



Universiteit
Leiden
The Netherlands

Pieter Bruegel the Elder: art discourse in the sixteenth-century Netherlands

Richardson, T.M.

Citation

Richardson, T. M. (2007, October 16). *Pieter Bruegel the Elder: art discourse in the sixteenth-century Netherlands*. Retrieved from <https://hdl.handle.net/1887/12377>

Version: Not Applicable (or Unknown)

License: [Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden](#)

Downloaded from: <https://hdl.handle.net/1887/12377>

Note: To cite this publication please use the final published version (if applicable).



Figure 1: Pieter Aertsen, *Pancake Eaters*, 1560, oil on panel. Rotterdam, Museum Boijmans van Beuningen



Figure 2: Cornelius Massys (after), *Egg Dance*, 1558, engraving. F.W.H. Hollstein, *Dutch and Flemish Etchings, Engravings Woodcuts, ca. 1450-1700*, vol. IX, Amsterdam: Menno Hertzberger, 164, nr. 32.



Figure 3: Maarten van Heemskerck, *Pieter Jan Foppesz and his family*, ca. 1530, oil on panel.
Kassel, Staatliche Kunstsammlung



Figure 4: Joos van Cleve, *Christ Child and John the Baptist Embracing*, 1525-29, oil on panel. Den Haag, Mauritshuis



Figure 5: Detail of Figure 1, *Pancake Eaters*



Figure 6: Detail of Figure 4, *Christ Child and John the Baptist*



Figure 7: Godfried Schalcken, *Boy with Pancake*, late 17th century, oil on panel. Hamburg, Kunsthalle



Figure 8: Pieter Bruegel the Elder, *Peasant Wedding Banquet*, 1568, oil on panel. Vienna, Kunsthistorisches Museum



Figure 9: Detail of Figure 8, *Peasant Wedding Banquet*



Pet. vander Borcht del.

Joan Baptistae Veris exc.

Le villageois ainly traite l'espouse aimable,
 Iceelle simple ainsy en habit nuptiaux;
 Le Conue boit, s'ure, et reuide a la table
 Argent, chaires, et potz culieres, & scabeaux.

De boeren bruyloften syn vrent om t'aenschouwen
 Tis al gheest wel, wilt de bruyt beschinken
 Met ghele en schoonheyt, tse mans oft vrouwen
 Iser qualyck t'eten, wilt te beter drincken.

Figure 10: Pieter van der Borcht, *Peasant Wedding Banquet*, 1560, etching. Brussels, Bibliothèque royale Albert I



Figure 11: Hans Sebald Beham, *Peasant Festival*, 1535, woodcut. London, British Museum



Figure 12: Gerard van Groningen (after), *Wedding at Cana*, before 1574, engraving. Amsterdam, Rijksprentenkabinet



Figure 13: Detail of Figure 8, *Peasant Wedding Banquet*, beer pourer



Figure 14: Detail of Figure 12, *Wedding at Cana*, wine pourer



Figure 15: Detail of Figure 8, *Peasant Wedding Banquet*, bride



Figure 16: Detail of Figure 12, *Wedding at Cana*, bride



Figure 17: Pieter Bruegel the Elder, *Peasant Dance*, 1568, oil on panel. Vienna, Kunsthistorisches Museum



Figure 18: Titian, *The Andrians*, 1525, oil on panel. Madrid, Museo del Prado



Figure 19: Maarten van Heemskerck, *Triumph of Bacchus*, 1536-7, oil on panel. Vienna, Kunsthistorisches Museum



Figure 20: Frans Floris, *Feast of the Gods*, ca. 1550-1560, oil on panel. Graz, Alte Galerie des Landesmuseums Joanneum



Figure 21: Sebastian Serlio, Setting for Satiric Drama, woodcut, *Dat tweede boeck, Tderde Capitte(I), Een tractact van Perspectiven aengaende den superficien*. f. xxvii. Houghton Library, Harvard University



Figure 22: Johannes and Lucas van Doetecum after Pieter Bruegel the Elder, *St. George Kermis*, ca. 1559, etching with engraving. Amsterdam, Rijksmuseum



Figure 23: Pieter Bruegel the Elder, *Peasant and Nest Robber*, 1568, oil on panel. Vienna, Kunsthistorisches Museum



Figure 24: Michelangelo,
Detail from Sistine Chapel,
beneath the Erythraean
Sibyl. Rome, Vatican



Figure 25: Leonardo da Vinci, *John the Baptist*, 1513-16, oil on panel. Paris, Louvre



Detail of Figure 23,
Peasant and Nest Robber



Figure 26: Marcantonio Raimondi, *John the Baptist*, engraving. Illustrated Bartsch: The Works of Marcantonio Raimondi and of his School, vol. 27, New York: Abaris Books, 1978.



Detail of Figure 23, *Peasant and Nest Robber*



Figure 27: Leonardo da Vinci (school of), *St. John the Baptist*, 1513-16, oil on panel. Paris, Louvre

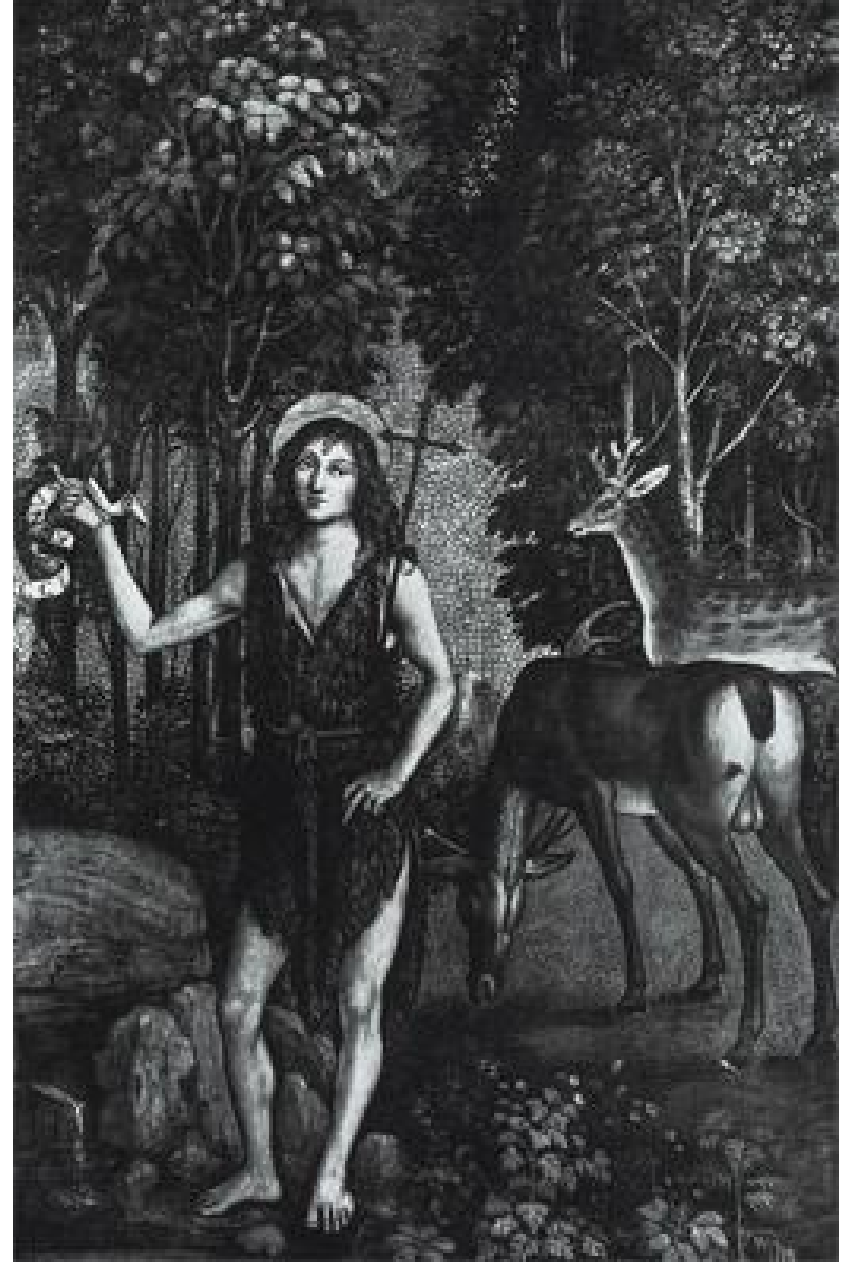


Figure 28: Pintoricchio, *John the Baptist*, 1504, fresco. Sienna, Chapel of John the Baptist



Figure 29: Pieter Bruegel the Elder, *Procession to Calvary*, 1565, oil on panel. Vienna, Kunsthistorisches Museum



Figure 30: Pieter Aertsen, *Egg Dance*, 1557, oil on panel. Amsterdam, Rijksmuseum



Figure 31: Detail of Figure 8, (infrared) *Peasant Wedding Banquet*, photograph by Adri Verburg



Fig. 32: Detail of Figure 8, (infrared) *Peasant Wedding Banquet*, photograph by Adri Verburg



Figure 33: Jan Mandijn, *Burlesque Feast*, 1550, oil on panel. Bilbao, Museum of Fine Arts



Figure 34: Pieter Aertsen, *Peasant Feast*, 1550, oil on panel. Vienna, Kunsthistorisches Museum



Figure 35: Petrus Christus, *Death of the Virgin*, 1457-67, oil on wood. San Diego, Timken Art Gallery

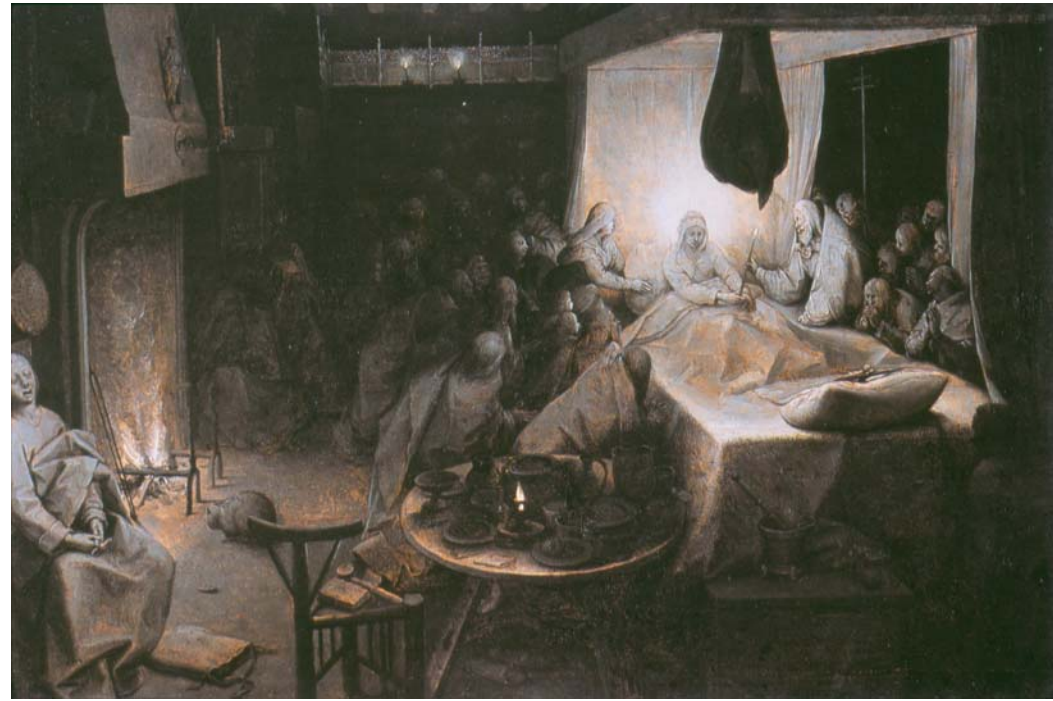


Figure 36: Pieter Bruegel the Elder, *Death of the Virgin*, 1564-5, oil on panel. Banbury, England, Upton House



Figure 37: Detail of Figure 8, *Peasant Wedding Banquet*



Figure 38: Raphael, *Entombment*, 1507, oil on wood.
Rome, Galleria Borghese



Ant. Sal. exc.

La madre e'l Rê di lagrime si bagnano
 Col popol suo coverti à negro manto
 Ma pur sovra il feretrol'accompagnano
 Al luogo detto da l'oracol santo,

O Quasi morta fusse allhor si lagnano
 Con torci innanzi, et flebil suono, et canto,
 Giunti del monte nella parte estrema
 La lascian sola con dolbre & terna,

Figure 39: Bernardo Daddi (1512-c.1570) after Raphael or Michel Coxie, *Psyche Taken to a Deserted Mountain*, 16th century engraving. Plate 5 from the series *The Fables of Psych*. San Francisco, Fine Arts Museum of San Francisco

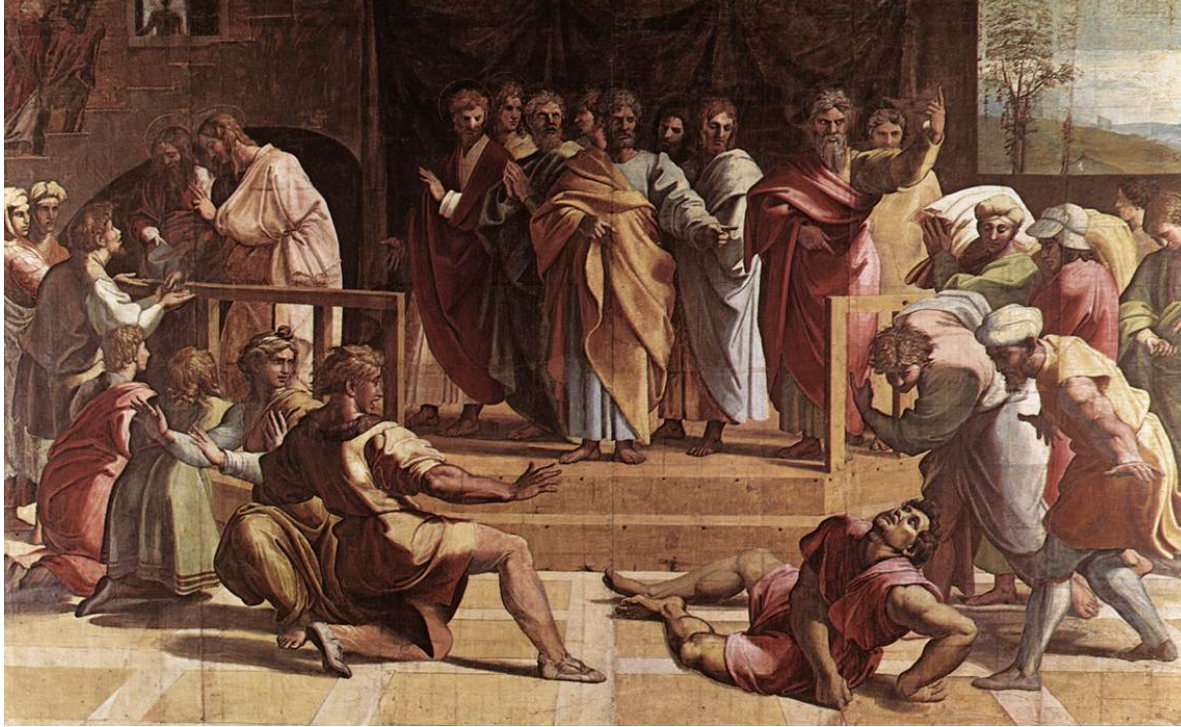


Figure 40: After Raphael, *The Miraculous Draught of Fishes*, ca. 1519, tapestry. London, Victoria and Albert Museum

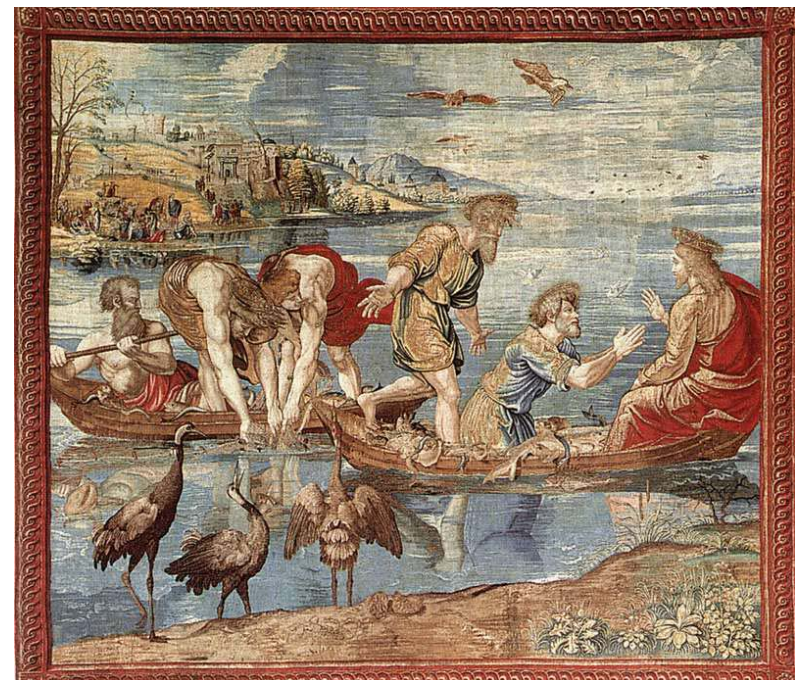


Figure 41: After Raphael, *The Death of Ananias*, 1515, tapestry. London, Victoria and Albert Museum



Figure 42: Detail of Figure 39, *Psyche Taken to a Deserted Mountain*



Figure 43: Detail of Figure 8, *Peasant Wedding Banquet*



Figure 44: Jan van Hemessen, *Christ and the Adulteress*, 1525, oil on panel. New York, Art Market (Cat. No. 2)



Figure 45: Jan van Hemessen, *Calling of St. Matthew*, 1536, oil on panel. Munich, Alte Pinakothek



Figure 46: Maarten de Vos, *The Marriage at Cana*, 1592, oil on panel. Antwerp, Onse Lieve Vrouwekathedraal





Figure 47: Pieter Coecke van Aelst,
Wedding Feast at Cana, 1545, pen and ink.
Budapest, Museum der schönen Künste



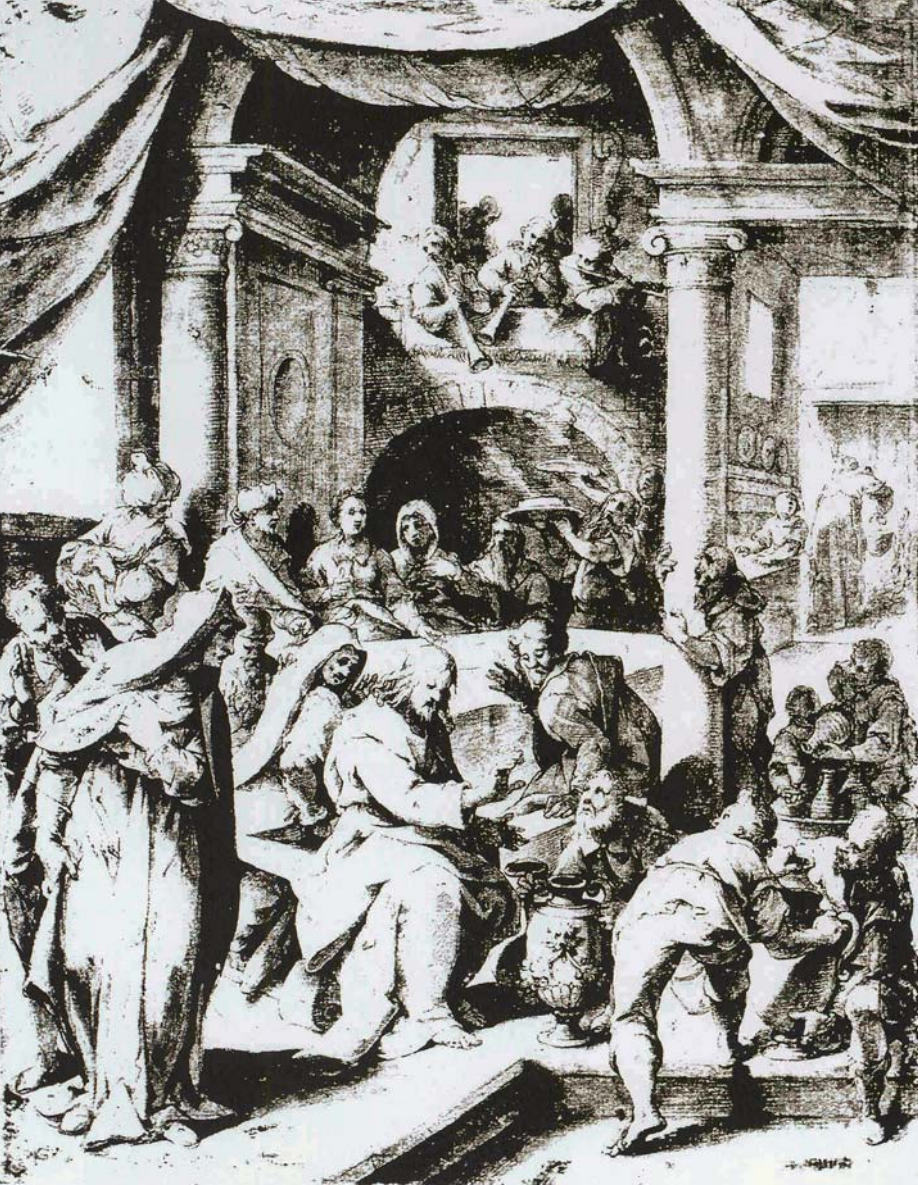


Figure 48: Dionisio Calvert, *Wedding at Cana*, 1591, pen and ink. London, British Museum



Figure 49: Dirck Vellert, *Wedding at Cana*, 1523, pen and ink. London, British Museum



Figure 50: Anonymous, *Wedding at Cana*, 1500-50, oil on panel. Paris, Louvre



Figure 51: Tintoretto, *The Last Supper*, 1592, oil on canvas. Venice, San Giorgio Maggiore



Figure 52: Cornelis Cornelisz. Buys, *Last Supper*, 1535, oil on panel. Brussels, Koninklijke Musea voor Schone Kunsten



Figure 53: Maarten de Vos, *The Last Supper*, 1582, pen and ink. Monaco, Christie's



Figure 54: Pieter Coecke van Aelst, *The Last Supper*, pen and ink. Munich, Staatliche Graphische Sammlung



Figure 55: Jan Bruegel the Elder and Pieter Paul Rubens, *Allegory of Taste*, 1618, oil on panel. Madrid, Museo del Prado



Figure 56: Pieter Bruegel the Elder (after), *The Fat Kitchen*, 1563, engraving. Rotterdam, Museum Boijmans van Beuningen



Figure 57: Pieter Bruegel the Elder, *Census at Bethlehem*, 1566, oil on panel. Brussels, Musées Royaux des Beaux-Arts



Figure 58: Detail of 22, *St. George Kermis*



Detail of Figure 17, *Peasant Dance*





Figure 59: Detail of Figure 17, *Peasant Dance*



Figure 60: Cornelius Bos (after Maarten van Heemskerck): *Triumph of Bacchus*, 1543, engraving. Amsterdam, Rijksprentenkabinet



Figure 61: Jan Sadeler, after Dirck Barendsz, *As the Days of Noe Were*, engraving. Amsterdam, Dr. A. Welcker Collection

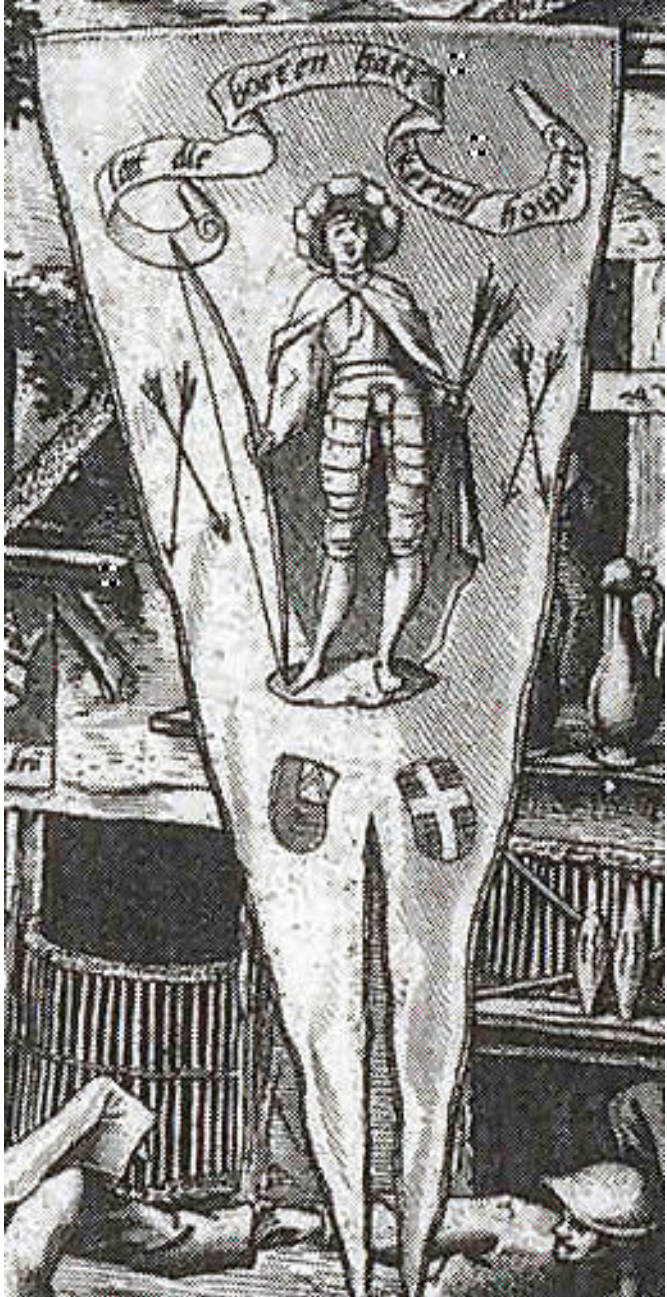


Figure 62: Detail of Figure 22, *St. George Kermis*



Figure 63: Detail of Figure 17, *Peasant Dance*



Figure 64: After Cornelis Massys, *Brothel Scene*, engraving. Private collection



Figure 65: 'Fool explaining the heavens to a pensive man,' illustration as reproduced in Sebastian Brant, *Ship of Fools*, New York: Columbia University Press, 1944.



Figure 66: Detail of Figure 17, *Peasant Dance*



Figure 67: Detail of Figure 17, *Peasant Dance*



Figure 68: Pieter Aertsen, *Market Stall*, 1511, oil on panel. Uppsala, Museum Gustavianum



Figure 69: Pieter Aertsen, *Christ in the House of Martha and Mary*, 1552, oil on panel. Rotterdam, Museum Boijmans van Beuningen



Figure 70: Pieter Aertsen, *Return from a Pilgrimage to St. Anthony*, 1550, oil on panel. Brussels, Musées royaux des Beaux-Arts



Figure 71: *The Abduction of the Sabine Women*, ca. 1550, Flemish tapestry



Figure 72: Maarten de Vos, *St. Paul and the Silversmith Demetrius*, 1568, oil on panel. Brussels, Musées royaux des Beaux-Arts



Figure 73: Detail of Figure 17,
Peasant Dance



Figure 74: Meister E.S., *St. George with the Stork's Nest*, 1450-67, engraving. Chicago, Art Institute of Chicago



Figure 75: Detail of Figure 17, *Peasant Dance*



Figure 76: Pieter Bruegel the Elder, *The Misanthrope*, 1568. Oil on canvas. Naples, Museo di Capodimonte



Figure 77: Pieter Bruegel the Elder, Detail of *Netherlandish Proverbs*, 1559, oil on panel. Berlin, Staatliche Museen,



Figure 78: Pieter Bruegel, *Beekeepers*, 1568, drawing. Berlin, Staatliche Museen Preußischer Kulturbesitz, Kupferstichkabinett



Figure 79: Leonardo, *St. John the Baptist*, ca. 1513, red chalk on red prepared paper. Varese, Museo del Sacro Monte

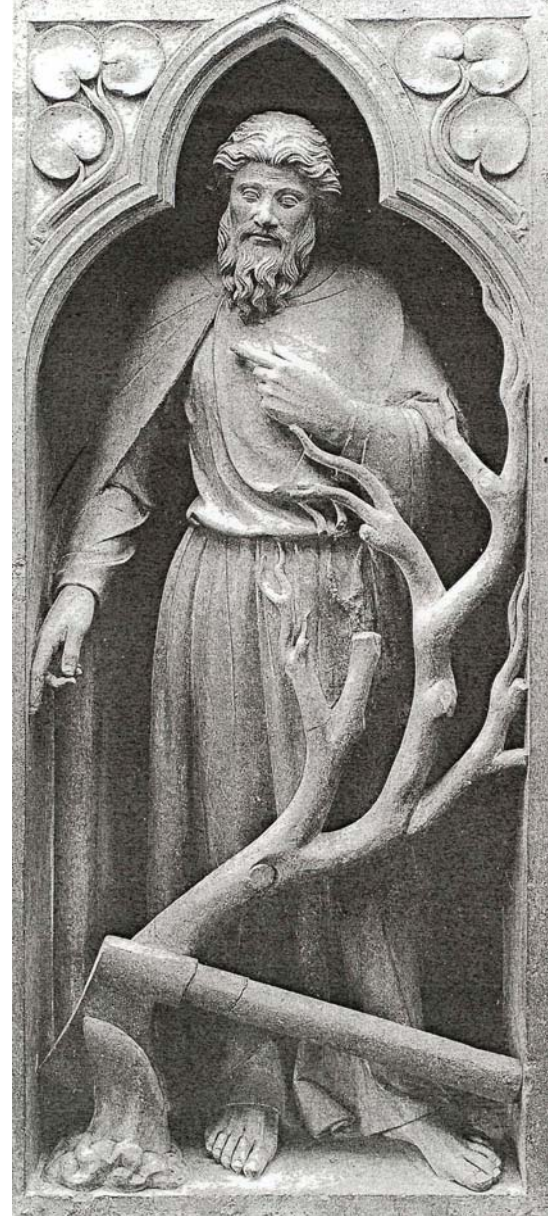
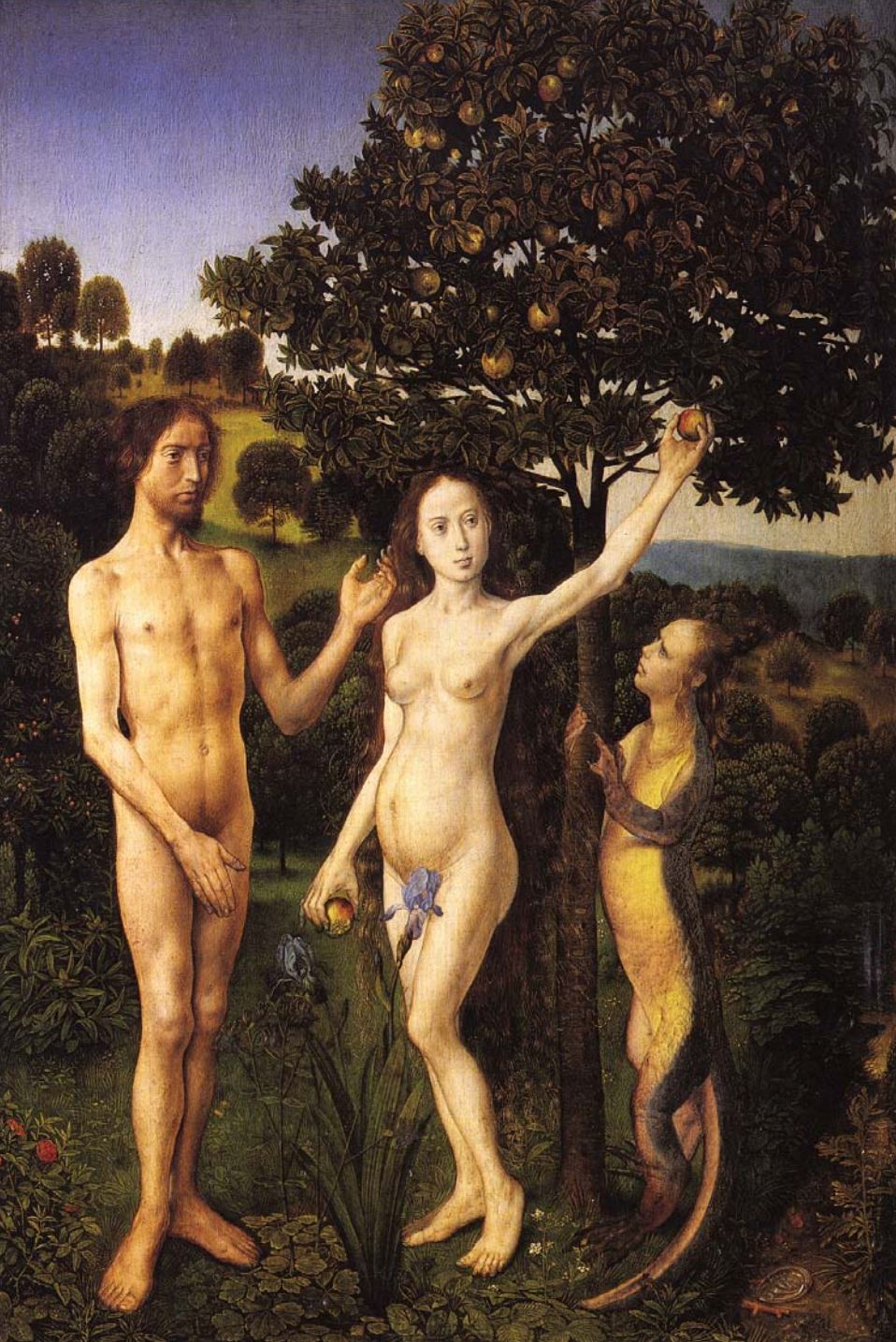


Figure 80: St. John with an ax and dead tree, 14th century, Reims Cathedral



Figure 81: Pieter Bruegel the Elder, *The Blind Leading the Blind*, 1568, distemper on linen. Naples, Museo e Gallerie nazionali di Capodimonte



Da' .C. ix. capituel.
Die clint onwiffelich valt die wijl swaerlick
Ma elck mach mercken openbaerlick.



Figure 83: illustration to Sebastian Brant's *Der sotten schip oft dat narren schip*, woodcut. Reproduced from the third edition printed in Antwerp, 1548. Middelburg: Merlijn, 1981.

Figure 82: Hugo van der Goes, *Adam and Eve Tempted by the Snake*, 1470, oil on panel. Vienna, Kunsthistorisches Museum



Figure 84: Pieter Bruegel the Elder (after), *Festival of Fools*, after 1570, engraving. Los Angeles County Museum



Figure 85: Pieter Bruegel the Elder or Follower, *The Dishonest Merchant*, 1569, engraving. Jacques Lavalleye, *Bruegel and Lucas van Leyden: Complete Engravings, Etchings and Woodcuts*, New York: Harry N. Abrams, 1967



Figure 86: Pieter van der Heyden after Pieter Bruegel the Elder, *Summer*, after 1570, engraving. New York, Metropolitan Museum of Art

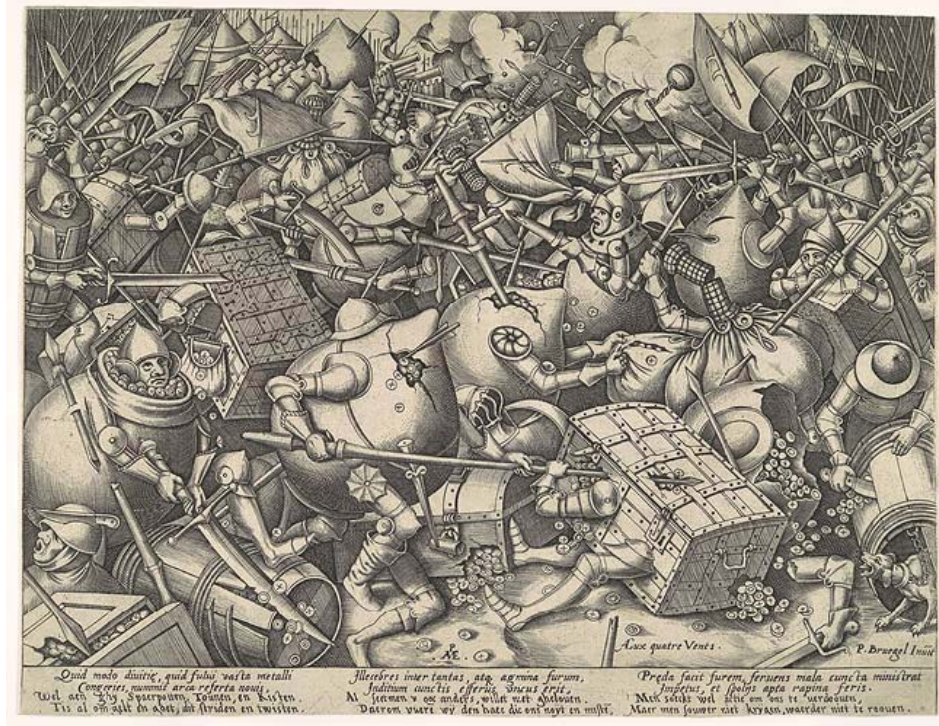


Figure 87: Pieter van der Heyden after Pieter Bruegel the Elder, *The Battle Between Piggy Banks and Moneychangers*, after 1570, engraving. New York, Metropolitan Museum of Art



Figure 88: Detail of Figure 84, *Festival of Fools*



Figure 89: Detail of Figure 60, *Triumph of Bacchus*



Figure 90: Maarten van Heemskerck, *Triumph of Pride*, 1564, engraving. Amsterdam, Rijksmuseum



*Nemo non querit passim sua commoda, Nemo
Non querit sese cunctis in rebus agendis,*

*Nemo non inquit priuatis vniuersae lucris,
Hic trahit, ille trahit, cunctis amor vnus habendi est*

Sur le monde vn chacun par tout recherche,
Et en toutes choses Soymesme veut trouuer.
Veu qu'vn chacun donques tousiours se cherche,
Pourroit quelqu'vn bien perdu demeurer?

Vn chacun pour le plus long tire aussy,
L'vn par haut & l'autre par bas l'efforce.
Nul se cognoist Soymesme presque en ce monde icy:
Ce bien noté s'elmerueiller est force.

Elck soekt hem seluen in alderley saken
Ouer al de werelt, al wort hy ghevloect,
Hoe can dan iemant verdoelt gheraken
Als elck hem seluen nu alstijt soect.

Elck treeft oock om dlanste soomen hier siet
Seen van bouen, dander van ondere.
Onsemant en kent schier hem seluen niet
Siet wel aemneret die siet avoot wondere.

Figure 91: Pieter Bruegel the Elder (after), *Elck*, 1558, engraving. Oxford, Ashmolean Museum



Figure 92: Pieter Bruegel the Elder, *Spring*, 1565, pen and brown ink. Vienna, Graphische Sammlung Albertina



Figure 93: Phillip Galle after Pieter Bruegel the Elder, *Temperance*, after 1570, engraving. Rotterdam, Museum Boijmans van Beuningen



Figure 94: Gerard de Jode after Hans Vredeman de Vries, *History of Daniel Series, Thesaurus Biblicus*, 1579, etching. Antwerpen, Museum Plantin-Moretus



Figure 95: After Frans Floris, *Massacre of the Innocents*, engraving. Universiteit Leiden Prentenkabinet

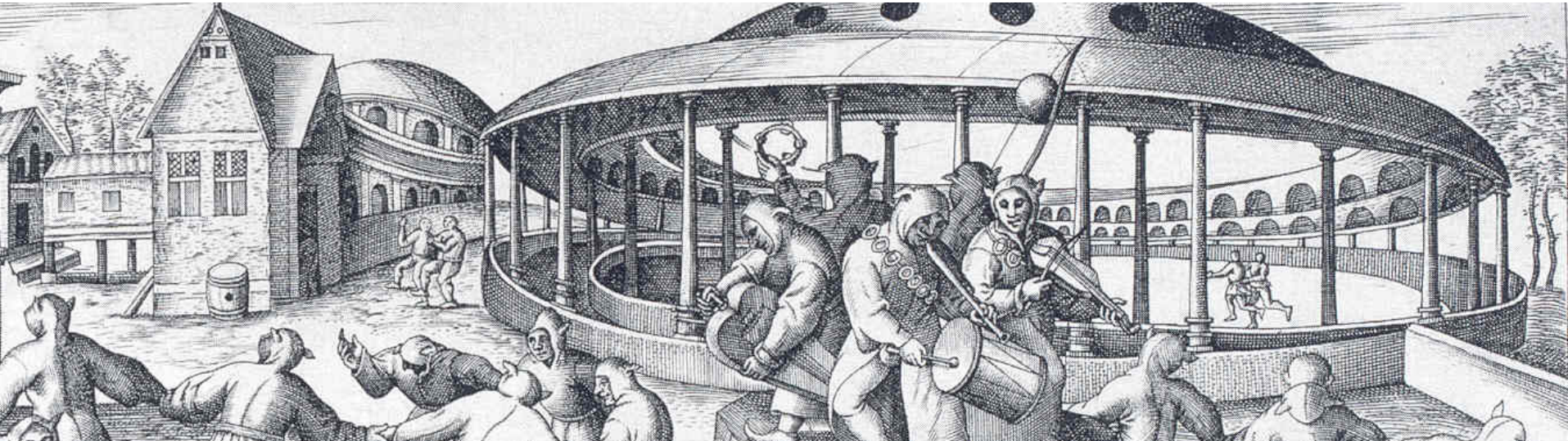




Figure 96: Maarten van Heemskerck (after), *Triumph of Chastity*, 1565, engraving. Chatsworth, Collection of the Duke of Devonshire



Figure 97: Maarten van Heemskerck, *Temple of Vesta, Tivoli*, engraving. Berlin, Staatliche Museen Preußischer Kulturbesitz, Kupferstichkabinett



Figure 98: photograph, Arena of Verona, Italy



Figure 99: Anonymous, *The Dean of Renaix*, ca. 1557, engraving.
Brussels, Bibliothèque royale Albert I, print room

eynde so dat die kiste ouer eynde viel in dat graf en vlespiegel
 die qua op zj voete metter kiste te slaen. Doe seyde si al dye
 daer bi ware, laet he so slaen wat hi wondlic was in zj leue/
 wonderlic wil hi zj na sijn doot. Ald? lieten si vlespiegel recht
 int graf slaen en si dectē dat graf en leyden daer op eenē steen
 daer op gehouwe was een wle hebbende een spiegel onder
 zj clauwen also hier na gefigureert staet/ ende op den steen
 stont gehouwen met geschrifte. Desen steen en sal nyemant
 vhouwen. Hier leet vlespieghel begrauen.



EPITAPHIUM.

Noctua & ab speculo vix noxior eutropelusc;
 Deposuit, testans ridiculosus homo.
 Ne stat ne sedeat iaceatq; ferant tumulo eius,
 Vel seclaris vel spiritualis eum
 Dormitat in Christo cum Christi fidelibus hicnam.
 Aut cadit aut stat hero seruus, vt ipse suo.

**Shepint Thantwerpen in die kape by my
 Michiel van Hoochstraten.**



Figure 101: Thyl's *Uilenspiegel*, woodcut illustration from the title page of German version, 1515. London, British Library, c.57.c.23.(1), A1r°

Figure 100: Thyl's *Uilenspiegel*, woodcut illustration from German version, Strausburg, 1515. London, British Library, c.57.c.23.(1), b6r°

Die best Practica ich mein-rufft an alle mensche gemein.



Angel^o der böß Engel:

Angel^o der gütt Engel

Sich disen Spiegel frölich ann. O mēsch betrachte zū aller frist
 du schōes woyb du stolzer mā. Also wirdstu als disz ding ist.
 Sich wie sūn du bist geschaffē. Nier ker dich an des rufels rot
 folg mynē rot vñ nit dē pfaffē. Sin Spiegel bringet der selen dor
 Zier dich mit cleid vñ auch am. So du wenst am bestē sin hin
 ds dir dy welt amützig blib lib. Dan komt d̄ dor vñ such dich
 wo du frōud findest die behab. Wer disen Spiegel schowet eben
 wān du ale wūrst so lasz dā ab. Der midet sind vñ fide dz lebē
 Hab frōud vñ lust in diser zyt. Do wirdt er got alls ic schowē
 Bis dz die welt die wlob gyt. O mēsch des mastu dich schowē
 Hab kein gebencē an den dor. Beschow den gerner küßlich.
 Wyls güter ding dz ist min rot. ws du do finst dē wirstu glich
 Noch ere vñ güt soldu streben. Verachte die weltlich yppiker.
 Du wūrst noch lange for lebē. So wirdt din sel zū gort bereit
 Losz dir den dor nie bilden in. Dā mag din hertz in frūde stē
 Du köst noch wol so es müß. Vnd gibt dir got des hyniels
 kron.



Figure 103: Maarten van Heemskerck, Colossal foot with sandal, engraving. Berlin, Staatliche Museen Preußischer Kulturbesitz, Kupferstichkabinett

Figure 102: *The Devil's and the Angel's Mirrors*, German woodcut, 1500



Figure 104: Albrecht Dürer, illustration of the mirror of vanity from *Der Ritter vom Turm*, 1493, Basel



Figure 105: Maarten van Heemskerck, *Triumph of Envy*, 1564, engraving. Chatsworth, Collection of the Duke of Devonshire

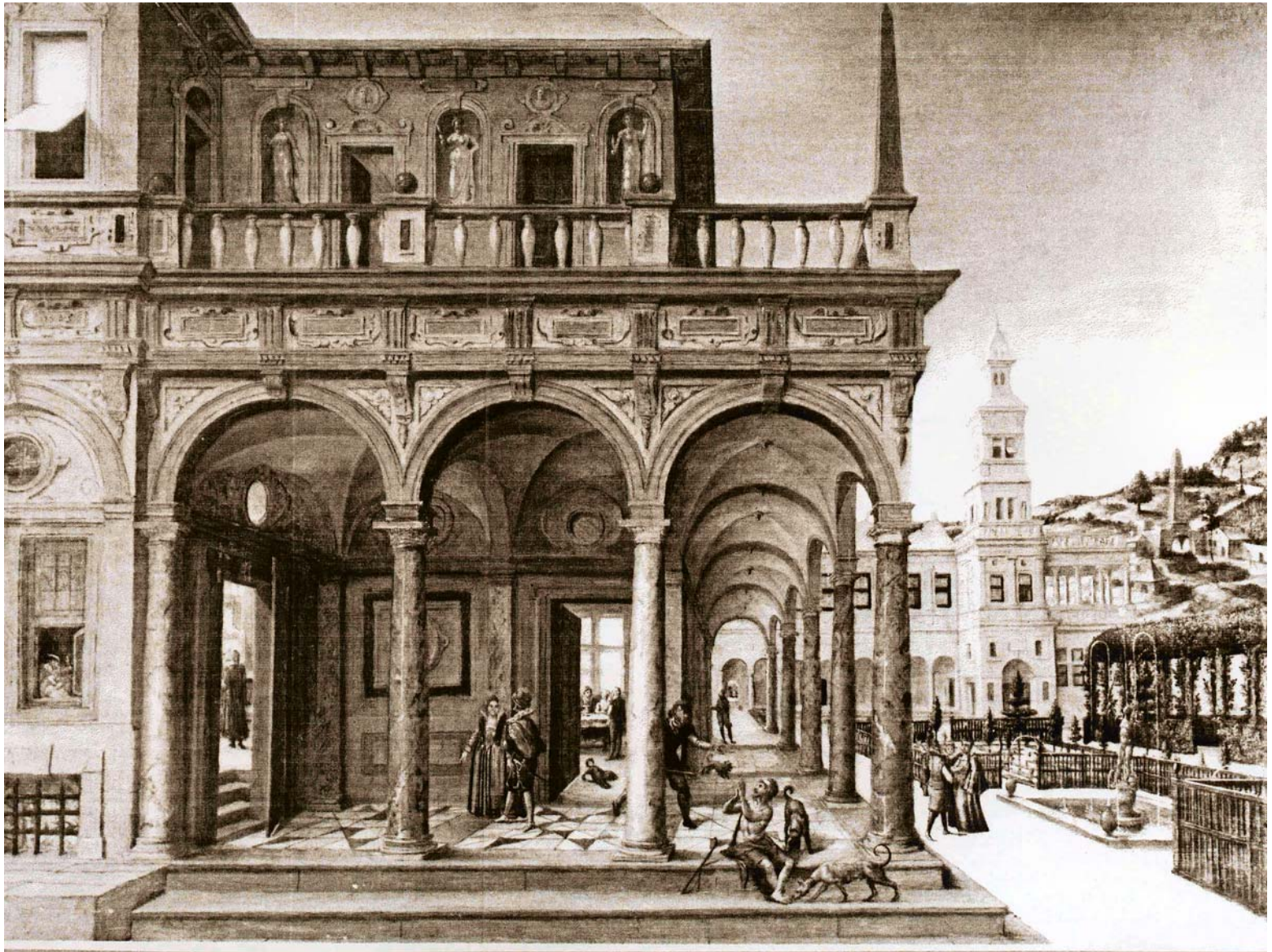


Figure 106: Hans Vredeman de Vries, *Lazarus Before the Palace of the Rich Man*, 1583, oil on panel. Leeuwarden, Fries Museum

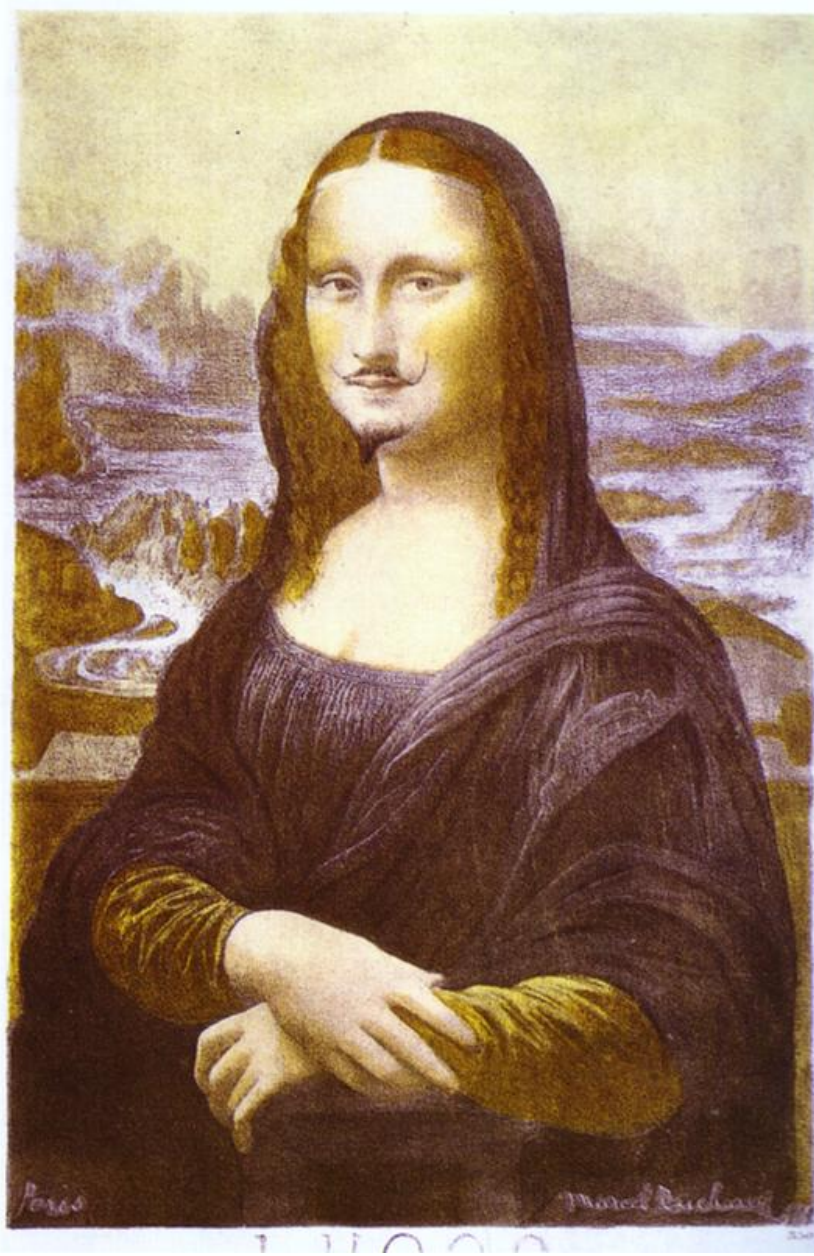


Figure 107: Marcel Duchamp, *L.H.O.O.Q.*, 1919,
pencil on a reproduction of the *Mona Lisa*.
Philadelphia Museum of Art