

II. DRAWINGS PROBABLY BY THE SAME HAND

II. 2. *Hilly Landscape* (fig. E)

Rotterdam, Museum Boymans van Beuningen, inv. N 14.

Pen and brown ink, gray wash, 187 x 285 mm.

Inscriptions: below left: an (authentic?) monogram with the letters ... (?).

Watermark: N (?) with two stars.

Provenance: Auctioned by Rodrigues

Exhibitions: none.

Bibliography: none.

Photo: Rotterdam, Museum Boymans van Beuningen.

III. DRAWINGS POSSIBLY FROM THE SAME WORKSHOP

III. 1. *Landscape with Saint Christopher* (fig. F)

Paris, Musée du Louvre, Département des Arts Graphiques, inv. 18.976.

Pen and black ink, blue wash, with highlights in white body-color on blue colored paper, 270 x 343 mm.
Laid down.

Inscriptions: none.

Watermark: invisible.

Provenance: unknown.

Exhibitions: Paris 1935, nr. 203; Bordeaux 1954, nr. 175; Paris 1965, nr. 67, fig. XVIII.

Bibliography: Raghianti 1965, p. 10; Koch 1968, p. 66 note 3; Lugt 1968, p. 45, nr. 151, ill. 72; Faggini 1969, p. 40, fig. 25; Gibson 1989, p. 14, 35, fig. 1.27; Hautekeete 2007, p. 142-143, fig. 77; Kloek & Meijer 2008, under nr. 10; Vrij 2009, under nr. RA 32.

Photo: Paris, Musée du Louvre.

IV. PAINTINGS (POSSIBLY FROM THE SAME WORKSHOP)

IV.1. Leda and the Swan (fig. G)

Current location unknown.

Oil on panel (nut), 95 x 135 cm.

Inscriptions: none.

Provenance: Collection Princes of Borromeo; Collection of Conte Luigi de Nobili Milano (Pilazzo Litta), 1987. Current Location unknown.

Exhibitions: none.

Bibliography: Kloek & Meijer, 2008, under nr. 10.

Photo: provided by prof. dr. em. B. Meijer.

IV. 2. Conversion of Saul (fig. H)

Current location unknown.

Oil on panel, 43 x 54 cm.

Inscriptions: none.

Provenance: Steinmeyer Art Gallery, Luzern, 1926; Sale, Sotheby's, London, 09/03/1983, nr. 7, as environment Jan Mostaert; Rafael Valls Collection, London; Alexander Gallery, United States, sold in 1985. Current location Unknown.

Bibliography: Friedländer 1967/1976 XI, p. 69, nr. 21; Weltkunst, 1983, p. 1720; Weltkunst, 1984, p. 2664.

Photo: Sotheby's, London.



Fig. A. *Landscape with an imaginary city under siege*, Firenze, *Galleria degli Uffizi*, *Gabinetto Disegni e Stampe*, inv. 8701 S.

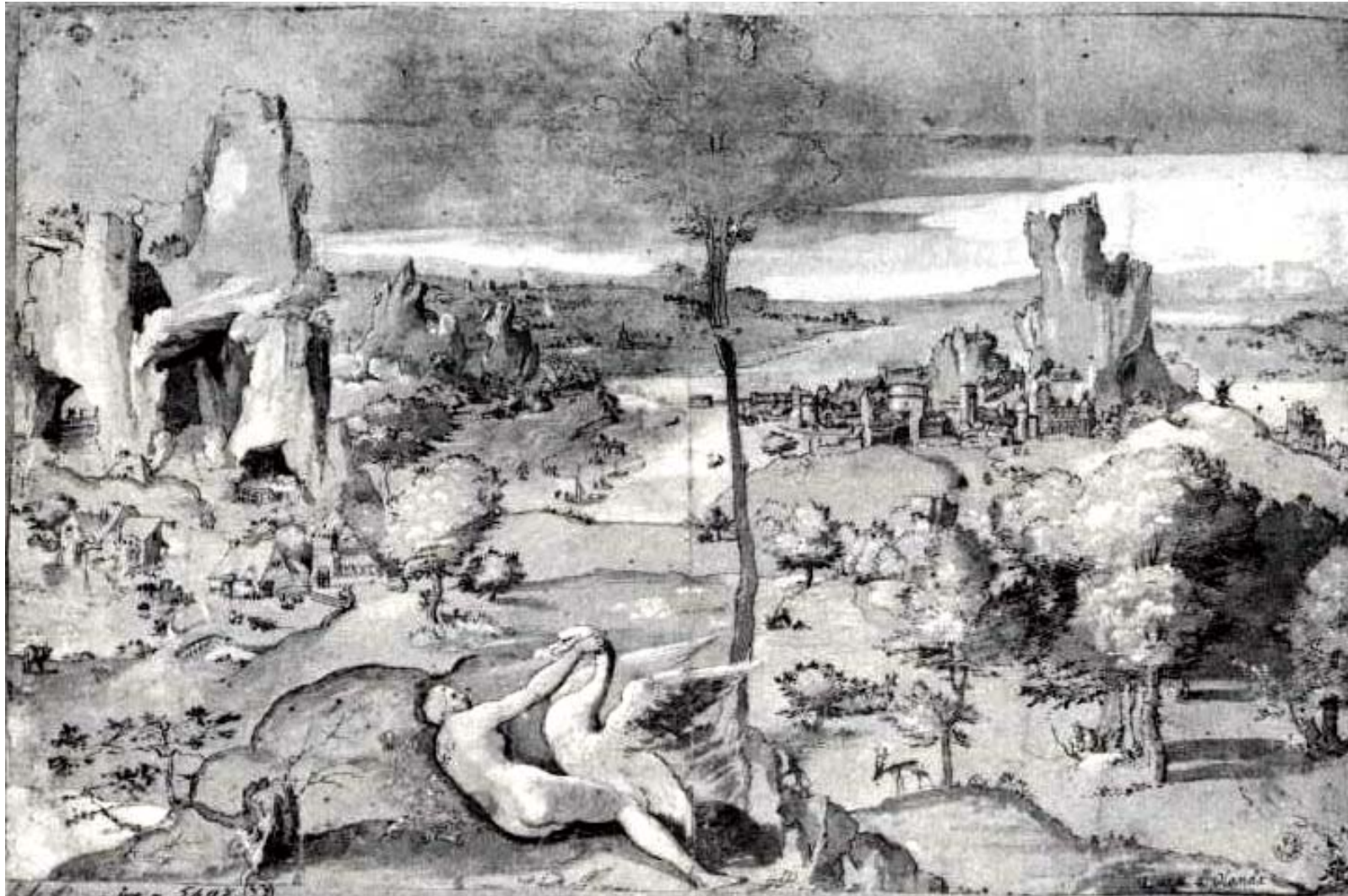


Fig. B. *Landscape with Leda and the Swan*, Firenze, *Galleria degli Uffizi*, *Gabinetto Disegni e Stampe*, inv. 5697 Horne.



Fig. C. Landscape with Saint Christopher, Current Location Unknown.

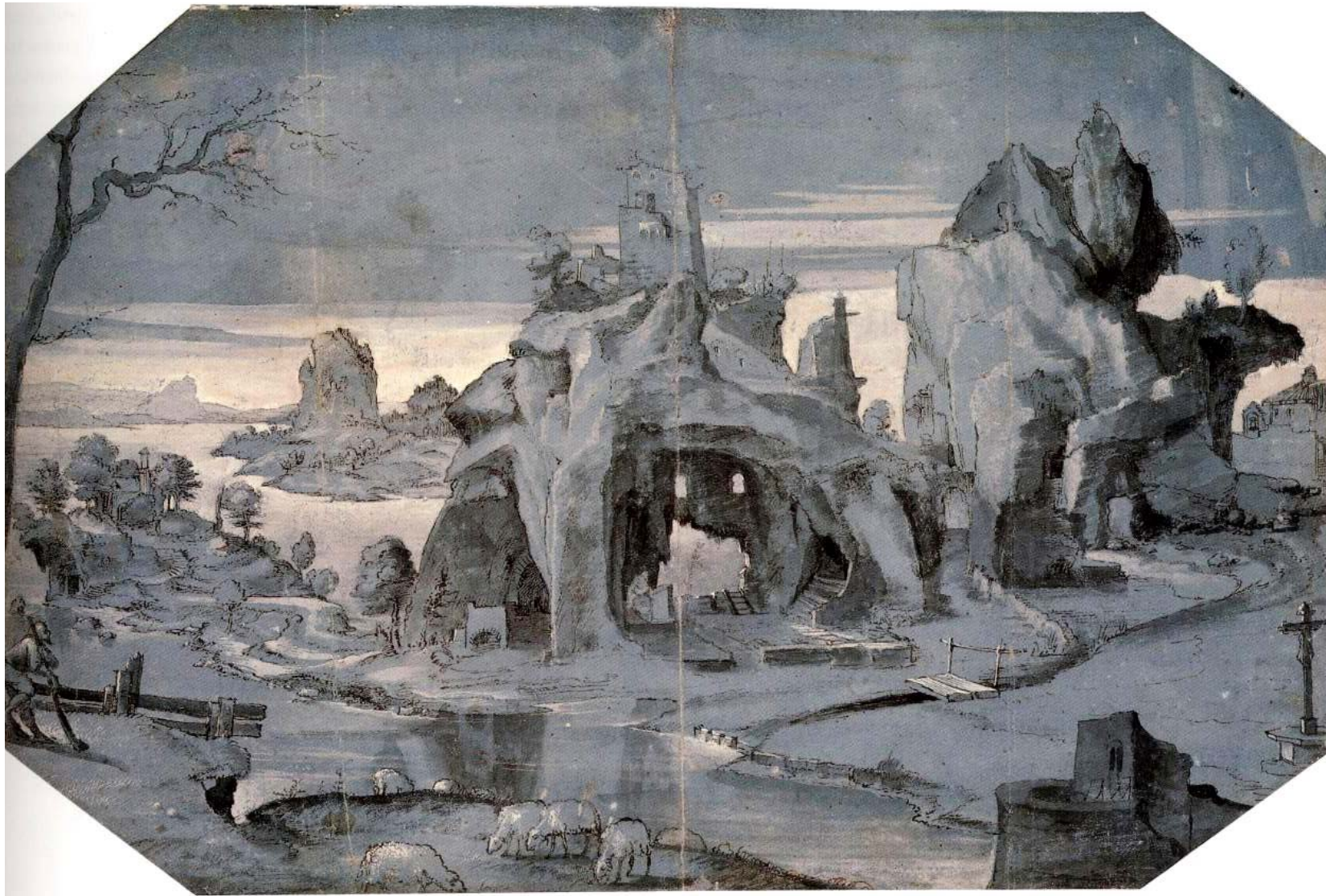


Fig D. *Riverlandscape with Saint Jerome*, Darmstadt, Hessisches Landesmuseum, Kupferstichkabinett, inv. AE 436.



Fig. E. *Hilly Landscape*, Rotterdam, Museum Boymans van Beuningen, inv. N 14.



Fig. F. *Landscape with Saint Christopher*, Paris, Musée du Louvre, Département des Arts Graphiques, inv. 18.976.

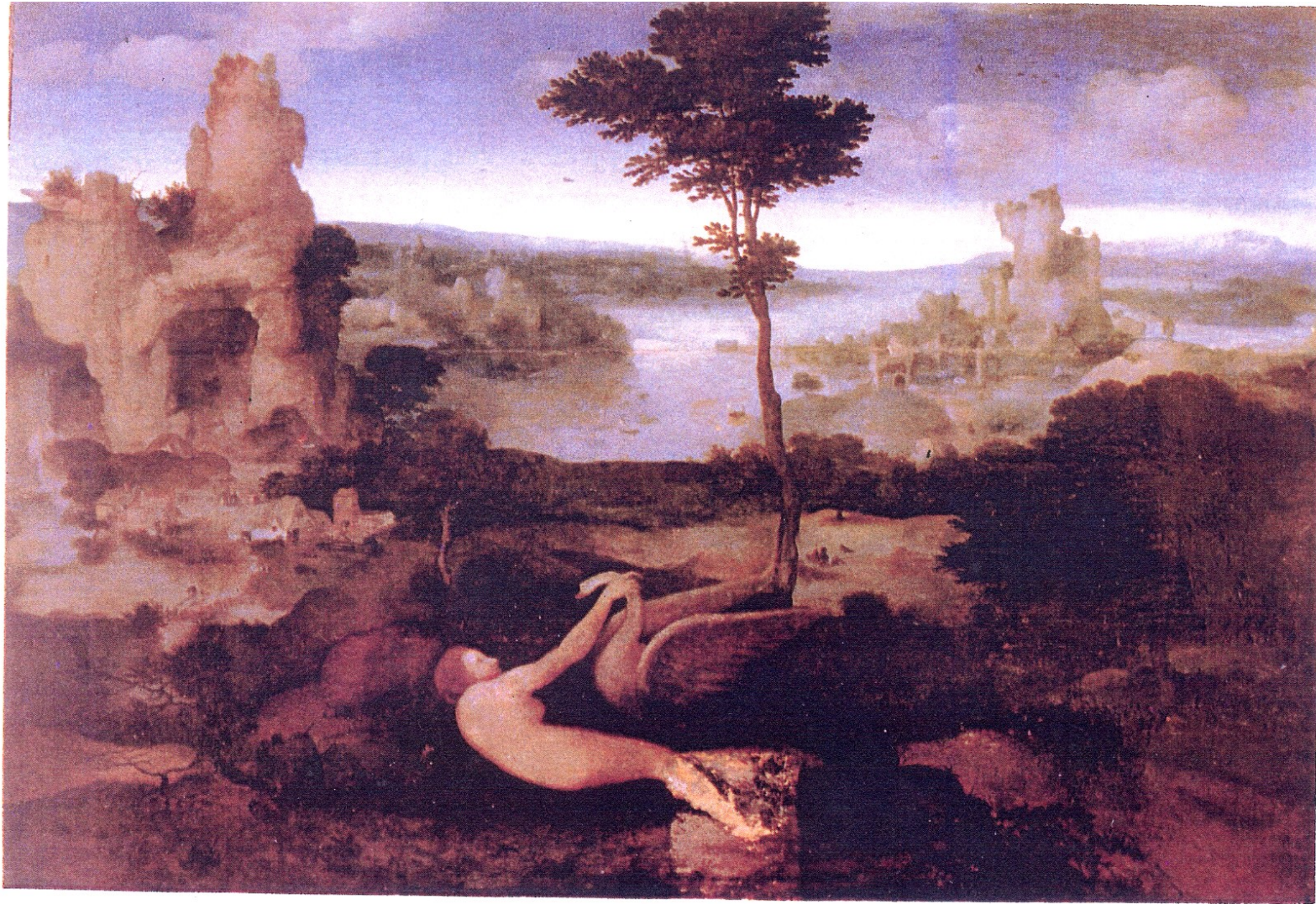


Fig. G. *Leda and the swan*, current location unknown.



Fig. H. Conversion of Saul, current location unknown.

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2. Cornelis Massijs, *Landscape with Saint Jerome*, Antwerp, Koninklijk Museum voor Schone Kunsten, inv. 830, oil on panel, 39,7 x 45,3 x 6,5 cm. (Photo: Gibson 1989, fig. 2.21).
3. Workshop of Jan van Scorel, *Christ Blessing a Child*, Budapest, Szépművészeti Múzeum, inv. 1366, pen in black, wash, 201 x 298 mm. (Photo: Faries 1983, fig. 34b).
4. Matthijs Cock (?), *Rest on the Flight to Egypt*, Antwerp, Museum Mayer van den Bergh, inv. 36, oil on panel, 99 x 172,9 cm. (Photo: Antwerp 2004, nr. 15).
5. Bles Workshop (?), *Rock with castle, Berlin Sketchbook*, Berlin, SMPK, Kupferstichkabinett, inv. 79c2, page 54, pen in black, (Photo: Berlin, SMPK).
6. Joachim Patinir, *Landscape with Saint Jerome*, Paris, Musée du Louvre, inv. RF 2429, oil on panel, 76,5 x 137 cm (Photo: Madrid 2007, nr. 24).
7. Matthijs Cock, *Landscape with the Good Samaritan*, Madrid, Biblioteca Nacional, inv. 8677, pen and black ink, heightened with white, red, green, yellow and blue body-color on green prepared paper, 129 x 209 mm, dated 1544. (Photo: Madrid, Biblioteca Nacional)
8. Matthijs Cock, *Landscape with a farm at the foot of a hill*, Musée du Louvre, Département des Arts Graphiques, inv. 19.883, pen and brown ink, brown wash, heightened with white, blue and pink, on greenish prepared paper, 1541, Cock, laid down, 207 x 283 mm. (Photo: Virginie D'haene).
9. Stephanus Pighius, *Relief Panels from a Roman Sarcophagus, Codex Pighianus*, Berlin, Staatsbibliothek, inv. Ms. Lat^o 61, pen and black ink. (Photo: Bober & Rubinstein 1986, fig. 5).
10. Herri met de Bles, *Conversion of Saul, Oberlin, Allen Memorial Art Museum, Oberlin College*, inv. 95.13, oil on panel, 45.7 x 59.1 cm. (Photo: Rosasco, Muller & Marrow 1998, pl. 13)
11. Master of the Female Halflengths, *Conversion of Saul*, Germany, Private Collection, oil on panel, 30,5 x 43,9 cm. (Photo: Essen 2003, nr. 7).
12. Albrecht Dürer, *Conversion of Saul*, woodcut. (Photo: www.albrecht-durer.org).
13. Anonymous, *Legend of Saint Christopher*, Antwerp, Koninklijk Museum voor Schone Kunsten, inv. 849, oil on panel, 69 x 118 cm. (Photo: Antwerp 2004, nr. 17)
14. Albrecht Dürer, *Nine Studies for Saint Christopher*, Berlin, SMPK, Kupferstichkabinett, inv. KdZ 4477, 1521, pen and black ink. (Photo: Martens 2007, fig. 17).
15. Albrecht Altdorfer, *Saint Jerome in the cave*, woodcut, 168 x 119 mm. (Photo: Berlin/ Augsburg 1988, nr. 81).
16. Hugo van der Goes, *Jacob and Rachel*, Oxford, Christ Church Picture Gallery, inv. 1335, Pen and brush and brown ink, heightened with white body color, on dark grey paper, 338 x 572 mm. (Buck 2001).

17. Master of 1518, *Christ on the cross*, Paris, Musée du Louvre, Département des Arts Graphiques, inv. R.F. 29.058, brush in grey, heightened with white body color, on grey paper, rounded off at the top, 257 x 249 mm. (Photo: Paris, Musée du Louvre).
18. Anonymous, *Landscape, Errera sketchbook*, Brussels, Koninklijke Musea voor Schone Kunsten van België, Tekeningen kabinet, inv. 4630, p. 29, brush and brown-grey ink, heightened with white body color, light forest-green paper, 135 x 210 mm. (Photo: Rosasco, Muller & Marrow 1998, pl. 14).
19. Workshop of the *Blue Landscapes*, *Landscape with an imaginary city under siege*, detail, Firenze, Galleria degli Uffizi, Gabinetto Disegni e Stampe, inv. 8701 S. See catalogue I.1 (Photo: Virginie D'haene).
20. Albrecht Altdorfer, *Dead Pyramus*, Berlin, SMPK, Kupferstichkabinett, pen and black ink, white heightening, on blue paper, 213 x 156 mm. (Photo: Wood 1993, fig. 42).
21. Albrecht Dürer, the *Battle of Samson against the Philistines*, detail, Berlin, SMPK, Kupferstichkabinett, inv. W 488, pen and brush and black ink, with white heightening on green paper, 313 x 159 mm. (Photo: Anzelewsky 1980).
22. Workshop of the *Blue Landscapes* (?), *Calvary*, Paris, Musée du Louvre, Département des Arts Graphiques, inv. 18.640, pen and black ink, with white heightening on green paper, 556 x 390 mm, with a monogram AD en date 1505. (Photo: Filedt Kok 1996, fig. 6).
23. Jan de Beer (?), the *Penitent Saint Jerome*, London, British Museum, Department of Prints and Drawings, inv. 1912.12.14.6, brush and black ink, grey wash, with white heightening on green-grey paper, 372 x 262 mm. (Photo: London, British Museum).
24. Workshop of the *Blue Landscapes Riverlandscape with Saint Jerome*, detail, Darmstadt, Hessisches Landesmuseum, Kupferstichkabinett, inv. AE 436. See cat. I. 4 (Photo: Virginie D'haene)
25. Lucas Gassel (?), Paris, Musée du Louvre, Département des Arts Graphiques, inv. 19202, pen and grey ink, grey wash, 237 x 350 mm. (Photo: Paris, Musée du Louvre).
26. Anonymous, *Imaginary view on Jerusalem with a round temple*, Vienna, Graphische Sammlung Albertina, inv. 3199, pen and brown ink, 214 x 179 mm. (Photo: Antwerp 2005, nr. 26).
27. Jan de Beer, *Christ on the Cross*, Cologne, Kolumba, inv. M18, oil on panel, 96 x 64 cm. (Photo: Antwerp 2005, nr. 24).
28. Herri met de Bles, *Landscape for a Road to Calvary*, Berlin, SMPK, Kupferstichkabinett, inv. KdZ 5525, pen in black, 178 x 273 mm. (Photo: Los Angeles/London 2003/2004, nr. 171).
39. Associate of Master of Cardinal Wolsey, *The crucifixion*, detail, Private collection, Arenberg Missal, fol. 68 v., 296 x 181 mm, illumination. (Photo: Los Angeles/London 2003/2004, nr. 170b).
30. Herri met de Bles, *Road to Calvary*, Princeton, University Art Museum, inv. 50-I, oil on panel, (Photo: Rosasco, Muller & Marrow 1998, pl. 1).
31. Bles Workshop (?), *Road to Calvary*, Berlin, SMPK, Kupferstichkabinett, inv. 79 C 2, fol. 31 r, pen and black ink, 190 x 260 mm. (Photo: Berlin, SMPK).
32. Bles Workshop (?), *Road to Calvary*, Berlin, SMPK, Kupferstichkabinett, inv. 79 C 2, fol. 32 r, pen and black ink, 190 x 260 mm. (Photo: Berlin, SMPK)

33. Workshop of the *Blue Landscapes*, *Landscape with an imaginary city under siege*, detail, Firenze, Galleria degli Uffizi, Gabinetto Disegni e Stampe, inv. 8701 S. See catalogue I.1 (Photo: Virginie D'haene).

34. Workshop of the *Blue Landscapes*, *Landscape with an imaginary city under siege*, detail, Firenze, Galleria degli Uffizi, Gabinetto Disegni e Stampe, inv. 8701 S. See catalogue I.1 (Photo: Virginie D'haene).

35. Joachim Patinir and workshop, the *Burning of Sodom*, exterior panels of the *Triptych with St. Jerome, St. John and St. Anthony and Mary Magdalene*, Switzerland, private collection, oil on panel, 90,5 x 89 cm (centre panel), 89 x 38 cm (side panels). (Photo: Madrid: 2007, nr. 23, fig. 4).

36. Workshop of the *Blue Landscapes*, *Landscape with an imaginary city under siege*, detail, Firenze, Galleria degli Uffizi, Gabinetto Disegni e Stampe, inv. 8701 S. See catalogue I.1 (Photo: Virginie D'haene).

37. Jan Wellens de Cock (?), *Calvary Triptych*, Amsterdam, Rijksmuseum, inv. SK-A-1598 (in loan to the Bonnefantenmuseum in Maastricht, inv. 5334), oil on panel, 37 x 25.5 cm (centre panel), 32,5 X 10 cm (side panels). (Photo: Amsterdam Rijksmuseum).



Fig. 1. Joachim Patinir, *Charon crossing the River Styx*, Madrid, Museo Nacional del Prado, inv. P 1616.



Fig. 2. Cornelis Massijs, *Landscape with Saint Jerome*, Antwerp, Koninklijk Museum voor Schone Kunsten, inv. 830



Fig. 3. Workshop of Jan van Scorel, *Christ Blessing a Child*, Budapest, Szépművészeti Múzeum, inv. 1366.



Fig. 4. Matthijs Cock (?), *Rest on the Flight to Egypt*, Antwerp, Museum Mayer van den Bergh, inv. 36.

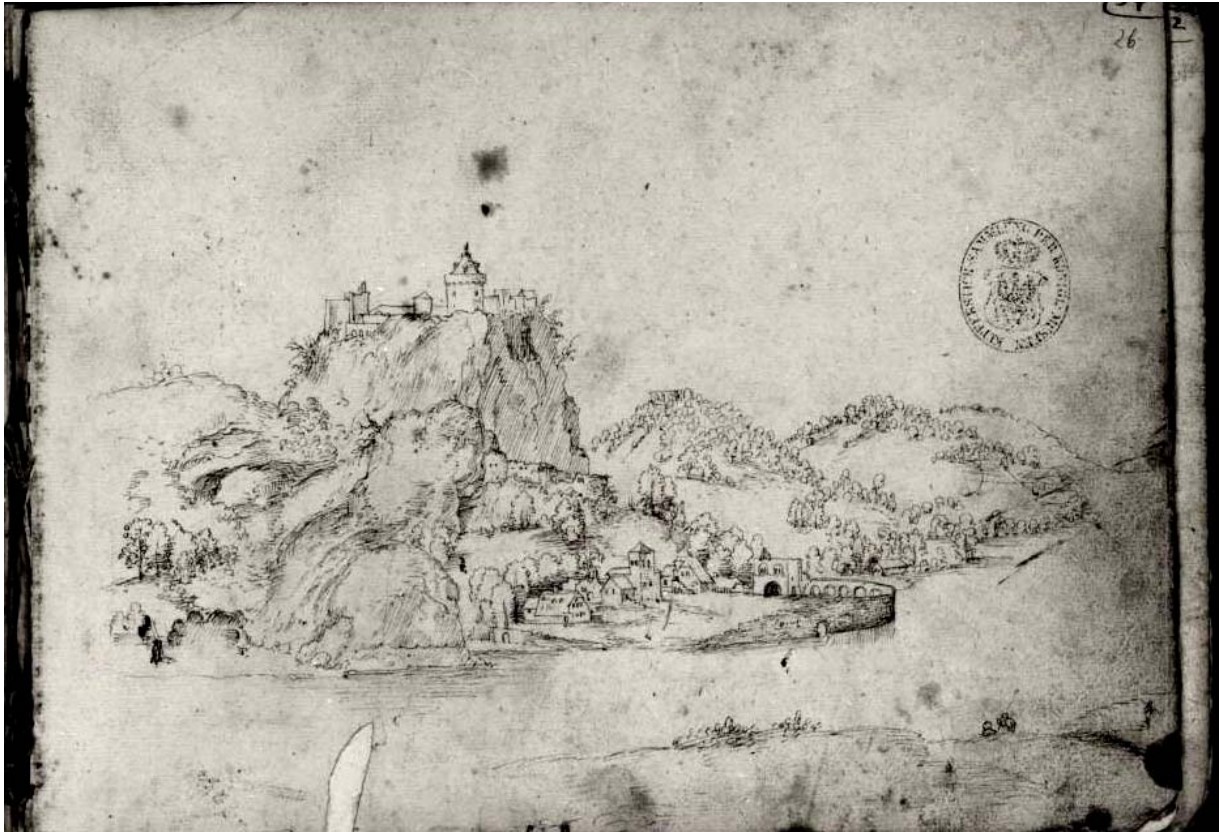


Fig. 5. Bles Workshop (?), *Rock with castle*, *Berlin Sketchbook*, Berlin, SMPK, Kupferstichkabinett, inv. 79c2, page 54.



Fig. 6. Joachim Patinir, *Landscape with Saint Jerome*, Paris, Musée du Louvre, inv. RF 2429.



Fig. 7. Matthijs Cock, *Landscape with the Good Samaritan*, Madrid, Biblioteca Nacional, inv. 8677.



Fig. 8. Matthijs Cock, *Landscape with a farm at the foot of a hill*, Musée du Louvre, Département des Arts Graphiques, inv. 19.883,

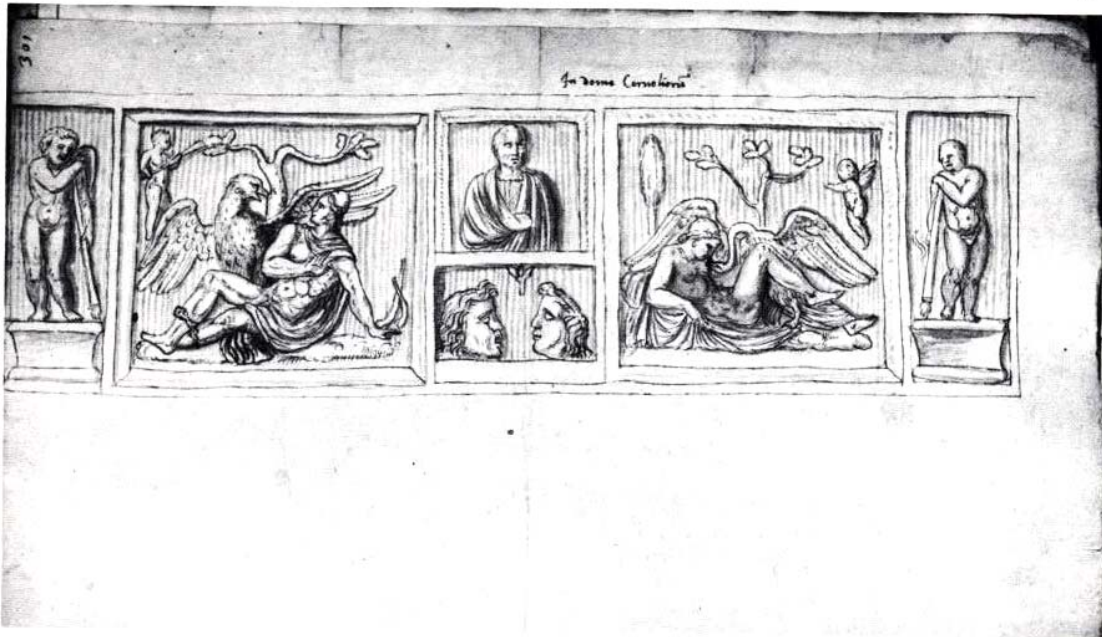


Fig. 9. Matthijs Cock, *Landscape with a farm at the foot of a hill*, Musée du Louvre, Département des Arts Graphiques, inv. 19.883.



Fig. 10. Herri met de Bles, *Conversion of Saul*, Oberlin, Allen Memorial Art Museum, Oberlin College, inv. 95.13.



Fig. 11. Master of the Female Half-lengths, *Conversion of Saul*, Germany, Private Collection.



Fig.12. Albrecht Dürer, *Conversion of Saul*, woodcut.



Fig. 13. Anonymous, *Legend of Saint Christopher*, Antwerp, Koninklijk Museum voor Schone Kunsten, inv. 849.

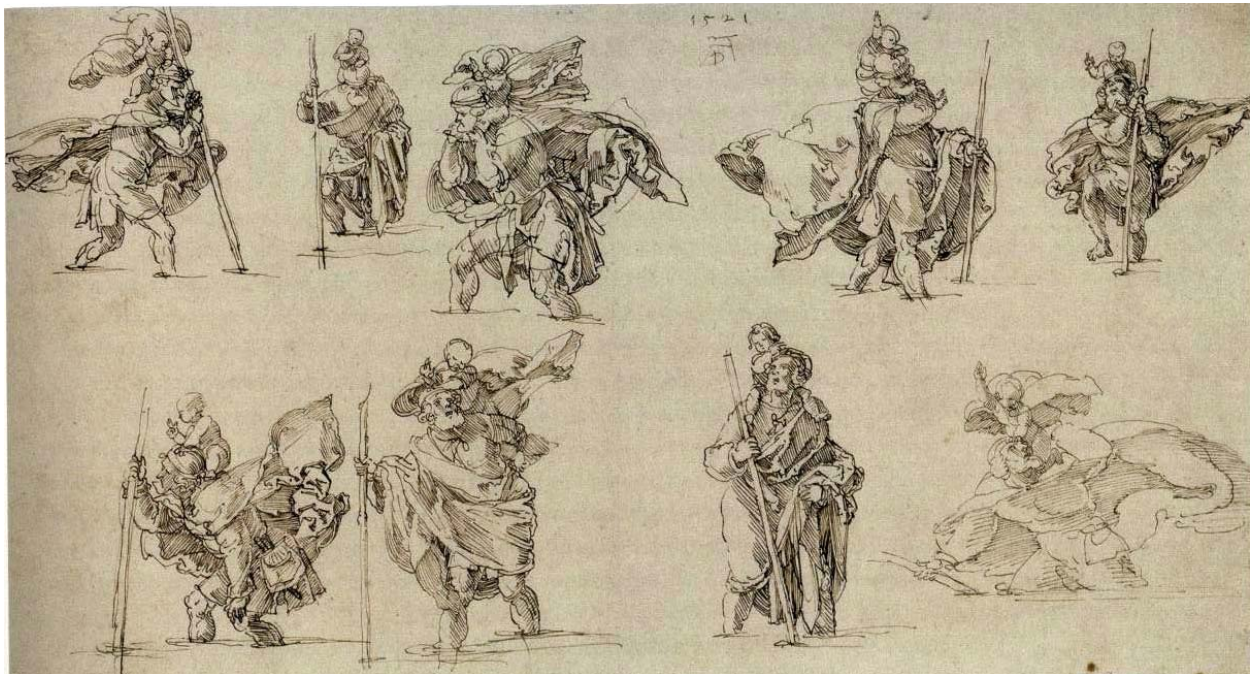


Fig.14. Albrecht Dürer, *Nine Studies for Saint Christopher*, Berlin, SMPK, Kupferstichkabinett, inv. KdZ 4477

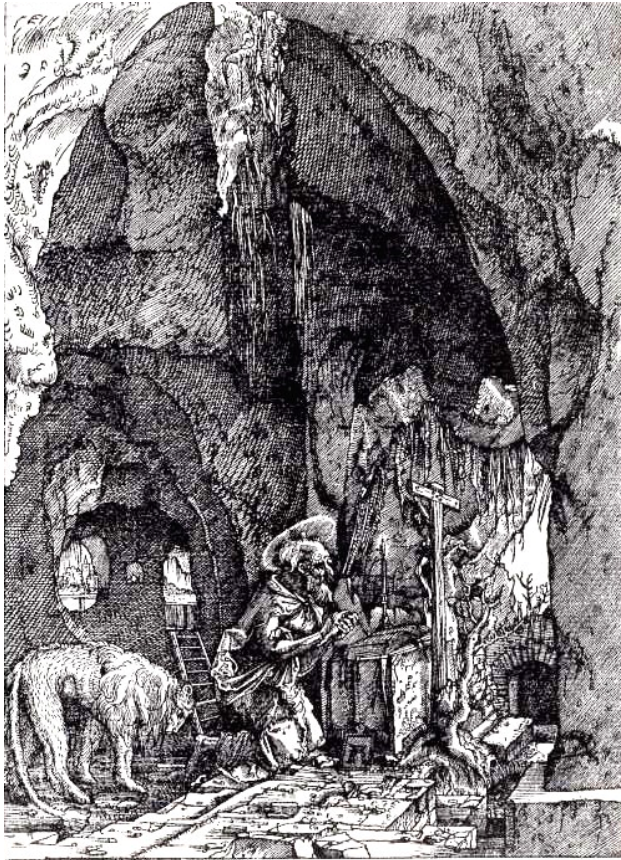


Fig. 15. Albrecht Altdorfer, *Saint Jerome in the cave*, woodcut.



Fig. 16. Hugo van der Goes, *Jacob and Rachel*, Oxford, Christ Church Picture Gallery, inv. 1335.



Fig. 17. Master of 1518, *Christ on the cross*, Paris, Musée du Louvre, Département des Arts Graphiques, inv. R.F. 29.058.



Fig. 18. Anonymous, *Landscape*, *Errera sketchbook*, Brussels, Koninklijke Musea voor Schone Kunsten van België, Tekeningen kabinet, inv. 4630, p. 29.



Fig. 19. Workshop of the *Blue Landscapes*, *Landscape with an imaginary city under siege*, detail, Firenze, Galleria degli Uffizi, Gabinetto Disegni e Stampe, inv. 8701 S.



Fig. 20. Albrecht Altdorfer, *Dead Pyramus*, Berlin, SMPK, Kupferstichkabinett.



Fig. 21. Albrecht Dürer, the *Battle of Samson against the Philistines*, detail, Berlin, SMPK, Kupferstichkabinett, inv. W 488.



Fig. 22. Workshop of the *Blue Landscapes* (?), *Calvary*, Paris, Musée du Louvre, Département des Arts Graphiques, inv. 18.640.



Fig. 23. Jan de Beer (?), the *Penitent Saint Jerome*, London, British Museum, Department of Prints and Drawings, inv. 1912.12.14.6.



Fig 24. Workshop of the *Blue Landscapes Riverlandscape with Saint Jerome*, detail, Darmstadt, Hessisches Landesmuseum, Kupferstichkabinett, inv. AE 436.

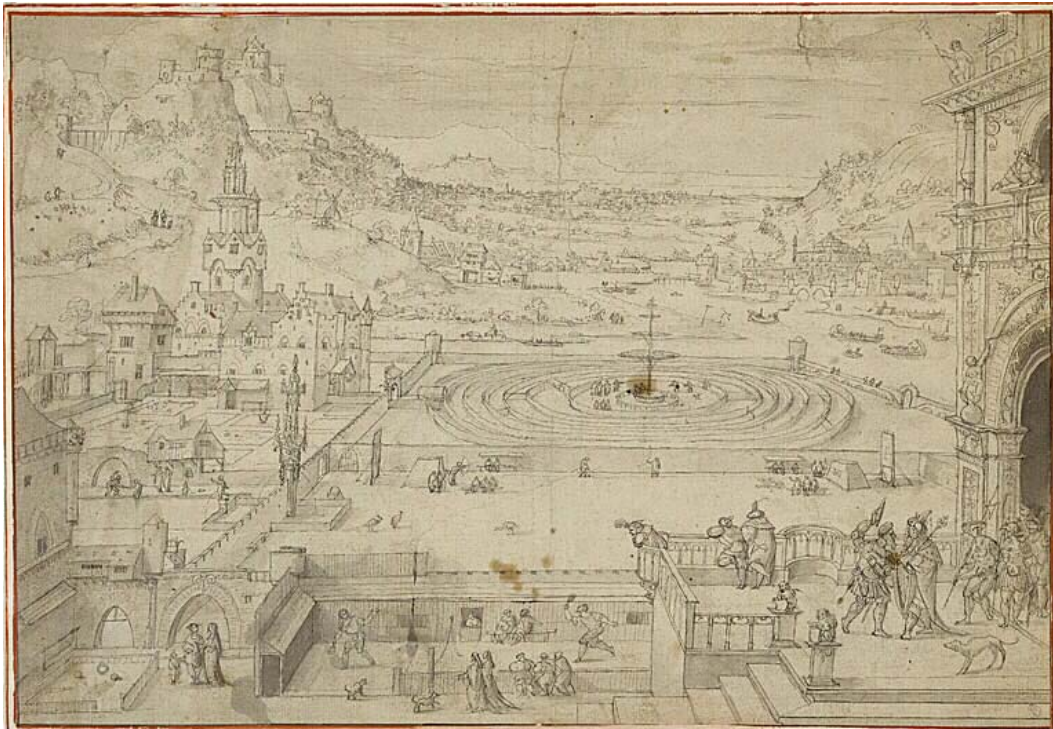


Fig. 25. Lucas Gassel (?), Paris, Musée du Louvre, Département des Arts Graphiques, inv. 19202.



Fig. 26. Anonymous, *Imaginary view on Jerusalem with a round temple*, Vienna, Graphische Sammlung Albertina, inv. 3199, Pen in brown, 214 x179 mm.

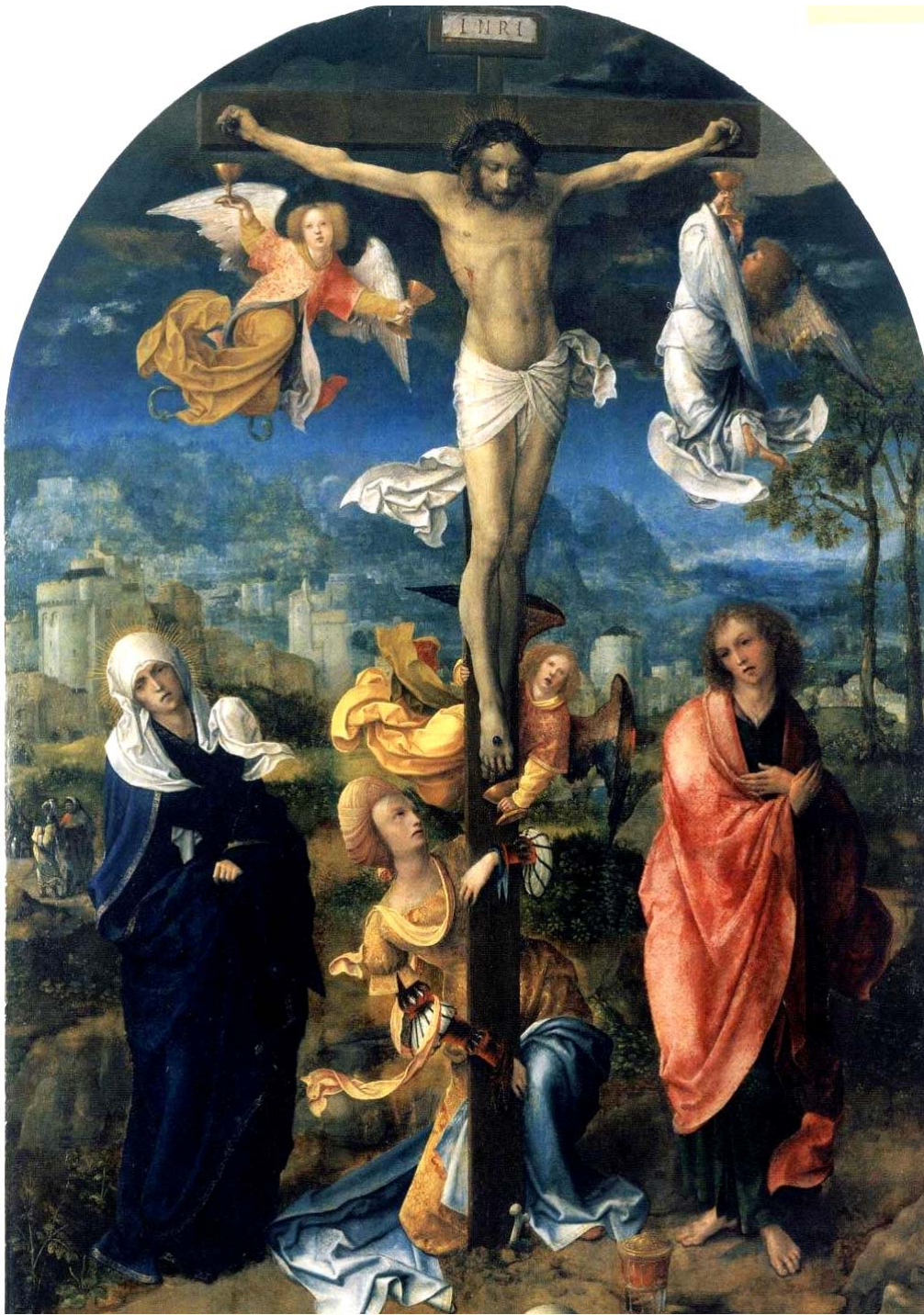


Fig. 27. Jan de Beer, *Christ on the Cross*, Cologne, Kolumba, inv. M18.



Fig. 28. Herri met de Bles, *Landscape for a Road to Calvary*, SMPK, Kupferstichkabinett, inv. KdZ 5525.

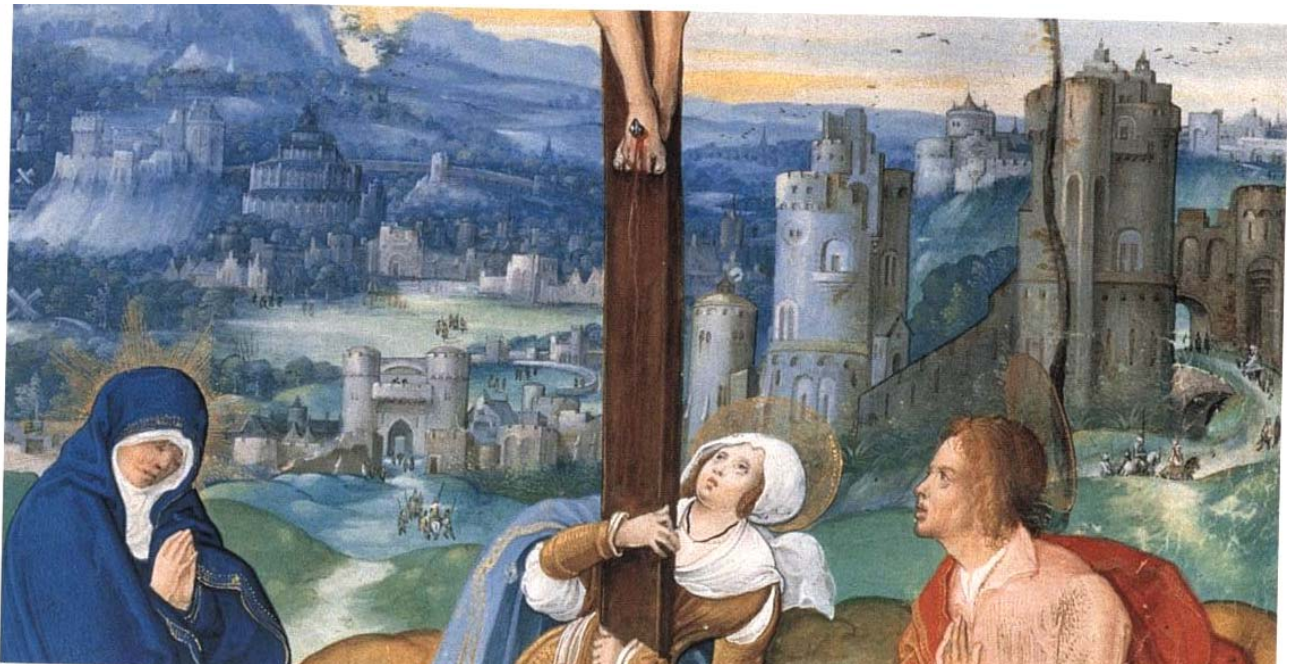


Fig. 29. Associate of Master of Cardinal Wolsey, *The Crucifixion*, detail, Private collection.



Fig. 30. Herri met de Bles, *Road to Calvary*, Princeton, University Art Museum, inv. 50-I.



Fig. 31. Bles Workshop (?), *Road to Calvary*, Berlin, SMPK, Kupferstichkabinett, inv. 79 C 2, fol. 31 r.

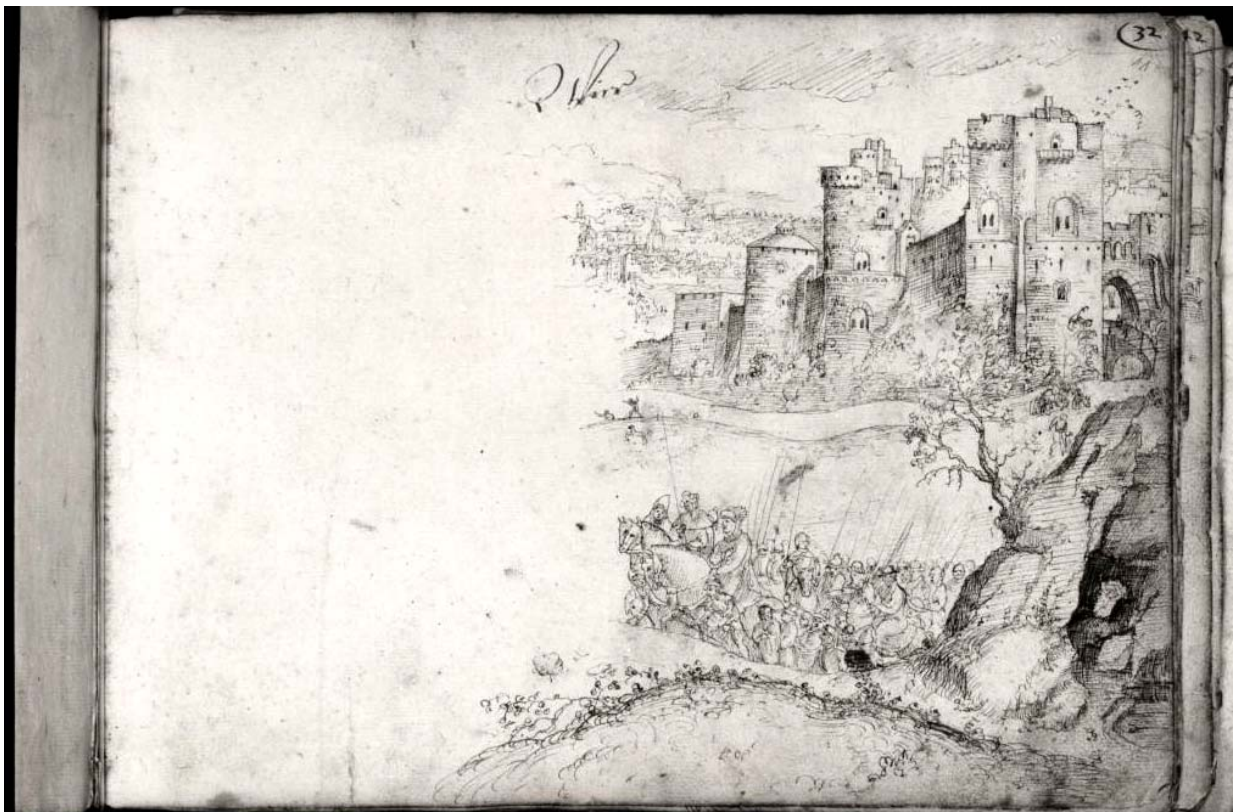


Fig. 32. Bles Workshop (?), *Road to Calvary*, Berlin, SMPK, Kupferstichkabinett, inv. 79 C 2, fol. 32 r.



Fig. 33. Workshop of the *Blue Landscapes*, *Landscape with an imaginary city under siege*, detail, Firenze, Galleria degli Uffizi, Gabinetto Disegni e Stampe, inv. 8701 S.



Fig. 34. Workshop of the *Blue Landscapes*, *Landscape with an imaginary city under siege*, detail, Firenze, Galleria degli Uffizi, Gabinetto Disegni e Stampe, inv. 8701 S.



Fig. 35. Joachim Patinir and workshop, the *Burning of Sodom*, exterior panels of the *Triptych with St. Jerome, St. John and St. Anthony and Mary Magdalene*, Switzerland, private collection.



Fig. 36. Workshop of the *Blue Landscapes*, *Landscape with an imaginary city under siege*, detail, Firenze, Galleria degli Uffizi, Gabinetto Disegni e Stampe, inv. 8701 S.



Fig. 37. Jan Wellens de Cock (?), *Calvary Triptych*, Amsterdam, Rijksmuseum, inv. SK-A-1598 (in loan to the Bonnefantenmuseum in Maastricht, inv. 5334).