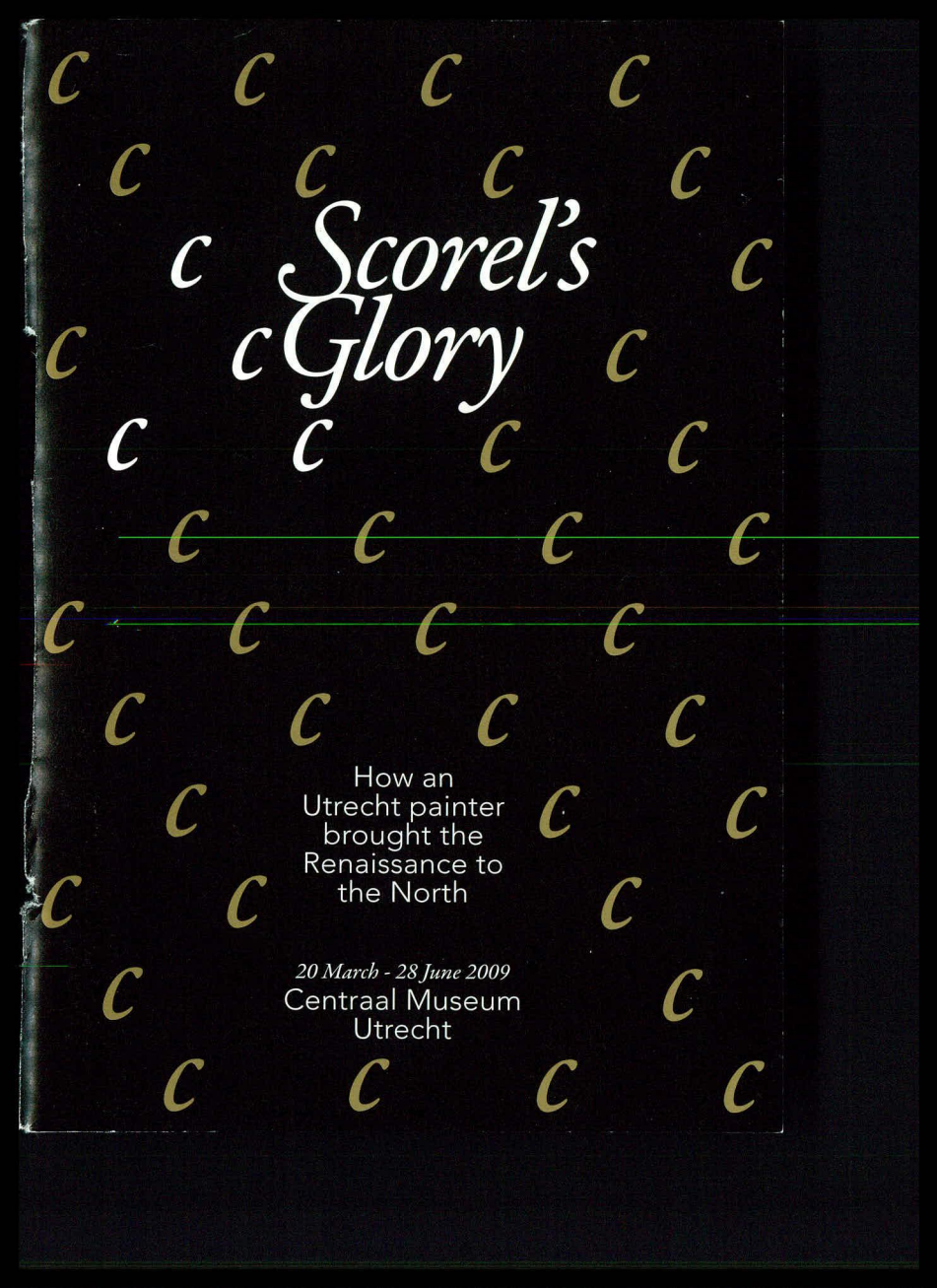
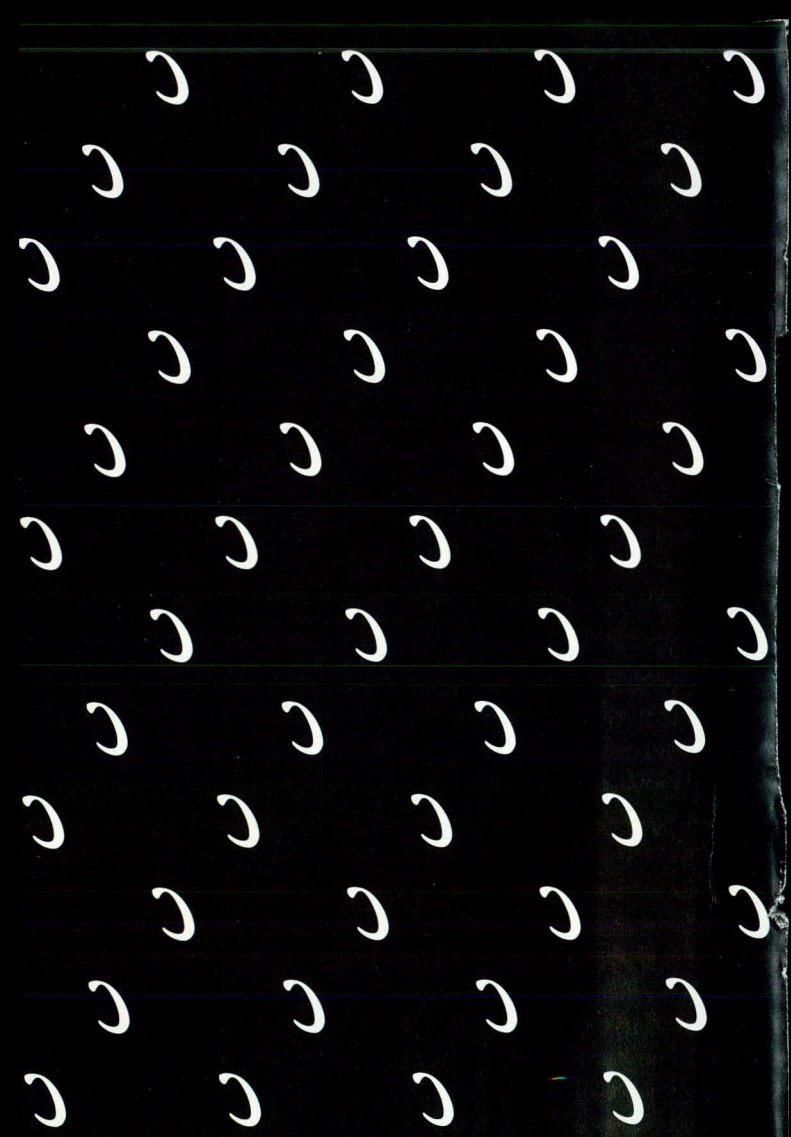




Scorel's Glory

How an
Utrecht painter
brought the
Renaissance to
the North

20 March - 28 June 2009
Centraal Museum
Utrecht



*c Scorel's
c Glory
c c*

How an
Utrecht painter
brought the
Renaissance to
the North

20 March - 28 June 2009
Centraal Museum
Utrecht

Scorel's Glory

How an
Utrecht painter
brought the
Renaissance to
the North

It is hard to overstate the importance of Jan van Scorel's role in the painting of the Northern Netherlands. Not for nothing was he called 'the lantern-bearer who paved the way for our art' by his biographer Karel van Mander in 1604.

Trained towards the very end of the late Middle Ages, he travelled in Italy between 1520 and 1523, where he studied not only Classical Antiquity, but also works by great contemporary masters such as Michelangelo and Raphael. After his return, he introduced the formal language of the Italian Renaissance to the Northern Netherlands, radically and lastingly changing painting and its expression.

In 1524, Scorel settled in Utrecht before political unrest caused him to move to Haarlem in 1527. Here he established his first workshop, eventually staying for three years. The attraction he exerted as a trendsetter in a new iconography is demonstrated by the sheer number of pupils who sought to work with him. In 1530 he returned to Utrecht, where he opened a workshop whose output remained high until his death. Due to the

serial production of his designs – with variants and without – hundreds of paintings left his workshop. Of the works he himself produced, some sixty have survived.

Scorel moved in the highest circles. In Rome he painted at least two portraits of the Dutch Pope, Adrian VI, who appointed him to succeed Raphael as curator of the Vatican art collections. In the Netherlands, his most important patrons were Hendrik III of Nassau and Floris van Egmond, but he was also greatly admired at foreign courts. He was a respected priest, diplomat and engineer – but it was to painting that he owed his greatest fame.

Key dates in the life of Jan van Scorel

1495

Birth in Schoorl on 1 August

1509

Latin School in Alkmaar

1509-12

Apprenticeship with Cornelis
Willemsz, Haarlem

1512-18

Works with Jacob Cornelisz
van Oostanen in Amsterdam

1518-20

Departure from
the Netherlands

1519

Paints altar of *The Holy
Kinship* in Obervellach

1520-21

Travels to the Holy Land

1522-23

Appointed curator of the
Vatican art collections

1525

Offered vicariate at St Mary's
church, Utrecht

1527-30

Period of Haarlem workshop

1528

Made canon at St Mary's,
Utrecht

1530

Rents house in the claustrum
(immune area) of St Mary's

1532-33

Travels to Breda and Mechelen
(Malines)

1537

Draws up second will and
testament

1539

Involved in diplomatic mission to IJsselstein

1540

Travels to Marchiennes Abbey, northern France

1541-42

Involved in negotiations with René van Chalon in Breda on a question of disputed land ownership (on behalf of the chapter of St Mary's)

1549

Organises ceremonial entry of Philip II into Utrecht

1549-53

Hydraulic engineering projects: Scorel plans land reclamation in the tidal gully at Zijpe (province of Noord-Holland), and dredging in the rivers Vecht and Rhine

1550

Awarded royal patent for new method of embankment

1551

Awarded patent for embankment at Zijpe

1551

Sale of part of his house at Nieuwe Gracht

1552-53

Map (possibly by Scorel) of the embankment at Zijpe

1562

Death in Utrecht on 6 December; burial in St Mary's

Jan van Scorel (*Schoorl 1495 - Utrecht 1562*)

Portrait of Agatha van Schoonhoven 1529

panel / Galleria Doria Pamphilj, Rome

In 1528, Scorel was appointed canon at the capital church of St Mary. As a clergyman, he was forbidden to marry. Nonetheless, he lived with his beloved Agatha van Schoonhoven, sharing a house in the church's claustrum, or immune area. They had six children. Scorel painted her portrait in 1529, when he was 34. The dates of Agatha's own birth and death are unknown.

The tomb of Jan van Scorel

Jan van Scorel died on 6 December 1562 at the age of 67. A monument commemorating him was erected in the western gallery of the nave of St Mary's church in Utrecht, where he had been canon. It is likely that it had been designed by Scorel himself many years before his death.

As well as a tombstone in the church floor, it consisted of a wall monument containing a *tondo* with a portrait of Scorel painted by his pupil Anthonie Mor.

The monument was removed in 1712, but was reconstructed on the basis of documentary sources. The first of these was the Utrecht historian Arnoldus Buchelius, who had described and sketched it in his book *Monumenta* (1592).

Buchelius also provided each of the epitaphs borne on the stone. The second source was Karel van Mander, whose book on the lives of painters

was published in 1604. This provided the Latin epitaph under the painted portrait, which had already disappeared by Buchelius' time.

The precise location of the monument is shown on a drawing of the west gallery of St Mary's made by Pieter Saenredam on 3 July 1636.

The reconstruction posed two problems. First, the Latin epitaph under the portrait did not correspond to the one that was visible; this inconsistency was explained by infrared reflectographic research, which showed that the second epitaph had been painted over the first. Second, Buchelius' sketch was initially interpreted incorrectly. The discovery of the three fragments of the tombstone in 1984 showed that these had not been positioned vertically as the sketch suggests, but, as Buchelius wrote elsewhere, that the stone had lain *in pavimento* – in the floor.

02

Anthonie Mor (*Utrecht 1516/20 - Antwerpen 1576/77*)

Portrait of Jan van Scorel 1559

panel / By permission of the Society of Antiquaries of London

In 1559, three years before Scorel's death, Anthonie Mor painted this portrait of his master, which was incorporated into Scorel's monument in Utrecht's church of St Mary. An inscription bearing the date of portrait and the names of its painter and subject was probably included in its stone surround. The Latin inscription specified by van Mander, which is hidden under the present one, was revealed by infrared reflectographic research.

03

Attributed to Jacob de Nole (*Kamerijk 1553/54 - 85-Utrecht 1601*)

(a design by Jan van Scorel?)

Gravestone of Jan van Scorel c. 1560

Namur stone / Centraal Museum, Utrecht, permanent loan from Museum Catharijneconvent, Utrecht

In 1984, these three gravestone fragments were found in the garden of the house at Mariahoek 13 in Utrecht; they were identified on the basis of the description and sketch made by Buchelius in 1592. The full Latin text is 'FINIS MORS, SIC SUNT HOMINIS VANA OMNIA PRAETER/QUAM CUI DIVINO PECTUS AMORE CALET'. 'RELIQUUM SCORELII CANONICI': 'Death is the end, all human affairs are vain, / save for him whose heart is kindled by the love of God'. 'The remains of Canon Scorel'.

04

Pieter Saenredam (*Assendelft 1597 - Haarlem 1665*)

View of the west gallery of the nave of the St Mary's church, Utrecht 3 July 1636

Pen and brown ink, black and white chalk on paper

Frits Lugt collection, Institut Néerlandais, Paris

Travelling from his home in Haarlem, the architectural painter Pieter Saenredam travelled to various towns and villages in order to draw and measure the internal and external dimensions of a range of buildings, particularly churches. In 1636 he roamed Utrecht for twenty weeks. His drawing of the western gallery of the nave of St Mary's includes Scorel's gravestone. By this time, the portrait by Anthonie Mor, which had been set in the tondo, had already been removed.

05

Engelbertus van Engelen

Grafs [manuscript] en wapen der kerken van Uytrecht,

Deel 2: afschrift van Arnoldus Buchelius 'Monumenta passim in templis ac monasteriis Trajectinae' early eighteenth century

The Utrecht Archives, Utrecht

The humanist Arnoldus Buchelius (1565-1641) was an antiquary specialised in genealogy and heraldry. A tour of Utrecht's churches, most of which were threatened with demolition, led him to record inscriptions, gravestones and other historical details in his *Monumenta*. In 1592 he drew and described the gravestone of 'the very celebrated painter-canon Scorel'. While the drawing suggests that this was a wall grave stone, Buchelius wrote in his *Diarium* (1599) that it was 'in pavimento' (in the church floor).

06

Karel van Mander

Het Schilder-Boeck *Haarlem 1604*

Utrecht University library, Utrecht

In *Het Schilder-Boeck*, i.e. his Book of Painting, Karel van Mander – himself a painter – provides a wealth of information not only on the painters of his time, but also on those of the preceding period. He ends his biography of Scorel with a reference to the portrait of Scorel painted by Anthonie Mor in 1560, which, two years later, had been incorporated into Scorel's monument. The Latin text announcing 'He brought fame to art and art brought fame to him / When he died, art believed she herself had died' was later painted over.

07

Last will and testament of Jan van Scorel

27 February 1537

The Utrecht Archives, Utrecht

This version of Scorel's will, the second he drew up, dates from 1537, and supersedes the first, which is dated 1533. After Scorel's death, it states, the administration of all his movable and immovable goods, and also of his land, money, gold and silver, was to go to his life companion, Agatha van Schoonhoven. After her death, the capital would go to their children. By 1550 the number of their children had risen from four to six. The will was modified in a third document dated 3 March 1544.

I

*The
Early*
days
of painting

Little is known about the earliest panel paintings in the Northern Netherlands. In the fifteenth century, however, dozens of painters were certainly at work, not only in the diocese of Utrecht, but also in the county of Holland. They were not bound to a single town, but worked for patrons throughout the area. For this reason there were no local schools of painting characterised by a particular style.

In medieval times, Utrecht lay at the political and economic heart of the Netherlands. Nonetheless, only a small number of paintings from this period have survived. The earliest is the *Memorial tablet for Hendrik van Rijn*. Dating from 1363, this was made by an anonymous master for an altar in Utrecht's Church of St John; it is also the oldest known painting from the Northern Netherlands. The next oldest is the *Memorial tablet for the Lords of Montfoort*, which dates from about 1380.

The oldest surviving paintings from the county of Holland date from about 1460. Like those from the diocese of Utrecht, they are the work of anonymous artists. For this reason they are known by so-called *ad hoc* names, which either indicate the town in which their makers were active (as with the Master of Alkmaar), or the scene depicted in a key work in their oeuvre (as with the Master of the gathering of the Manna). The two earliest Northern Netherlandish painters to whom work can be attributed are Albert van Ouwater and Geertgen tot Sint Jans, who were active in Haarlem in the period around 1480.

08

Anonymous (*Northern Netherlands?*)

Memorial tablet for Hendrik van Rijn 1363

panel / Royal Museum of Fine Arts, Antwerp

Memorial tablet for Hendrik van Rijn is the earliest known panel from the Northern Netherlands. According to the inscription, it was painted to commemorate the death on 5 June 1363 of Hendrik van Rijn, archdeacon of St John's church in Utrecht and provost of the city's chapter of St John. Van Rijn kneels beside the cross under the protection of St John the Baptist. The background consists of gilded relief applications. The lions rampant seen on the gilded tiles and the patron's cope are a reference to the family coat of arms.

09

Anonymous (*Northern Netherlands*)

Memorial tablet for the Lords of Montfoort c. 1380

panel / Centraal Museum, permanent loan from Rijksmuseum, Amsterdam

This panel is among the oldest surviving paintings from the Northern Netherlands. Made in memory of three lords of Montfoort – Jan I van Montfoort, Roelof de Rover and Willem de Rover, who died in a campaign against the Frisians in 1345 – it was commissioned by Hendrik de Rover Willemsz for the altar of the Holy Virgin Mary in the church at Linschoten. Hendrick himself is shown kneeling behind his three relatives, next to the standing St George, who presents all four men to the Virgin.

II

Jan van
Scorel's
Teachers

It is uncertain who taught the craft of painting to Jan van Scorel. In *Res Pictoriae* (1585-1590), his notes on artists and their works, Arnoldus Buchelius wrote that Scorel's first teacher was Cornelis Buys from Alkmaar. In 1604, Karel van Mander (1604) wrote that, after finishing his studies at the Latin school in Alkmaar in 1509, Scorel was apprenticed for three years to the Haarlem painter Cornelis Willemsz. According to Van Mander, Scorel then left for Amsterdam, where he worked with Jacob Cornelisz van Oostsanen before working as an assistant with the Southern-Netherlandish painter Jan Gossaert, who was employed by Philip of Burgundy from 1517 to 1524.

Even though Van Mander is the only source to claim that Scorel and Gossaert knew one another, it is nearly unimaginable that a young and ambitious painter such as Scorel should not have met the illustrious Gossaert. Any contacts would probably have dated from the months after May 1517, when Philip of Burgundy was made bishop, and Gossaert lived in Utrecht as

part of his retinue. Gossaert will have told Scorel of the journey to Italy he had made with Philip several years earlier: when he was in Rome in 1509, Michelangelo was working on the ceiling of the Sistine Chapel, and Raphael and others were working on the *Stanze* in the Vatican.

A small number of surviving fifteenth and early sixteenth-century paintings have a clear relationship with Utrecht. In the background of two – the *Triptych with Crucifixion* (c. 1460), and the portrait of the anonymous man – the tower of the Dom is visible. A number of portraits of Utrecht citizens, all dating from around 1500, have also survived.

10

Master of the Bartholomew Altarpiece (*active in Cologne and the Northern Netherlands in the second half of the fifteenth century*)

Portrait of a man with a columbine *c. 1480-85*

panel / Wallraf-Richartz Museum & Fondation Corboud, Cologne

Because of the Dom tower in the background, it is assumed that this unknown man was either born in Utrecht or had other links with the city. The columbine in his hand is the symbol of the Passion of Christ; it may also represent humility. Like the flower, the brocades held by the angels may indicate that the man is a clergyman, though his dress and his dagger suggest this was not the case.

11

Anonymous (*Northern Netherlands*)

Triptych with Crucifixion, the Mass of St Gregory, and St Christopher, with the Annunciation on the outside

c. 1460

panel / Centraal Museum, Utrecht, permanent loan from Rijksmuseum, Amsterdam

Although other crucifixion scenes placed an imagined Jerusalem in the background, the city in the background here is reminiscent of fifteenth-century Utrecht. Nothing is known about the origin of this Passion triptych, nor has the painter's name survived to the present day. Stylistically, it is similar to miniatures by the painter known as the Master of Evert van Zoudenbalch.

12

Anonymous (*Northern Netherlands*)

Portrait of Evert Zoudenbalch (1423/24 - 1503) 1491?

*panel / Centraal Museum, Utrecht, permanent loan from Stichting
Het Evert Zoudenbalchhuis, Utrecht*

The scion of one of Utrecht's wealthiest and most prominent families, Evert Zoudenbalch was provost of the chapter at the basilica of St Servatius' in Maastricht, and also canon and treasurer at the Dom church in Utrecht. In 1491 he founded St Elizabeth's Orphanage in Utrecht, the first dedicated orphanage in the Northern Netherlands, which may have occasioned this portrait. Various copies of this work are known.

13

Jan Gossaert (*Maubeuge? c. 1478 - Antwerp? 1532*)

Hermaphroditus and Salmacis c. 1520

panel / Museum Boijmans Van Beuningen, Rotterdam

When Philip of Burgundy was consecrated Bishop of Utrecht in 1517, he established himself at Duurstede Castle near Wijk bij Duurstede. The Southern-Netherlandish painter Gossaert was a member of his court. From this period on, Gossaert seems to have applied himself more consciously to painting the nude. This work shows a scene from Ovid's *Metamorphoses* (1-8 AD); when Hermaphroditus failed to respond to the advances of the Naiad Salmacis, she had the gods unite their bodies forever.

14

Jan Gossaert (*Maubeuge? c. 1478 - Antwerp? 1532*)

Madonna with Child *c. 1520*

panel / Mauritshuis, The Hague

After the death of his patron Philip of Burgundy in 1524, Gossaert left Wijk bij Duurstede for Middelburg, where he was probably employed by Adolf of Burgundy, the successor to Philip's duties as Lord High Admiral. In this period he created a number of compositions of the Madonna and child, various contemporary copies of which are known. They were made to Gossaert's design in his own workshop, a practice that was later echoed by Scorel.

15

Jacob Cornelisz van Oostanen (workshop)

(*Oostzaan c. 1472 - Amsterdam 1532*)

The Adoration of Christ *c. 1515*

panel / Centraal Museum, Utrecht, permanent loan from Instituut Collectie Nederland, Rijswijk

In 1512, Scorel worked in the large workshop of Jacob van Oostanen. At first he may have been a pupil; later he was probably an assistant. Van Oostanen painted in the traditional Late Gothic style characterised by the *horror vacui* (literally 'fear of the void'), in which the entire surface of a painting was filled with colourful, decorative details. The focus of this work is the infant Christ in the manger, who is flanked by Mary and Joseph, ringed by fourteen music-making angels. The town of Bethlehem is seen in exaggerated perspective in the background.

16

Jacob Cornelisz van Oostsanen (workshop)

(Oostzaan c. 1472 - Amsterdam 1532)

The Crucifixion c. 1520

panel / Centraal Museum, Utrecht, permanent loan from Instituut Collectie Nederland, Rijswijk

The Crucifixion is set in a hilly landscape with the city of Jerusalem in the background. The blood caught by the angels from Christ's wounds is a reference to transubstantiation, the Catholic dogma whereby, during the Eucharist, the bread and wine actually become the body and blood of Christ. The style of the work is typical of Oostsanen's oeuvre in the period before his former pupil Scorel came into contact with the Renaissance.

17

Anonymous (Northern Netherlands)

Crucifixion with Saints and Patrons c. 1500

panel / Centraal Museum, Utrecht, purchased with support of Vereniging Rembrandt

Against the background of a panoramic landscape, the crucified Christ is shown with Mary and St Paul at left, and John the Evangelist and St Gertrude at right. Flanking them on either side kneel the patrons, whose identities are unknown. Due to its simple, triangular composition and the static pose of the figures, this work was originally thought to date from approximately 1485. However, the dress and complicated pose of Mary Magdalene, who is seen kneeling under the cross, suggests that it was actually painted in approximately 1500.

18

Anonymous (*Northern Netherlands*)

Portrait of Jacob van Driebergen (1436 -1509) 1502

panel / Centraal Museum, Utrecht, purchased with support of Vereniging Rembrandt

This portrait was commissioned by Jacob van Driebergen, who later bequeathed it to Utrecht's St John's church, where he was canon and later sub-dean. By bequeathing his library and its many rare incunabula (i.e. early books) to the library of the capital of St John's, van Driebergen also founded the library of the University of Utrecht. The banderole bears an admonition in Latin, and also his age: 66.

19

Jacob Claesz van Utrecht (*Utrecht c. 1480 - ? after 1532*)

Portrait of a knight of St John c. 1500/20

panel / Centraal Museum, Utrecht

The knight of St John is identifiable by the Maltese Cross worn on his breast. The heartsease pansy (*Viola tricolor*) in his hand symbolises modesty, humility and chastity. Originally, the panel was rectangular. When it was later cut into an oval, the monogram at right and the motto at bottom - LABOR VINCIT OMNIA (work conquers all) or, alternatively, AMOR VINCIT OMNIA (love conquers all) - were removed. Although neither signed nor dated, the painting is attributed to Jacob Claesz, who was born in Utrecht in approximately 1480. He was probably a merchant as well as a painter.

III

Jan van Scorel
travels and his

*workshop in
Haarlem*

(1527-1530)

On completing his apprenticeship, Scorel set off on his travels. He passed through Germany to Carinthia, where he painted his earliest known work. Signed and dated 1519, this altarpiece with *The Holy Kinship* is still in its original place at St Martin's church in Obervellach. Scorel then travelled on to Venice, leaving again in 1520 for several months' pilgrimage to the Holy Land. It was probably in 1522 that he settled in Rome, where the Utrechter Adriaan Florisz Boeyens had been elected pope six months earlier. After the death of Raphael, Adrian appointed Scorel as curator of the papal art collections. After Adrian's death in 1524, Scorel returned to the Netherlands

At first he lived in Utrecht at the house of Herman van Lokhorst, dean at the church of St Saviour's and canon at the Dom church. Van Lokhorst commissioned him to paint the *Triptych with Christ's entrance into Jerusalem*, the first major work he is known to have painted after his return. Due to political unrest in Utrecht, Scorel left for Haarlem, where he founded his first workshop in 1527.

'En alsoo Schoorel veel aengheloopen en ver-
socht wiert Jongers aen te nemen, huyrde een
huys te Haerlem [...]', writes Scorel's biographer
Karel van Mander: 'Scorel's pupils were so
numerous that he rented a house where he could
set them to work.' His best-known pupils were
Maerten van Heemskerck and Anthonie Mor,
who later painted his portrait.

20

Lambertus Suavius (*Liège c. 1510 - Frankfurt am Main (?) 1574-76?*)

The sack of Troy c. 1550

panel / Centraal Museum, Utrecht (restored with the support of Stichting Victor Heiloo)

In his epic poem *The Aeneid*, Virgil (29-19 BC) describes how Aeneas flees the burning Troy, his father on his back and his young son Ascanius by his side. Raphael applied the motif of collective flight to a different context. His fresco in the Vatican's *Stanza dell'Incendio* (the Room of the Fire) depicts the fire in the Borgo quarter of Rome, which was miraculously extinguished after a blessing by Pope Leo IV. The composition of *The sack of Troy* is directly derived from Raphael's fresco.

21

Jan van Scorel (copy)

(*Schoorl 1495 - Utrecht 1562*)

Portrait of Pope Adrian VI (1459-1523) 1625-50

panel / Centraal Museum, Utrecht

Due to his excellent reputation and first-rate connections at the Habsburg court, the Utrechter Adriaen Florisz Boeijens was elected Pope Adrian VI in 1522 – the only Dutch Pope in history. After Raphael's death, Adrian appointed Jan van Scorel, his fellow townsman, as curator of the art collection in the Belvedere. Though Scorel painted the Pope's portrait at least twice, the originals have not survived. The composition of at least one of these originals is known through various later copies.

22

Jan van Scorel (attributed to)

(Schoorl 1495 - Utrecht 1562)

The dying Cleopatra 1520-24

*panel / Centraal Museum, Utrecht, permanent loan from
Rijksmuseum, Amsterdam*

Tradition has it that Queen Cleopatra took her own life, bitten in the breast by an asp – a snake that is not in fact found in Egypt. Though the painting was long thought to date from Scorel's time in Italy, the support, the painting technique and subject all suggest that it is not his own work. The work is painted on beech, a type of wood that Scorel never used. Neither is any other scene from Classical Antiquity known in Scorel's oeuvre.

23

Jan van Scorel *(Schoorl 1495 - Utrecht 1562)*

Portraits of five members of the Jerusalem Brotherhood of Utrecht c. 1541

panel / Centraal Museum, Utrecht

A few years after joining the Jerusalem Brotherhood of Utrecht, Scorel painted his portrait and those of his fellows on rectangular panels. This is the fourth and last in the series. Although they stand as if taking part in a procession, each member had made the pilgrimage to Jerusalem at a different time. In his hand, each bears the palm leaf he had brought on his return. Visible on their dark clothing is the Jerusalem Cross, the proof of their knighthood of the Holy Sepulchre. The series of portraits was intended for the Brotherhood's chapel.

24

Jan van Scorel (*Schoorl 1495 - Utrecht 1562*)

Portraits of nine members of the Jerusalem Brotherhood of Utrecht 1535-37

panel / Centraal Museum, Utrecht

This is the third in the series of portraits of members of the Jerusalem Brotherhood of Utrecht, people who had made a pilgrimage to the Holy Land. The inscriptions show that they had done so in various years; the only woman in the portraits went with her husband in 1530, at the age of 24. At some point the panel was split into two separate parts, which were reassembled in the years around 1900.

25

Jan van Scorel (*Schoorl 1495 - Utrecht 1562*)

Portraits of twelve members of the Jerusalem Brotherhood of Utrecht 1525-27

panel / Centraal Museum, Utrecht

The first two paintings with members of the Jerusalem Brotherhood were painted in approximately 1525-27, each consisting of twelve portraits. Between them, they are the earliest independent group portraits in the Northern Netherlands. There is little coherence between the figures: large heads and small heads are placed at random before and behind one another. As the text underneath it testifies - 'heer Ian van Scorel wt hollant schildere' ('Ian van Scorel Esq, painter from Holland') - Scorel is the fifth from right.

26

Jan van Scorel (*Schoorl 1495 - Utrecht 1562*)

Portraits of twelve members of the Jerusalem Brotherhood of Utrecht 1525-27

panel / Centraal Museum, Utrecht

27

Jan van Scorel (*Schoorl 1495 - Utrecht 1562*)

Portrait of a man 1529

panel / Museum Boijmans Van Beuningen, Rotterdam, permanent loan from Rijksmuseum, Amsterdam 2004

This is a typical example of the many portraits painted by Scorel. On the original frame it is dated 1529, which indicates that it was made during his period in Haarlem. According to the inscription, the man is 46 years old. The expression of his eyes as he views the spectator is serious. It is therefore striking that the underdrawing shows him to be smiling. The change in the definitive version was probably made at his own request.

28

Jan van Scorel (*Schoorl 1495 - Utrecht 1562*)

The Baptism of Christ *c. 1530*

panel / Frans Halsmuseum, Haarlem

In Haarlem, wrote Karel van Mander in 1604, Scorel was received with great enthusiasm by Simon van Sanen, commander of the knights at the Commandery of St John, who commissioned a number of paintings of the town's monastery of that name. One of them was *Christ's baptism in the Jordan*. It is, as van Mander writes, an exceeding fine piece. It is also one of the most important works painted in Scorel's time in Haarlem.

29

Jan van Scorel (*Schoorl 1495 - Utrecht 1562*)

Mary Magdalen *c. 1530*

panel / Frans Halsmuseum, Haarlem, permanent loan from Rijksmuseum, Amsterdam

According to the gospel story, the repentant sinner Mary Magdalene anointed Christ's feet with oil; her attribute is therefore a jar of oil. The rocky formation in the background may be a reference to Sainte-Baume in Provence, where she is supposed to have spent the last thirty years of her life in seclusion. Originally, like Scorel's other work in that period, its format was rectangular. In the sixteenth century, it was raised in height by some twelve centimetres when a plank was added at the top.

The reconstruction of the Lokhorst triptych

At some point in its history, the *Triptych with Christ's entrance into Jerusalem* – also known as *The Lokhorst Triptych* after the family who had commissioned it – was separated into five parts. In 1926, the central panel was discovered at Schloss Hugempoet near Kettwig, Germany. Two years later it was shown in Düsseldorf, together with the right wing, whose inside and outside panels had been separated. These had come from an Austrian collection, and had been on the German art market since 1927.

After the exhibition, Carla de Jonge, at that time curator of the Centraal Museum, received the central panel on permanent loan from its German owners. The two panels that had originally constituted the right wing were sold at auction in Berlin to F.H. Fentener van

Vlissingen, an entrepreneur and art collector, who also bought the central panel later that year.

Incredibly, in the same year, the outside panel of the left wing was found in Paris. Through Amsterdam art dealers, this, too, was acquired by Fentener van Vlissingen. As Mrs de Jonge remarked, it seemed highly unlikely that the inside panel of this wing would ever be recovered. But recovered it was: nearly ten years later, in the spring of 1937, it turned up at a Parisian art dealer's. Once again, it was bought by Fentener van Vlissingen, who, in 1941, donated the entire work to the Centraal Museum. In 1976, the five components were finally reassembled, thereby completing the original triptych.

30

Jan van Scorel (*Schoorl 1495 - Utrecht 1562*)

Triptych with Christ's entrance into Jerusalem, saints and, on the outside panels, patrons of the Van Lokhorst family (The Lokhorst Triptych) c. 1526

panel / Centraal Museum, Utrecht

The *Lokhorst triptych* is the first painting to reflect the influence of Classical Antiquity and the Italian Renaissance on Scorel's work. With its diagonal division, the composition of the central panel is derived from Michelangelo's *Flood* in the Sistine Chapel; the italianising figures are derived from Raphael. However, the view of Jerusalem is based on Scorel's own drawings of that city. The triptych was placed as a memorial tablet near to the tomb of the Lokhorst family in the Dom church. On the outside of the right panel, the patron is seen kneeling in the foreground.

31

Herman Beerntz van Borculo (*active in Utrecht around 1530*)
Civitas Hierusalem 1538

woodcut / Centraal Museum, Utrecht

This woodcut is one of the earliest topographically correct illustrations of Jerusalem. It is thought that Herman van Borculo did not travel to the Holy Land, but that he based his composition on the centre panel of Jan van Scorel's *Lokhorst triptych*. While van Borculo attached great value to accuracy, his inscription stresses the religious nature of the print. This explains the many tableaux of religious scenes.

32

Jan van Scorel (*Schoorl 1495 - Utrecht 1562*)

Madonna with wild roses c. 1530

panel / Centraal Museum, Utrecht, purchased with support of Vereniging Rembrandt

Research on van Scorel's paintings has indicated that there was an agreed division of duties in his workshop. While the underdrawing of the *Madonna with wild roses* is the master's own work, the panel may then have been taken over by an assistant, who altered the pose of the child; the right leg, which had originally been drawn up, was moved downwards. Three contemporary versions of this composition are known. In each one, Mary holds a different species of flower.

33

Jan van Scorel (*Schoorl 1495 - Utrecht 1562*)

Madonna with child 1527-30

panel / Centraal Museum, Utrecht

It is clear from the painting and the black chalk underdrawing that this painting is wholly the work of Jan van Scorel. Dendrochronological research has shown that the panel could have been painted any time after 1497, and thus that the wood is very old. The work may be the 'mary-beeldt' (image of the Madonna) which, according to Karel van Mander, was given to King Gustaf Wasa of Sweden. It is also possible that it was painted for one of Haarlem's Knights of St John.

Jan van Scorel (*Schoorl 1495 - Utrecht 1562*)

Landscape with the Passage of the Red Sea *c. 1520*

panel / Private collection, Milan

Painted on poplar wood, this work is probably identical to the painting described by Marcantonio Michiel in 1521. It shows the Jews' passage of the Red Sea, whose waters were parted by Moses before being allowed to engulf the pursuing Egyptians.

Scorel's paintings were highly valued in Venice, where they often feature in household inventories. This painting may have been commissioned there.

Jan van Scorel and Maerten van Heemskerck

In Haarlem, Jan van Scorel's style was so successful that many young and talented painters asked him to take them on as pupils. Karel van Mander describes how the young Maerten van Heemskerck came to work for him. Through constant practice, he adds, Van Heemskerck eventually caught up with his master's art; his painting became so alike that it was impossible to distinguish his work from Van Scorel's. Their paintings from this period are indeed so similar that researchers have long tended to switch attributions back and forth between the two.

Van Heemskerck was only three years his master's junior. According to Van Mander, tensions between the two men eventually escalated; after an argument, Van Heemskerck left the workshop. In the summer of 1532 he

departed for Rome, returning in late 1536 or late 1537. One of the first commissions he then received was to paint the side panels for an altarpiece at the high altar in the Oude Kerk ('Old Church') in Amsterdam. Scorel had been commissioned to paint the centre panel many years earlier, probably in the period when Van Heemskerck was a member of his workshop.

The centre panel of the altarpiece bore the Crucifixion painted by Scorel. On the side panels, Van Heemskerck showed a number of scenes from the Passion of Christ. This composition was used in a number of works made at Scorel's workshop, both with and without the addition of side panels. In some cases, various versions of the side panels were made, and were combined with one of two different versions of the Crucifixion. The entire altarpiece was lost during the wave of iconoclasm that swept the Netherlands.

35

Jan van Scorel (copy) (*Schoorl 1495 - Utrecht 1562*)

Triptych with Crucifixion 1550-75

panel / Stichting Begijnhof, Amsterdam

This is the triptych that Scorel supposed to have shown to his patrons when he was commissioned to make a painting for the high altar in the Oude Kerk in Amsterdam. The nudity of Adam and Eve on the outside panels is supposed to have been the reason that van Heemskerck was commissioned to paint the side panels. Even disregarding the fact that the triptych was not painted by Scorel himself, there is no reason to believe that a study was painted: no other examples are known in the Northern Netherlands.

36

Contract between Maerten van Heemskerck and the churchwardens of the Oude Kerk in Amsterdam

November 1537

The Utrecht Archives, Utrecht

This is the contract that states the conditions for the work for which Maerten van Heemskerck was commissioned by the churchwardens of the church of St Nicolas (the Oude Kerk) in Amsterdam. For an agreed fee and within an agreed period, the painter undertakes to paint the side panels of the high altar. The contract is a chirograph – part of a document or a sheet of paper that originally bore two or more identical texts. It was cut in half, each signatory receiving one of the halves.

37

Jan van Scorel (copy) (*Schoorl 1495 - Utrecht 1562*)

The Crucifixion 1550-75

panel / Museum Catharijneconvent, Utrecht

Scorel is known to have painted the Crucifixion in three different compositions. One of these might date back to the centre panel he painted for the high altar in the Oude Kerk in Amsterdam. The style of this painting – one of the later examples – suggests it was painted outside the workshop.

38

Jan van Scorel (workshop) (*Schoorl 1495 - Utrecht 1562*)

The Crucifixion 1530-35

panel / Centraal Museum, Utrecht, permanent loan from private collection

This is one of the paintings derived from an original design by Jan van Scorel. The underdrawing – which bears no resemblance to the freehand sketching so characteristic of Scorel – shows that it was not painted by Scorel himself. The drawing consists of outlines, painstakingly cross-hatched for shading. Timber-dating has shown that it is an early version, and also that the panel cannot have been painted any earlier than 1516. It is more likely to have been used sometime after 1530.

39

Jan van Scorel (*Schoorl 1495 - Utrecht 1562*) or
Maerten van Heemskerck (*Heemskerk 1498 - Haarlem 1574*)
Portrait of a young scholar 1531

panel / Museum Boijmans Van Beuningen, Rotterdam

This is one of the works that is attributed to both Jan van Scorel and Maerten van Heemskerck. It is the attractive portrait of an unknown boy, who, the inscription states, is twelve years old. Translated, the Latin text on the paper in his hand reads 'The Lord gives all, yet is still no poorer.' The legend under the portrait was written by Erasmus in 1514: 'Who is rich? He who is without desire. Who is poor? The greedy man.'

40

Jan van Scorel (workshop) (*Schoorl 1495 - Utrecht 1562*)
The Crucifixion c. 1530-50

panel / Private collection

This Crucifixion is almost identical to the centre panel of the triptych from the Begijnhof in Amsterdam (no. 35). It is not known whether this panel, too, had side panels. If it did, it would have shown similar scenes from Christ's Passion – probably, as in the Begijnhof triptych, of the Way of the Cross and the Resurrection.

Jan van Scorel (workshop) (*Schoorl 1495 - Utrecht 1562*)
Side panels with the portraits of a man and women
(inside) and with the Way of the Cross and the Resur-
rection (outside) c. 1535
panel / Museum Catharijneconvent, Utrecht

The side panels were parts of a triptych whose centre panel is likely to have borne a Crucifixion. The Way of the Cross and the Resurrection are variations on the theme seen on the inner panels of the triptych in the Begijnhof in Amsterdam (no. 35). All these panels may have derived from an original by Jan van Scorel, yet not have been painted by him, though it is more likely that he painted the two portraits. The frame of the two panels is original.

IV

Jan van Scorel
and his
workshop
in
Utrecht

(1530-1562)

In late September 1530, Jan van Scorel left Haarlem and returned to Utrecht, where he established his second workshop. Each of his two successive houses still exists. Even by modern standards the complex was large. Between 1535 and 1545, when production was at its highest, he rented extra space. During this period, at least twelve large altarpieces were made, most parts of which are now lost. Including those that remain, Scorel's oeuvre now runs to some sixty paintings.

On 16 October 1528, Scorel was inducted as canon at Utrecht's capital church of St Mary. As a clergyman, he did not belong to the *Zadelaarsgilde* (literally 'Saddler's Guild'), the common guild to which painters usually belonged. It is therefore striking that, in its new statute of 14 April 1540 - when the output of Scorel's workshop was at his highest - the guild announced that, from then on, membership was also compulsory for the clergy. This meant that Scorel, too, would have to subject himself to the guild's regulations, and thus to the numerous demands, restrictions and expenses they entailed.

In his *Res Pictoriae*, the Utrecht humanist Arnoldus Buchelius writes that Scorel was furious. The painter swore to flood the market with his work – no idle threat, seeing the extent of his activities. Unfortunately, the guild's only surviving sixteenth-century membership-list dates from after Scorel's death, and it is therefore impossible to ascertain whether he eventually joined.

42

Jan van Scorel (*Schoorl 1495 - Utrecht 1562*)

The Lamentation of Christ 1535-40

panel / Centraal Museum, Utrecht

It is assumed on the basis of various descriptions that this magnificent altarpiece once hung in the Peter and Paul Chapel at St John's in 's-Hertogenbosch. Scorel had been able to obtain certain shades of purplish blue by applying a layer of ultramarine over an opaque pink, a technique then known only in Italian painting. Scorel had probably learned it in the workshop of Raphael. He must have brought the deep blue ultramarine pigments - lapis lazuli - with him on his return from Venice.

43

Jan van Scorel (*Schoorl 1495 - Utrecht 1562*)

St Paul c. 1540

panel / Museum Catharijneconvent, Utrecht

The sword and the book are the attributes of St Paul the Apostle, the author of the New Testament *Epistles*, who was beheaded on the orders of Emperor Nero. Paul is often depicted together with the apostle Peter, sometimes flanking Jesus or the enthroned Mary. Between them, they represent the four founders of the Christian church. It is not known if this work ever had a counterpart.

44

Lambert Sustris (*Amsterdam c. 1515 - Padua (?) after 1568*)

St John the Baptist Preaching 1530-35

panel / Centraal Museum, Utrecht (restored with the support of Stichting Victor Heiloo)

This painting was long thought to have been made by Jan van Scorel, but is now generally accepted as the work of the Amsterdam painter Lambert Sustris, an artist who spent some years in Italy and may have been a pupil of Scorel's. This is his earliest known work. St John stands on a rock at centre, preaching to the crowd below him as they still stream in from all sides. The poses of the figures are derived from those of antique statues.

45

Jan van Scorel (workshop) (*Schoorl 1495 - Utrecht 1562*)

The Adoration of the Magi 1530-35

panel / Centraal Museum, Utrecht, purchased with support of Vereniging Rembrandt (restored with the support of Stichting Victor Heiloo)

When the birth of the Christ child became known, the three wise men from the east – following the star that guided them to Bethlehem – came to worship the newborn King of the Jews. Dressed according to tradition in a red robe and a blue cloak, Mary receives the kings and their retinue; with her is Joseph. There are five different versions of this composition. Scorel's original, whether it was a painting or a drawing, is unknown.

46

Jan van Scorel (*Schoorl 1495 - Utrecht 1562*)

Landscape with Bathsheba c. 1540-45

panel / Centraal Museum, Utrecht, permanent loan from Rijksmuseum, Amsterdam

This painting shows Bathsheba at her bath. At right is the palace of King David, who, seeing her from the roof, is struck by her beauty. By sending her husband Uriah to the front, where he is killed, David is then able to marry her. The wide format is ideal for the extensive landscape. The sky and the mountains in the background were painted using smalt, a type of silica glass coloured deep blue with cobalt oxide. Because the pigment has lost its original colour, these areas of the painting are now brown-grey.

47

Jan van Scorel (*Schoorl 1495 - Utrecht 1562*)

Portrait of Joris van Egmond (1504-59) c. 1535-40

panel / Centraal Museum, Utrecht, permanent loan from Rijksmuseum, Amsterdam

As we know from the inscription on the original frame, the man in this portrait is Joris van Egmond, who was Bishop of Utrecht from 1534 to 1559. The work was probably painted shortly after his consecration. The wide format is highly unusual for a portrait, and would actually be better suited to a landscape. In most of Scorel's portraits, the subject is in eye-contact with the viewer. Van Egmond is not: he is meditative and withdrawn.

The Triptych with the finding of the True Cross

Count Hendrik III van Nassau (1483-1538), Stadtholder of Holland and Zeeland, Lord of Breda and Knight of the Golden Fleece, was a member of the very highest aristocracy. Under his influence, Breda became an important centre of the Renaissance. For the alterations to Breda Castle, he engaged the Italian Tommaso Vincidor. He also commissioned the mausoleum of Engelbrecht II of Nassau, a leading Renaissance monument in the Prince's Chapel of Breda's Grote Kerk (Church of our Lady). Although there is no conclusive evidence for this, it is very likely that the *Triptych with the finding of the True Cross* was commissioned for the altar in this chapel.

Hendrik III and his son René van Chalon came into contact with Scorel in 1535 and in 1541-42, when, on behalf of the chapter of St Mary's, he was engaged with them in diplomatic negotiations on a question of disputed land ownership. As we learn from Van Mander, Scorel also painted for them. In 1604, Van Mander writes that work by him could be seen 'at the House in Breda'.

The altarpiece – one of Scorel's largest surviving works – was one of the most important works in his career. It has been badly damaged. A photo taken in 1888 shows that half of the painted surface had disappeared from the centre panel. The condition of the side panels – which were anyway of higher quality – is much better. Since 2007, the triptych has been under restoration by Menno Dooijes. Even half-way through the process, it is already clear how beautiful the right panel (shown here) will eventually become. No work has yet been done on the centre panel.

48

Jan van Scorel (*Schoorl 1495 – Utrecht 1562*)

Centre panel of the Triptych with the finding of the True Cross *c. 1540*

panel / Grote Kerk, Breda

The triptych depicts the legend of the finding of the True Cross as recounted in the *Legenda aurea*, or *Golden Legend*, Jacopo da Voragine's book on the lives of the saints. The centre panel shows how three crosses were discovered in Jerusalem by the Roman empress Helena. The right panel shows the miracle whereby it became apparent which of these three was the True Cross on which Christ had died. The left panel shows the battle on the Milvian Bridge over the Tiber. Constantine, who became emperor shortly afterwards, claimed to have had a vision of a shining cross that had foretold his victory. The outer panels show St Jerome and St Hubert.

49

Jan van Scorel (*Schoorl 1495 – Utrecht 1562*)

The finding of the True Cross *c. 1540*

Pen and brown ink on paper, grey wash / Private collection

This drawing shows the scenes that correspond to those on the inside of the Breda altarpiece. At left is the finding of the True Cross, with the battle of the Milvian Bridge above. The scene with the recognition of the True Cross is at lower right. One event from the story is shown in the drawing but not on the altarpiece: Heraclius, at top right, bringing the True Cross back to Jerusalem. The drawing may well have been a preliminary design for the Breda triptych.

50

Anonymous (*Northern Netherlands*)

René van Chalon, Prince of Orange 1542

panel / Rijksmuseum, Amsterdam

René van Chalon (1519-1544), who became Prince of Orange in 1530, was the son of Count Hendrik III of Nassau. From 1540, he was Stadtholder of Holland, Zeeland and Utrecht; and, from 1543, also of Gelre. This portrait may be based on an original by Scorel. Its design is similar to that of the reliefs *en profil* of rulers set in medallions in the wall of the inner courtyard at Breda Castle.

51

Jan van Scorel (*Schoorl 1495 – Utrecht 1562*)

Right panel of the Triptych with the finding of the True Cross c. 1540

panel / Grote Kerk, Breda

The inside of the right panel shows a deceased person returning to life after touching one of the three crosses – the proof that this was the True Cross on which Christ had died. On the outside is St Hubert, the patron saint of hunters. When out hunting, Hubert had come face to face with a white deer that bore a crucifix between its antlers. It was this vision that led to his conversion to Christianity.

Resolution by the capital of St Mary's *October 1541-
January 1542*
The Utrecht Archives, Utrecht

In this document, the chapter of St Mary's grants Jan van Scorel six weeks' leave of absence for the purposes of his journey to Breda. The objective was to negotiate with René van Chalon on the return of the chapter's property in Geldre. Scorel's stay probably lasted longer: his absence was recorded not only on 28 December 1541, but also on 28 January 1542. However, by 29 January he had already returned.

Mechtelt van Lichtenberg toe Boecop

Mechtelt van Lichtenberg, daughter of one of Utrecht's older aristocratic families, trained as a painter in the period when Jan van Scorel was the most influential painter in the Northern Netherlands. It is possible she learned the trade from Scorel himself. While fellow female painters tended to paint miniatures and small panels, Mechtelt's works were large. Her smallest painting – and the only one known from her period in Utrecht – is her *Pietà*. After her marriage to Egbert toe Boecop and her subsequent move to Kampen, she painted three more larger altarpieces.

The *Pietà* shows the moment after the Descent from the cross. Mary mourns her son's death, his body lying in her lap. Beside her is Mary Magdalene, identifiable by her attribute, a jar of

ointment. She wears a contemporary dress in the colours appropriate to her – red representing her love of Christ, and blue representing atonement. It was on account of her sinful life as a prostitute that women could identify with Mary Magdalene. In this painting, it is possible that Mechtelt used herself as a model for the saint.

The use of infrared reflectography made it possible to reveal some of the underdrawing, though not that for Mary Magdalene. The group was drawn twice, the second time larger than the first, though the head of Christ remained in the same position. This group is identical to that in the *Pietà* on a memorial tablet with patrons dating from 1556 – ten years after this *Pietà* by Mechtelt toe Boecop. Both must derive from a common example.

53

Mechtelt van Lichtenbergh toe Boecop (*Utrecht? c. 1520 - Kampen 1598*)

Pietà with Mary Magdalene 1546

panel / Centraal Museum, Utrecht

Thanks to its subject and dimensions, this painting was perfectly suited to private devotions. Outlining the compassion for Christ and Mary expected of the viewer, the Latin inscription on the original frame was probably composed for the painting: 'Behold, O onlooker, your cheeks wet with tears, the hallowed body of Christ laid in his mother's lap. For your certain salvation lies with Christ, the king, whose mockery, chastisement and death on the cross were suffered for you.'

54

Anonymous (*Southern Netherlands?*)

Pietà with Patrons 1556

panel / St Martin's church, Overpelt

The *Pietà* group in this painting is identical to that in the painting by Mechtelt van Lichtenbergh toe Boecop, each deriving from the same, unknown example. The patrons who stand on either side have not been identified. Their coats of arms are unknown; neither is a clue provided by the text on the cartouche. Although infrared reflectography did not reveal any underdrawing beneath the group, a woman was found to the right of Mary, in the place of the mountains. For whatever reason, she has not been included.

V

*Art in
Jan van
Scorel's
Utrecht*

In the middle of the sixteenth century, the city of Utrecht had fourteen parish churches and minsters. In St Martin's church alone there must have been forty altars; for all the churches together, the total number of altars has been estimated at some 250. An altarpiece stood on most of them. Some were older, painted ones; others were sculpted. In this period, many were replaced with painted altarpieces more in keeping with the latest fashion.

Jan van Scorel was not the only painter to be active in the city. Others, too, were commissioned to produce a variety of work – not just altarpieces, but also portraits and other paintings that were destined to be hung in churches or private homes. Paintings were ordered by churchwardens, religious brotherhoods, craftsmen's guilds, private citizens, and the city authorities. As a rule, the names of the painters are unknown; only a dozen surviving works are known with some certainty to have been painted in Utrecht. Usually, the clue to this is provided either by a work's provenance, or by a text or coat

of arms that identifies its patrons. Most works were lost in the iconoclasm of 1566. A number of religious pieces that escaped destruction were confiscated after the Reformation, thus finding their way into the city's possession. Negligence in the subsequent period meant that many of these were lost. Those that remained were eventually collected within the Museum van Oudheden (Museum of Antiquities) that was opened to the public in 1838. This museum was the direct predecessor of today's Centraal Museum, which is therefore the Netherlands' oldest municipal museum.

55

Anonymous (*Northern Netherlands*)

St John the Baptist Preaching c. 1550

panel / Centraal Museum, Utrecht (restored with the support of Stichting Victor Heiloo)

This anonymous painting was acquired on the basis that it was a work by the circle of Jan van Scorel and Jan Swart, a painter of Scorel's generation. It is a grisaille: a painting in various shades of grey. In the Middle Ages, this style was used on the outside of triptychs, in imitation of sculpture. Each of these outer panels thus bore the painted image of a Saint standing on a pedestal in a niche. From the sixteenth century, other scenes were also painted in grisaille.

56

Anonymous (*Northern Netherlands*)

**The charitable works for the poor of St James (front)
and The Last Judgement (rear)** 1562

panel / Centraal Museum, Utrecht, permanent loan from Kerkvoogden van de Nederlands Hervormde Gemeente, Utrecht (restored with the support of Stichting Victor Heiloo)

This panel was made for the so-called Armenpot van Sint Jacob, an institution for the care of the poor that was active in Utrecht's Jacobikerk, i.e. the church of St James. On the front, the panel depicts the organisation's three charitable works, with its trustees distributing food, peat and alms to the poor. These works were funded by the city's wealthy citizens: at the Last Judgement – which is seen on the rear of the panel – those who have performed acts of charity will be guaranteed a place in the kingdom of heaven.

Anonymous (*Northern Netherlands*)

Right panel with Lambert Snoy (?-1529), Emmerentiana Snoy-Pauw (1510-1550) St Peter and St Catherine (inside panel) and The Crowning with Thorns (outside panel) 1523-27

panel / Centraal Museum, Utrecht

These paintings originally constituted the right panel of a triptych whose other parts have now been lost. On the inside, Emmerentiana Pauw, the daughter of a rich, prominent family, kneels behind her husband Lambert Snoy, a nobleman from Cleves. As we know from seventeenth-century copies, the inside left panel bore a depiction of his parents and sister. In the background, the hilly landscape includes a panorama of Utrecht with the Dom church and the Buurkerk.

58

Anonymous (*Northern Netherlands*)

Side panels from the triptych of the Boatsmen's Guild with patrons and St Clement, Madonna with child, St Sebastian and St Anne *c.* 1550

panel / Centraal Museum, Utrecht, permanent loan from Kerkvoogden van de Nederlands Hervormde Gemeente, Utrecht

These side panels were part of an altarpiece that stood on the altar of the Boatsmen's Guild in St John's church in Utrecht. The town in the background of the left panel probably represents the quarter of Utrecht from which the boatmen sailed their barges to Amsterdam. During the iconoclasm of 1566, deliberate damage was inflicted on the faces of St Clement and of the patron who kneels at his feet. The centre panel is thought to have been lost at the same time. After the Reformation, the panels were given a new function.

59

Anonymous (*Northern Netherlands*)

Portrait of a man (1493/94 - after 1533) 1533

panel / Centraal Museum, Utrecht

According to the inscription on the original frame, this man is 39 years of age, and his portrait was painted in 1533. Many vain attempts have been made to establish the meaning of the words 'LATET [zwijn] WRUETEN' *Zwijn* – swine – may refer to a family name, nickname, coat of arms, or, in combination with the text, to a heraldic device. The lilies-of-the-valley in the man's hand might symbolise various qualities, including conjugal fidelity.

The portrait may thus have a bearing on the man's wedding.

Restoration

The art of restoring paintings is centuries old. In 1667, the Utrecht painter Isaac Willarts was commissioned by the city authorities to work on Jan van Scorel's *Portraits of members of the Jerusalem Brotherhood*. New restoration work was done by the architect and painter Christiaan Kramm in 1837, and again from 1899 to 1902 by Alois Hauser, chief restorer at the Gemäldegalerie in Berlin. Large areas of the works were repainted, and the work depicting nine members of the Brotherhood was separated into two parts.

It was only a dozen years ago that it became customary to document the restoration process with photos and reports. As a result, it is not usually known which treatment was given during restoration, or why particular choices were made. Matters are complicated by the fact that, over the years, ideas about restoration have changed. Thus, in 1882, the engraver Edouard Taurel wrote of

the *Triptych of the Family De Visscher van der Gheer*: 'What a pity that this work has been retouched – worse, has been spoiled by the those who retouched it.' Unfortunately, restorations in 1929, 1952 and 1964 did not improve matters.

The most recent restoration of this *Triptych* took place between 2003 and 2007. The principle problems lay not so much in the dark yellow discoloration caused by a thick layer of varnish, but in the 'improvements' made since the work's creation. It was clear that Mary's long tress of hair would have to be removed. It was harder to establish the authenticity of the pleated white lace collar round the neck of St John, or of the fur on the outside of the raised collar of the tabbard. On a photo of another version of the centre panel, neither fur nor collar were present. Technical research confirmed that they were indeed recent additions. It was thus legitimate to remove them.

60

Jan van Scorel (workshop) (*Schoorl 1495- Utrecht 1562*)
and Jan Geritsz Deys (*active in Culemborg in the second half*
of the sixteenth century)

Triptych of the Family De Visscher van der Gheer

c. 1555 (middle panel) and c. 1570 (side panels)

panel / Centraal Museum, Utrecht (restored with the support of
Stichting Victor Heiloo)

This triptych was created in several phases. The centre panel shows the patron Johannes de Visscher van der Gheer, who kneels before Mary and Jesus. Some fifteen years later, Johannes commissioned Jan Deys to paint the side panels. These depict Erasmus in the company of St Adrian, and Johannes' sister Cornelia with St Barbara, whose attribute is the tower. Although the predella names the famous Jan van Scorel as the maker of the triptych, this attribution is completely unfounded.

61

Jan van Scorel (werkplaats) (*Schoorl 1495 - Utrecht 1562*)

The Lamentation of Christ with Portraits of Members
of the Egmond Family *c. 1540*

panel / Centraal Museum, Utrecht

Due to their contemporary dress, the three men holding Christ's shroud – and also the woman standing next to the cross – can be identified as the patrons of this work. Their resemblance to figures in known portraits showed them to be members of the Van Egmond family. The underdrawing for this scene was very elaborate. The loose style of sketching is similar to that in other drawings made by Scorel in the years around 1540. This date also corresponds to the results of dendrochronological testing.

62

Anonymous (*Northern Netherlands*)

**Memorial tablet of the Borre van Amerongen family,
with the washing of the feet** c. 1585

panel / Centraal Museum, Utrecht

The inscription on the back of the panel identifies the people who commissioned this painting. Gerrit Borre van Amerongen was a member of the Onze-Lieve-Vrouwebroederschap (Brotherhood of Our Lady) in Utrecht's Buurkerk. Each year, on Maundy Thursday, this brotherhood celebrated Christ's washing of his disciples' feet. The painting is supposed to have been a collaboration between two painters. To guide one another, they included instructions in the underdrawing on the colours they should use.

63

Anonymous (*Northern Netherlands*)

The Mission of the Apostles c. 1573

canvas / Centraal Museum, Utrecht

This painting probably hung in the Apostelgasthuis, a church institution for the sick and the poor in Utrecht. It shows the twelve disciples in a panoramic landscape, with the fortified city of Jerusalem in the background. According to the gospel, Christ took them to a hill in Galilee, where he directed them to continue his work and to preach his word. Two by two, they go barefoot into the world. On the Mount of Olives, in the background at right, the resurrected Christ blesses the eleven remaining disciples. The traitor Judas is no longer among them.

VI

*After
Jan van
Scorel*

'This man brought fame to art and art brought fame to him; when he died, art believed she herself had died', so reads the translation of the Latin inscription on the portrait of Jan van Scorel that was incorporated into his monument. Scorel's death in 1562 marked not only the end of an important period in painting – the Renaissance – but also the start of something new.

For in Italy a new style had blossomed, one which, some four hundred years later, would come to be known as Mannerism. In the second half of the sixteenth century, under the influence of Parmigianino, Pontormo and others, this style became an international movement. Its most important centres in the Northern Netherlands were Haarlem and Utrecht; it was introduced to the latter by Anthonie van Blocklandt. The Utrechter Joachim Wtewael is regarded as the most important Northern-Netherlandish Mannerist. Early in his career, his contemporary Abraham Bloemaert also worked in this style.

Mannerism is characterised by its depiction of an idealised nature, the ultimate objectives being elegance and refinement. The true proportions of the human body were lost, long limbs and small heads being used to emphasise an impression of exaggerated height. Mannerist paintings, which usually depict scenes from mythology, are peopled by figures in forced postures, their torsos contorted. The palette contains a greater range of pastel shades.

64

Ernst van Schayck III (*Utrecht before 1567 - ? after 1631*)

St Sebastian and St Roch 1600

canvas / Centraal Museum Utrecht

The only works known to have been painted by Ernst van Schayck III were created on Italian soil. The fact that he came from Utrecht is indicated by his frequent addition of the words 'De Traiecto' to his signature – 'from Utrecht'. He painted portraits and some twenty religious scenes. Most of the latter are large altarpieces similar to this painting. The names of St Sebastian and St Rochus were invoked against the plague. In 1600 there was an outbreak of this disease round Bologna and Ravenna, where Van Schayck was working at that time.

65

Octaviaen del Ponte (*? before 1564 - Utrecht 1645*)

The Holy Family with St John the Baptist and St John the Evangelist 1600

canvas / Centraal Museum, Utrecht

Mary, the infant Christ in her lap, sits on a throne, with Joseph standing beside her. The Holy Family is flanked by John the Baptist and John the Evangelist. According to an inventory, this painting hung in Utrecht's Sint Antoniusgasthuis (St Anthony's Hospital) in the years around 1600. It is the only known work by the Utrecht banker Octaviaen del Ponte. The divided coat of arms is of the Del Ponte and Van Milanen-Visconti families. The artist may have painted the work in connection with his marriage to Anna van Milanen in 1599.

66

Abraham Bloemaert (*Gorinchem 1566 - Utrecht 1651*)

Mercury, Argus and Io c. 1592

canvas / Centraal Museum, Utrecht

The story of Io and her elopement with Jupiter, who turned her into a cow in order to conceal her from his wife Juno, is described in the *Metamorphoses* (1-8 BC) of the Roman poet Ovid. Juno has the cow guarded by the hundred-eyed Argus. Jupiter then has Argus beheaded by Mercury. This painting – the earliest depiction of the fable in the Northern Netherlands – shows Mercury approaching. On the hill at centre left lies the severed head of Argus.

67

Abraham Bloemaert (*Gorinchem 1566 - Utrecht 1651*)

Joseph and his brothers c. 1595

canvas / Centraal Museum, Utrecht, purchased with support of Vereniging Rembrandt

By the agency of his half-brothers, Joseph arrived in Egypt, where his ability to interpret dreams won him the trust of the Pharaoh. Driven by famine some years later, Joseph's brothers also journeyed to Egypt, where Joseph, now viceroy, had been responsible for laying in large reserves of food. The painting shows the moment at which Joseph receives them. This work marks the high point of Mannerism in Utrecht. It is characterised by its pastel shades and the elegant poses of the figures, each slightly elongated and with an unnatural turn of the torso.

68

Joachim Wtewael (*Utrecht 1566 - Utrecht 1638*)

The Adoration of the Shepherds 1598

canvas / Centraal Museum, Utrecht, purchased with support of Vereniging Rembrandt

In 1592 Joachim Wtewael returned to Utrecht after four years' study in Italy and France. He is one of Mannerism's most important painters. Not only are the colours of *The Adoration of the Shepherds* typical of this style; the figures are elongated, shown in characteristically exaggerated postures. Wtewael introduced many Arcadian themes and motives. In this work, for instance, the shepherd with the lamb on his shoulders is the first *all'antica* shepherd to have been painted in a Nativity scene.

69

Abraham Bloemaert (*Gorinchem 1566 - Utrecht 1651*)

Landscape with the Rest on the Flight into Egypt

1605-10

canvas / Centraal Museum, Utrecht, purchased with support of Vereniging Rembrandt

Onwards of the 1620s, nearly all of Bloemaert's pupils sought their inspiration in Italy. Their master, however, continued to find examples closer to home. Sketchbook in hand, he went into the countryside to draw the farms and other buildings around Utrecht. In this painting, Bloemaert combined drawings after nature with high mountains - which, of course, are not to be found anywhere near the Netherlands. Conceivably, he added them because of the far-off place involved in the events he depicts.

70

Anthonie Blocklandt van Montfoort (*Montfoort 1533/34 - Utrecht 1583*)

Joseph's brothers showing his blood-stained coat to Jacob 1579

canvas / Diözesan Museum, Freising

This is one of only two surviving works depicting Joseph's fortunes; the other is the Centraal Museum's painting of Joseph interpreting the pharaoh's dream. Joseph was sold by his brothers to passing merchants, who took him to Egypt. The brothers told their father Jacob that Joseph had been devoured by a wild animal, producing as evidence a coat soaked with goat's blood. In 1604, states Karel van Mander, the series was in the possession of Wolfart van Bijler, citizen of Amsterdam.

71

Anthonie Blocklandt van Montfoort (and workshop)
(*Montfoort 1533/34 - Utrecht 1583*)

The Resurrection of Christ *before 1575*

canvas / Centraal Museum, Utrecht

It can be stated with near certainty that this work was not painted by Blocklandt himself. However, the stylistic and compositional similarities with his known work are such that it can only have originated in his direct circle. Nonetheless, the brushwork is coarser and its forms harder and more schematic. In some respects the composition is similar to an engraving of the same scene by Hendrick Goltzius after a design by Blocklandt. Contemporary sources also show that Blocklandt made an altarpiece depicting this subject.

72

Antonie Blocklandt van Montfoort (*Montfoort 1533/34 - Utrecht 1583*)

Joseph interpreting the dreams of the Pharaoh 1579-83
canvas / Centraal Museum, Utrecht

Together with the painting from Freising in which Joseph's brothers show the bloodstained coat to Jacob, this work is the only survivor from a series depicting the adventures of Joseph. Due to the actions of his jealous half-brothers, Joseph had been captured and taken to Egypt, where he eventually came before the pharaoh. This painting shows the moment at which he interprets the pharaoh's dreams, which prophesied that Egypt would have seven plentiful harvests followed by seven years of famine. After this, Joseph was made viceroy of Egypt and given the task of storing the harvests during the good years.

73

Antonie Blocklandt van Montfoort (*Montfoort 1533/34 - Utrecht 1583*)

The Four Evangelists 1574
paper on canvas / Centraal Museum, Utrecht

These grisailles are the first dated works which Blocklandt painted after his return from Italy in 1572. According to tradition, the four evangelists are depicted with their symbols – references to the most important redemptive works from the gospels. St Matthew's man refers to the incarnation of the Son of God, Luke's bull to sacrificial death, Mark's lion to the resurrection, and John's eagle to Christ's Ascension. The grisailles were made as designs for Philips Galle's engravings. *ontwerpen voor de gravures van Philips Galle.*

This exhibition was made possible by the financial support of the Turing Foundation (main sponsor), SNS Reaal Fonds, Van Baaren Stichting, K.F. Heinfonds, Fentener van Vlissingen Fonds, Stichting Elise Mathilde Fonds, M.A.O.C. Gravin van Bylandt Stichting, and the BankGiro Loterij.

The exhibition is part of Holland Art Cities 2009-2010.



Elise Mathilde
— — —



BankGiroLoterij

kfHein,fonds

SNS REAAL  Fonds

VANBAAREN
Stichting



Scorels Glory

How an Utrecht painter brought the Renaissance to the North

20 March - 28 June 2009

Centraal Museum, Utrecht

Concept and text:

Liesbeth M. Helmus, Centraal Museum

Translation:

David Alexander, Way with Words

Text editing and production:

Hans Schopping, Centraal Museum

Design:

Lesley Moore, Amsterdam

Printed by:

Tuijtel, Hardinxveld-Giessendam

Exhibition design:

Siebe Tettero met assistentie van Meike Stoetzer

ISBN 978-90-5983-030-1

In 2009, Waanders Uitgevers will publish *Catalogue of Paintings 1450-1600*. Centraal Museum, Utrecht, by Molly Faries and Liesbeth M. Helmus (co-editors), with contributions by J.R.J. van Asperen de Boer, Molly Faries, Liesbeth M. Helmus, P. Klein and Dorien Tamis. On 9 February 2009, the Centraal Museum was awarded a subsidy from BankGiro Loterij for the development and publication of a comic book on the adventures of Jan van Scorel and Maerten van Heemskerck. This will be published in 2012.

The children's exhibition *Reis je rijk* will be held in the Centraal Museum from 20 March to 30 August 2009

Published by

Centraal Museum

PO Box 2106

3500 GC Utrecht

tel. + 31(0)30 236 2362

fax + 31(0)30 233 2006

www.centraalmuseum.nl



All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, whether electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher.

