

*Armida Surrounded by Demons in the form of Crustaceans, 1617*

in

Etienne Durand, *Discours au vray du Ballet dansé par le roy* (Paris: Pierre Ballard, 1617)

Etching (plate 9)

173 x 133 mm (platemark); 220 x 165 mm (sheet)

The Harvard Theatre Collection, Houghton Library, Harvard University

Exhibited in Boston and Ottawa (illustrated)

Etienne Durand, *Discours au vray du Ballet dansé par le roy* (Paris: Pierre Ballard, 1617)

Bibliothèque Nationale de France, Imprimés, Réserve Yf.1217  
Exhibited in Paris

Rabel made thirteen etchings to illustrate the *livret* of the 1617 *Ballet de la Délivrance de Renaud* (*Ballet of the Deliverance of Rinaldo*), performed in the ballroom of the Louvre on January 29, 1617.<sup>1</sup> The etching medium was well suited to the commemoration of court festivities, since it allowed for the rapid production of a few hundred images. Rabel also designed the costumes for this performance, as we know from four surviving preparatory drawings by his hand.<sup>2</sup> The ballet plot, selected by the teenage Louis XIII and set to verse by the court poet Etienne Durand, is adapted from *Gerusalemme Liberata* (*Jerusalem Delivered*), a celebrated epic by the Italian poet Torquato Tasso (1544–1595).<sup>3</sup> The ballet centers on the story of the Christian crusader Rinaldo, who is ensnared by the witch Armida and installed in her enchanted island palace. The repentant hero is ultimately delivered from his dissipated island life by two Christian knights. This story of honorable triumph over vice was an opportunity for the king to assert his personal authority at a time when he was wresting political power from his mother, Marie de Medici, and her unpopular advisor, Concino Concini.<sup>4</sup>

These two prints depict the scene following Rinaldo's rescue. Furious at the loss of her captive lover, Armida reacts by conjuring forth seven



Fig. 1. DANIEL RABEL. *Armida surrounded by Demons in the form of Dancing Androgynes*. Etching. The Harvard Theatre Collection, Houghton Library, Harvard University.

OPPOSITE: Fig. 2. THEODOR DE BRY(?). *Algonquian Dance*. Plate XVIII in Thomas Harriot, *Briefe and true report of the new found land of Virginia* (Frankfurt, 1590) Beinecke Library, Yale University.

demons who take the forms of crayfish, turtles, and snails. After taunting the hapless seductress, the crustaceans metamorphose into old women wearing manly breeches and riding boots, who continue to mock her by joining in a satirical dance (fig. 1). The vigorous postures of the impudent demons indicate that they are performing a saltarello, which is a leaping dance usually involving a single couple.<sup>5</sup>

Rabel's print of Armida encircled by seven exuberantly gesticulating androgynes seems to be a condensed version of an image published a generation earlier by Theodor de Bry (fig. 2).<sup>6</sup> De Bry's print, which shows seven men and seven women dancing around three more women, is in turn based on the Englishman John White's drawing of an

BALLET



L'Enchanteresse depitée de voir les Demons sous ces formes moqueuses, fit de nouveaux caracteres, pronconca de nouveaux mots, & chanta ces vers faits par Bordier.

GVEDRON.

Vel subis changement! quelles dares nouvelles!  
 Oufez-vous bien, à Démons infidelles, Parâstre deuant moy?  
 TOVRNEZ POVR LES PAROLLES. E ij'

XVIII.

Theirdanfes vvhich they vse at their hyghe feastes.

**A**T a Certayne tyme of the yere they make a grea, and solemne feaste wherunto their neighbours of the townes adioynge repaire from all parts, every man arrayed in the most strange fashion they can deuise hauing certayne marks on the backs to declare of what place they bee. The place where they meet is a broad playne, about the which are plantid in the ground certayne posts carued with heads like to the faces of Nonnes covered with theyr vrayles. Then beeing sett in order they dance, singe, and vse the strangest gestures that they can possibly deuise. Three of the fayrest Virgins, of the companie are in the mydd, which imbrallinge one another doe as yt were turne about in their dancinge. All this is donne after the fashon is sett for auoydinge of heate. When they are weery of dancinge, they goe oute of the circle, and come in vntill their dances be ended, and they goe to make merrye as is expressed in the 16. figure.



Fig. 2

Algonquian dance that he witnessed on a coastal expedition to the region of present-day North Carolina and southern Virginia.<sup>7</sup> Both de Bry and Rabel show their respective dances from a high viewpoint but without significant foreshortening of the figures, resulting in strangely destabilized compositions. This disconcerting effect is appropriate to the subject matter, since both artists are attempting to convey a sense of ritual disorder. The mocking dance of Armida's demons is clearly a type of charivari, disturbing and amusing at the same time: the *livret* remarks that "nothing is seen so bizarre and so pleasant."<sup>8</sup> The Algonquian dance had appeared equally bizarre to the foreign eyes of English observers. In the account published alongside De Bry's image, Thomas Harriot describes how the Algonquians are "attyred in the most strange fashion that they can devise," and how "they dance, singe, and vse the strangest gestures that they can possibly devise."<sup>9</sup> Rabel often turned to illustrated travel books when inventing ballet costumes, using foreign fashions and gestures to signify the disorder that would ultimately be redressed by the dignified *Grand Ballet* at the close of each performance.<sup>10</sup> ↵ GL

1. The text of the *livret*, entitled *Discours au vray du Ballet dansé par le roy* (Paris, Pierre Ballard, 1617), is reprinted in Lacroix 1868, vol. 2, pp. 97–135.

2. See McGowan 1986, nos. 4–6 and McGowan in Hazlitt, Gooden & Fox 1989, no. 3a.

3. Available in numerous editions. See books 14 through 16 for the story of Rinaldo's deliverance.

4. For this ballet and its political context see McGowan 1963, pp. 101–15.

5. I am grateful to Leslie Korrick for the identification of this dance step.

6. In Thomas Harriot's *Briefve and true report of the new found land of Virginia* (Frankfurt, 1590), published concurrently in Latin, English, French, and German editions. See Hulton 1984, p. 17 and fig. 22, p. 124.

7. White's drawing, now in the British Museum, is reproduced in Hulton 1984, pl. 39, p. 69.

8. Lacroix 1868, vol. 2, p. 115: ". . . rien ne c'est veu de si bizarre et si plaisant que ce ballet."

9. Hulton 1984, fig. 22, p. 124.

10. For Rabel's sources and their significance see Larkin 1993, especially Chapter 4.





VEUE DE LA COVR DES FONTAINES DE FONTAINE BELEAV.

60 (see detail, page 123)

## 60

JEAN LEPAUTRE 1618–1682

ISRAËL SILVESTRE 1621–1691

### *View of the Cour des Fontaines at Fontainebleau, about 1665*

Etching

375 x 498 mm (sheet)

Inscribed: below, *Israel Silvestre delineavit [et sculpsit largely  
erased]; Cum Priuil Regis; VEUE DE LA COVR DES  
FONTAINES DE FONTAINE BELEAV*

Faucheux p. 215, no. 30; BNIFF (Lepautre) 305  
National Gallery of Art, Washington

Ailsa Mellon Bruce Fund. 1995.16.1

Exhibited in Boston and Ottawa (illustrated)

Impression from Bibliothèque Nationale de France  
exhibited in Paris

Fontainebleau was still a favorite royal residence more than a century after its heyday under Francis I (1494–1547). As the name *Fontaine-belle-eau* suggests, one of the site's main attractions was the water. The gardens, transformed under André Le Nôtre by the addition of large parterres in the mid-1640s and early 1660s, included numerous fountains as well as extensive canals and a large carp pond serving as a stage for courtly recreations.<sup>1</sup> The pond appears in many of the thirty-four views of Fontainebleau produced by Silvestre between 1649 and 1679, including this undated view looking toward the chateau and the Cour des Fontaines from near the stables.<sup>2</sup> Although Silvestre may have designed the entire print, it is generally agreed that he only executed the background, leaving the foreground to Lepautre.<sup>3</sup> The chateau is rendered with



fine parallel lines and minimal crosshatching, typical of Silvestre's terse and exacting mature style. What sets him apart from his contemporaries is the way that he can infuse a flat expanse of wall or a group of trees with light, resulting in a lyricism at once intuitive and clearly indebted to the techniques of the master viewmakers Jacques Callot (cats. 56, 57) and Stefano della Bella (cat. 58). By contrast, Lepautre's more aggressive modeling gives the foreground figures and trees an emphatic corporealism.

Although Silvestre is relatively reliable among topographic artists of the period, he has taken liberties in order to standardize and clarify this composition. For instance, he has turned the regular rows of trees bordering the foreground canal into clusters of trees framing a wide opening. He has also made the scene more clear and symmetrical by eliminating the octagonal pavilion that should appear in the left side of the pond. The pavilion, erected around the time of Louis XIII and rebuilt in 1662, appears in Silvestre's prints of the same locale issued in 1658 and 1666, although it is similarly suppressed in an undated drawing.<sup>4</sup> The framing trees and the shady area with repoussoir figures, features that were *de rigueur* in topographic illustration of the period, appear in all of Silvestre's depictions of the site, as well as in later views by Adam Perelle and Pierre Aveline.<sup>5</sup> ↵ GL

1. For the gardens, see Woodbridge 1986, pp. 237–38. For a 1664 visitor's account of the water promenades see Locatelli 1905, p. 113.

2. For the Silvestre views of Fontainebleau, see Faucheux 1857, p. 127, no. 4 and pp. 210–16, nos. 31–33.

3. Faucheux 1857, pp. 215–16, no. 30; BNIFF (Lepautre) no. 305.

4. The prints are Faucheux p. 214, no. 21, and p. 215, no. 29 (BN Ed 45a, fol. 51). The drawing, in black chalk and wash, is Louvre 33032. For the dates of the pavilion, see J.-P. Samoyault in Andia 1992, p. 100.

5. In the Louvre there is a pen and ink drawing of the pond and château (inv. 33014) attributed to Adam Perelle (1640–1695); the corresponding print by Perelle and one by Aveline can be found in Bibliothèque Nationale de France, Département des Estampes et de la Photographie Va 77.

LAURENT DE LA HYRE 1606–1656

Two from a set of six landscapes, 1640

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*The Abandoned Pool*

Etching

111 x 170 mm (platemark); 205 x 289 mm (sheet)

Inscribed: on the pedestal at center, *L. de la Hyre in / & scul.*

*Cum pr. / Regis 1640*; below, *Herman Weyen excud auec Priuilege du Roy.*

Robert-Dumesnil 29 (first state)

Museum of Fine Arts, Boston

George R. Nutter Fund. 69.966

62

*Landscape with Rocks and a Dead Tree at Left*

Etching,

111 x 170 mm (platemark); 205 x 290 mm (sheet)

Inscribed: lower right, *LH*; below, *Herman Weyen excud auec Priuilege du Roy.*

Robert-Dumesnil 30 (first state)

Museum of Fine Arts, Boston

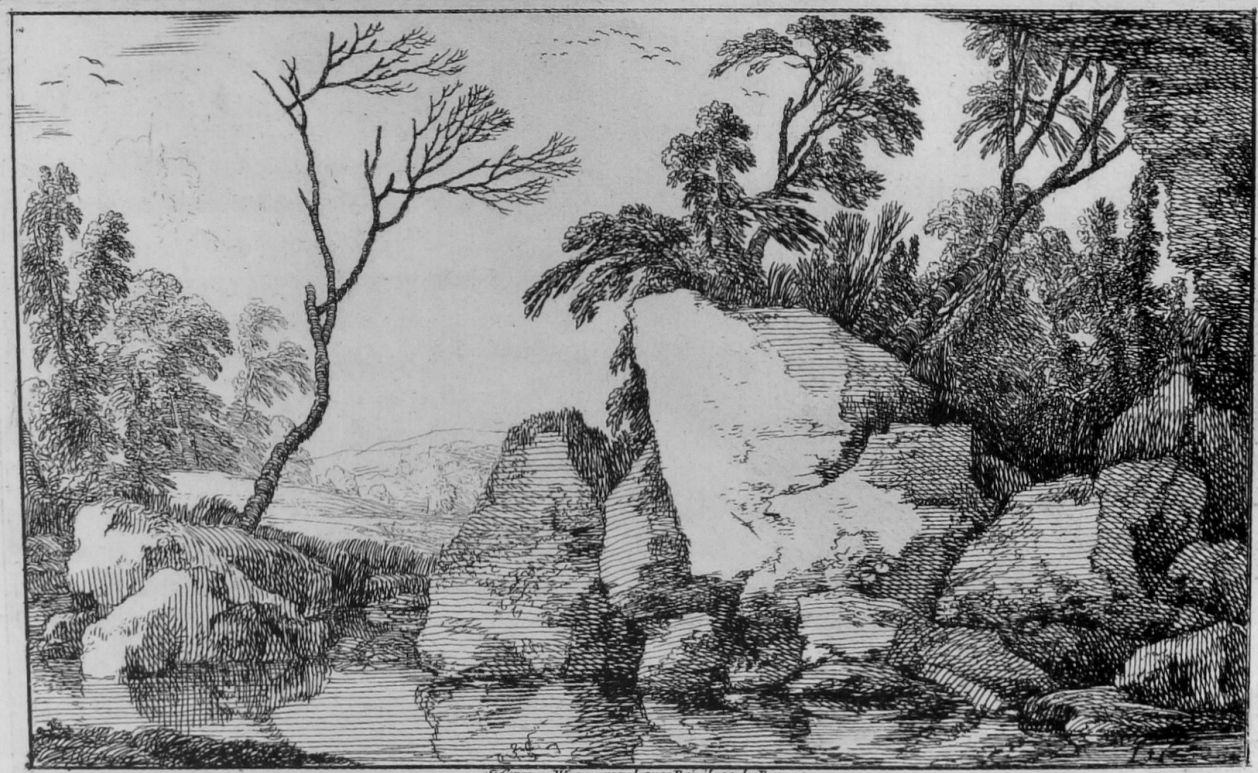
George R. Nutter Fund. 69.967

Part of a highly original six-part invention published in 1640, these small landscapes have received remarkably little scholarly attention.<sup>1</sup> Such neglect is not surprising given their distance from the normative teachings of the Royal Academy of Painting and Sculpture, whose discourse is too often used to characterize French art made prior to its founding in 1648. While meticulously constructed, these prints seem to mock the intelligibility and propriety of idealizing landscapes, whether pastoral or heroic. La Hyre's intriguing obstinacy is manifest in the title page, *The Abandoned Pool*, where the author, date, and royal privilege are concealed in a shadowy inscription on the deteriorating pedestal at center, below a second inscription in pseudo-Greek. Above this we are granted an indecorous view between the legs of a cumbersome, sprawling figure spewing a fountain of dark liquid (or else a mass of weeds) that



*Herman Weyen excud. avec Privilège du Roy.*

61



*Herman Weyen excud. avec Privilège du Roy.*

62

hangs like molasses down the sides. This anti-monument is set within an appropriately untended pool, complete with a crumbled balustrade, an unruly mass of rushes, and La Hyre's signature hollyhock.

The *Landscape with Rocks and a Dead Tree* is more subtly subversive. Near the center there is a sun-bleached rock face consisting of a blank space surrounded by dense areas of ink. In the artist's line-language the reflective rock is materially equivalent to the white sky, similarly articulated by a few delicate scratches of the etching needle. A different kind of correspondence between substantial stone and ethereal heavens is established in the ambiguous area at the upper right, which should perhaps be interpreted as a dark expanse of rock spilling into the bright sky. Finally, at the bottom of the page, a consistent half-light of horizontal lines equates amorphous rocks with their reflections on the water surface.

These conjunctive maneuvers repudiate a far more common artistic practice in which conventional marks are used to distinguish different materials and to deploy them within a rational hierarchy of tonal gradation. Instead, La Hyre creates emphatic correspondences among distant and disparate elements, resulting in the collapse of material and spatial distinctions. His elegant demonstration of how thoughtful vision reorders the cosmos has its textual counterpart in the works of contemporaneous poets like Philippe Habert and Racine. These authors use the terms *chaos agréable* and *chaos délicieux* to describe the delightful effect of ontological inversion produced by the reflection of sky in water.<sup>2</sup> In the case of this print, the result of artful chaos is not disorder, but a new unity achieved through the systematic negation of difference. ♪ GL

1. Rosenberg and Thuillier 1988 reproduce the entire series, nos. 176–81, pp. 224–25.

2. Philippe Habert and Racine respectively, quoted in Adam 1954, p. 12.



*Landscape with Duck Hunters, 1635–40*

Etching and engraving

After Jacques Fouquières

216 x 319 mm (platemark); 219 x 320 mm (sheet)

Inscribed: below, *Fouquiere Pin.; Morin Scul. Cum Priuil. Re.*

Robert-Dumesnil 103; Hollstein Dutch and Flemish 7

Harvard University Art Museums

Gift of Melvin R. Seiden. S5.109.2

Jean Morin executed numerous designs after Jacques Fouquières (1580/90–1659), a Fleming who settled in France in 1621. Fouquières enjoyed rapid fame and continuing influence as a landscape painter in his adopted country, despite his infamous inability to carry out the king's 1626 commission to paint views of French towns for the Grand Galerie in the Louvre.<sup>1</sup> The present print, which seems typical of Morin's etching style in the late 1630s, is a fairly precise copy of a Fouquières painting (fig. 1). In the print the composition is reversed and slightly attenuated.<sup>2</sup>

The scene shows a river with a hunter preparing to take aim at a duck flying out of a dense bed of rushes. The drama of the encounter is heightened by the tense poses of the hunters and dogs, the dramatic light raking in from the right, and above all the organization of the foreground landscape. This portion of the composition, combining a massive, muscular tree with a wedge of land that terminates in a shattered stump, recalls the style of Peter Paul Rubens.<sup>3</sup> According to Pierre-Jean Mariette, the young Fouquières assisted the Flemish master with some of his great landscapes, and "it was Rubens who taught him the most essential principles of art. . . . He excelled at representing recesses of forests, where he made a marvellous darkness and freshness prevail; he had a solid grasp of distances . . . and painted still waters with great truthfulness." Mariette goes on to say that of the printmakers who worked after Fouquières, "[Jean] Morin above all entered perfectly into his manner."<sup>4</sup> This assessment is certainly borne out by the present print, which exploits the rich tonalities of the etching medium to evoke the dank abundance of Fouquières's riverscape.

In addition to Fouquières's painting and a drawing after it,<sup>5</sup> there are a number of works that suggest a broader context for this composition. We can turn to Rubens and his school when considering the genesis of the work, comparing, for instance, the strikingly similar foreground composition in the *Landscape with a Tree-Lined Canal and a Hunter*, etched by Lucas van Uden, an assistant and copyist of Rubens (Bartsch 24). Related drawings in Fouquières's own oeuvre include numerous pen and wash studies of marshes, often with duck hunters.<sup>6</sup> The composition also relates to other prints after designs by Fouquières, such as the *Landscape with a Pond surrounded by Trees*, executed in 1658 by Jean Baptist de Wael II (Bartsch 17). A work of this late date attests to Fouquières's continuing importance for Flemish artists a generation after his move to France. ↻ GL

1. For the details of Fouquières's career see Stechow 1948.

2. It is likely that the print was issued as part of a series on standard-sized plates. Compare the similar plate dimensions of other Morin landscapes after Fouquières in Harvard's Spencer album, such as the *Landscape with a Carriage and Travellers* (S.5.108.1; Hollstein Dutch and Flemish vol. 7, p. 6, no. 9) at 218 x 320 mm, and the *Landscape with a Cowherd* (S.5.109.2; Hollstein Dutch and Flemish vol. 7, p. 6, no. 8) at 215 x 316 mm.

3. For Rubens see Brown 1996.

4. Mariette vol. 2, pp. 255–57 (author's translation).

5. Sale, Sotheby's, London, 22 November 1974, no. 85 (reproduced without mention of Fouquières). Although the drawing is likely to be by a Flemish artist, the sales catalogue attribution to Herman van Swanevelt is hopelessly optimistic. I would like to thank William W. Robinson for discussing the work with me.

6. For example, the *Stream in a Woodland Landscape*, illustrated in color and discussed by Stephen R. Ongpin in *Wintermute* 1990, no. 1, pp. 27–29, and the *Duck Hunters* (Louvre 19973) illustrated in Labbé and Bicart-Sée 1996, p. 244, no. 1576.

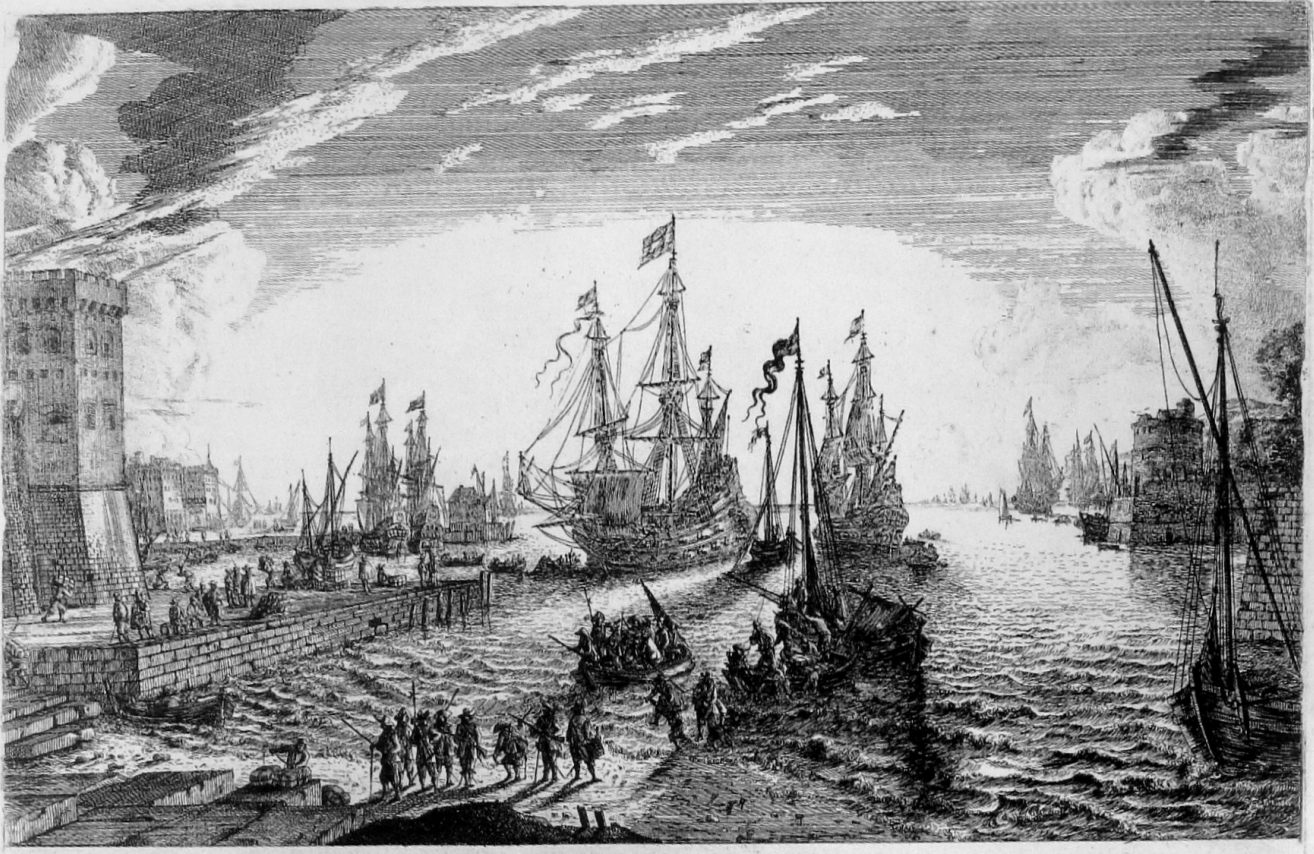


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Fig. 1. JACQUES FOUQUIÈRES.  
*The Duck Hunters*. Oil on canvas.  
Private collection, England.  
Photograph courtesy of Courtauld  
Institute of Art.





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## 66

MATTHIEU PLATTE-MONTAGNE  
ABOUT 1608–1660

### *Soldiers disembarking at a Harbor,* about 1645

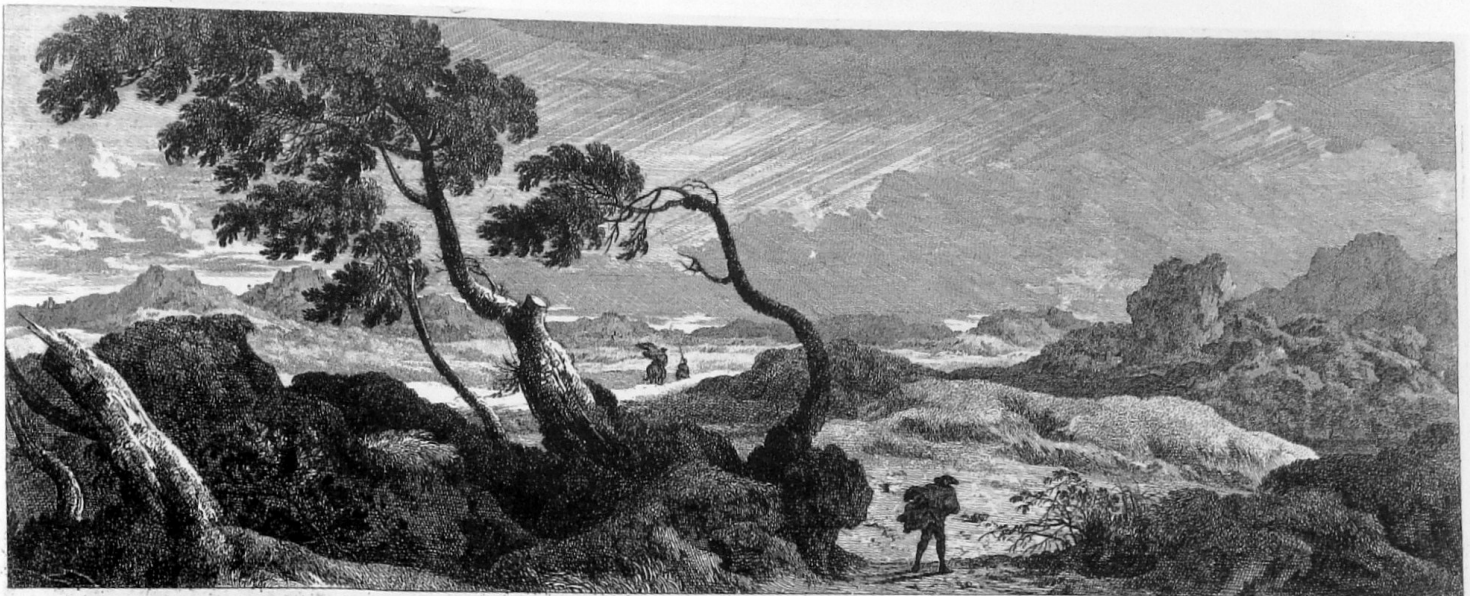
Etching and engraving  
212 x 318 mm (platemark); 289 x 447 mm (sheet)  
Hollstein Dutch and Flemish 29 (first state)  
Museum of Fine Arts, Boston  
Arthur and Charlotte Vershbow Fund. 1996.204

Inventories of painting collections reveal a widespread taste for marine art in seventeenth-century France, but it is prints that now constitute the most abundant and secure evidence of this interest.<sup>1</sup> Printed marinescapes range in size and style from the sensational naval battle in Callot's massive *Siege of La Rochelle* (cat. 38) to the tranquil little fishing scenes in the background of Flamen's fish series (cats.

71–74). The present image shows the much-repeated motif of the harbor at sunset, a subject now indelibly associated with the name of Claude Lorrain.<sup>2</sup> It was also a favorite theme of Platte-Montagne, an original and talented artist who pursued a successful career as a marine painter and printmaker after his move to Paris around 1630, culminating in his appointment as the royal marine painter (*peintre du roy pour les mers*). Like Claude, he gave graphic expression to the most elusive effects of light and atmosphere. *Soldiers disembarking at a Harbor* is a compendium of optical effects, ranging from the lively half-light in the ships' shadows to the quivering sheen on the crests of waves and the ambient haze towards the horizon.

The emphatic perspective, the spectacular lighting, and the small scale of the figures give this composition the look of a theater set. Even the blank patch of sunlight in the sky traces the form of a framing proscenium arch like the one at Richelieu's Palais Cardinal (see cat. 25). And like the spectacles staged by Richelieu and Louis XIII, Platte-





Perelle Inuent et fecit

le Blond avec Priuilege

67

Montagne's sunset seems to thematize the tension between order and disorder. In baroque theater, order generally succeeds disorder, whereas in *Soldiers disembarking at a Harbor* these contrary states are resolved in a single moment. The multifarious ships and people seem randomly or even chaotically disposed, yet all of these elements are subjected to the organizing power of the raking sunlight. The compliant shadows, and even the perspectival foreground architecture, all point to the same controlling center. Platte-Montagne's subject is also theatrical in its ephemerality: this marvelous, momentary conjunction of machines and bodies and dissolving light affords us pleasure in transitory effects. ✎ GL

1. See Thuillier 1981 for a general discussion of the subject.
2. Claude treated the theme in numerous paintings, and also in the two etchings reproduced in Mannocci 1988 as no. 15 (*Soleil levant*) and no. 39 (*Le port de mer à la grosse tour*). Mannocci dates these to about 1634 and about 1641 respectively.

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GABRIEL PERELLE 1604–1677

### *Stormy Landscape, 1655–60*

Etching and engraving

125 x 295 mm (sheet)

Inscribed: below, *Perelle inuent et fecit; le Blond avec Priuilege*

Private Collection

This print belongs to a series of six landscapes with changeable skies, discontinuous light and space, and histrionic foreground trees that usually constitute the main protagonists.<sup>1</sup> In all six prints the panoramic 2:5 proportions enable the artist to convey a sense of temporal succession. The *Stormy Landscape* shows narratives on interpenetrating axes: the weather moves across the landscape and people move into it. The intensity of the wind blowing in from the right is signaled by the undulating trees, the flying cloaks of the figures, and the engraved sheets of rain across

the sky. Calmer, brighter skies and patches of sunlight to the left suggest that the storm is only just moving in. These inauspicious conditions make the predicament of the three shadowy wanderers all the more intriguing, as they set out into a pathless landscape that would be unwelcoming even on a good day. The earth buckles into irregular ridges of land, leading to a sense of spatial disjunction exacerbated by erratic lighting and elaborate stippling and hatching that is often dense to the point of obscurity.

The resulting ambiguity invites opposing responses, depending on the extent to which one associates oneself with the travelers. The empathetic eye will seek a route through the apparently impassable terrain, straining to make out the forms of the settlements scattered throughout the distant hills. This is largely an exercise in frustration. Alternatively, one can strive for the aestheticizing distance achieved by Pierre-Jean Mariette, who places a positive valuation on ambiguity by praising Perelle's unsurpassed subtlety of tonal gradation.<sup>2</sup> Although the forceful pictorialism of the mannered trees<sup>3</sup> might invite such a detached reading, it is still hard to ignore the predicament of the proto-Romantic wanderer silhouetted on the same foreground plane. The unresolved tension between emotional involvement and aesthetic detachment anticipates by a century Edmund Burke's 1757 theory of the sublime, a key text for the interpretation of subsequent art.<sup>4</sup>

↪ GL

1. The series was published by Jean Leblond I, and one bears his address as *Rue S Denis a la Cloche d'Argent*, providing us with outside dates of 1650 and 1664 (see Préaud et al., 1987, p. 203).

2. Mariette vol. 4, pp. 101, 104.

3. These trees bring to mind Mariette's major criticism of the artist: ". . . as he invented all of his landscapes by rote and never consulted nature, one finds no variety in them; always the same sites, the same choice of trees; nothing makes one better appreciate the importance of looking at nature than this tedious uniformity," Mariette vol. 4, p. 103; author's translation.

4. Burke 1757/1987.

## 68

HERMAN VAN SWANEVELT  
ABOUT 1600–1655

### *Venus offering Diana a Choice between Cupid and Adonis, 1654*

Etching

233 x 329 mm (sheet; lower margin trimmed)

Bartsch 103; Hollstein Dutch and Flemish 20

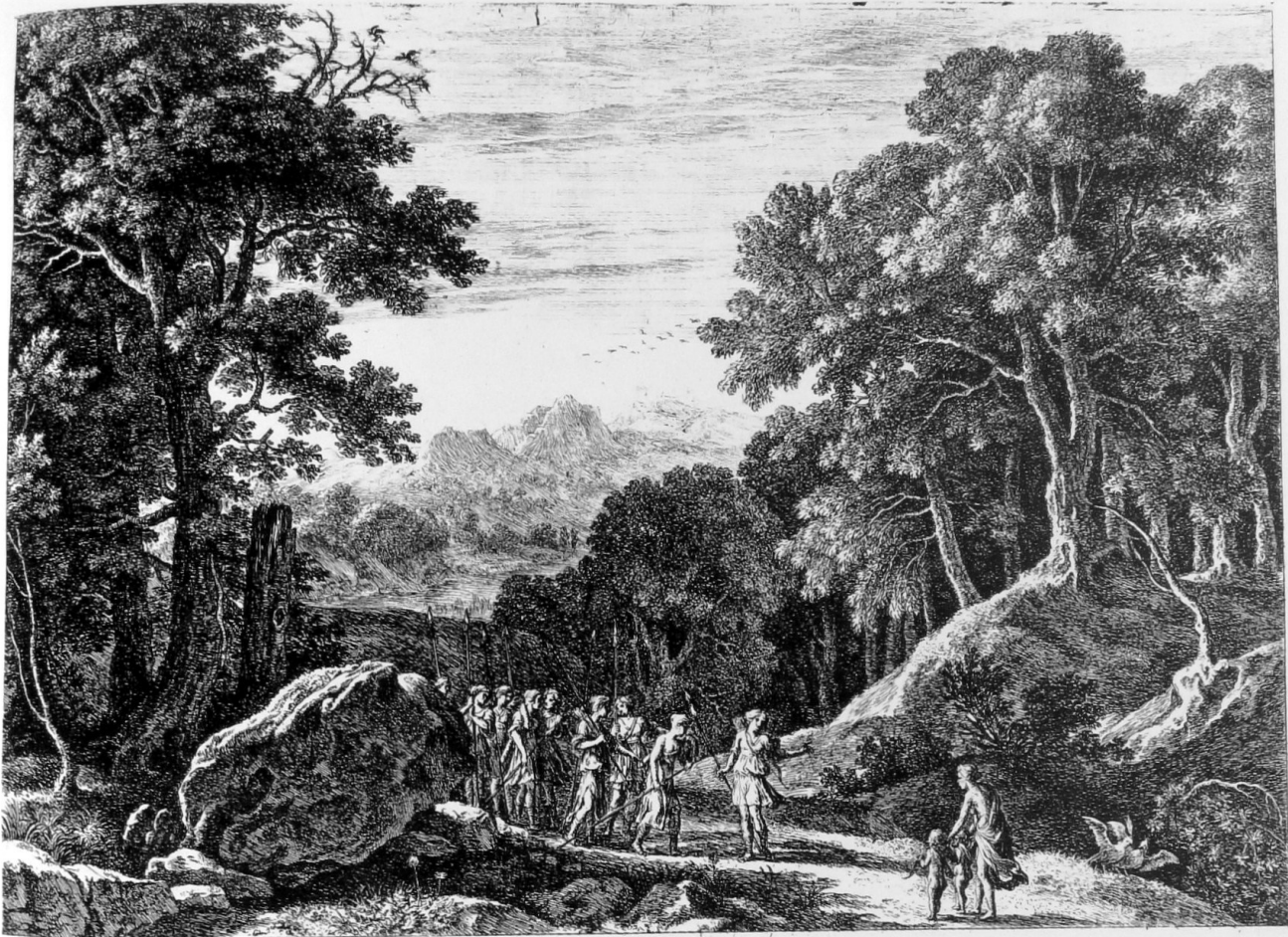
Harvard University Art Museums

William M. Prichard Fund. S5.89.1

This print is the third in a series of six scenes from the life of Adonis (Bartsch 101–6), a story well known from Ovid's *Metamorphoses* and later retold by poets throughout Europe. Famous examples include Pierre de Ronsard's *Adonis* (1563) and the mammoth *Adone* (1623) by the Italian poet Giambattista Marino, written at the Parisian court and dedicated to Marie de Medici.<sup>1</sup> Swanevelt's version is elucidated by the text in the lower margin, trimmed from the bottom of the present image. The first three scenes center on the rivalry between the goddesses Venus and Diana. In plate one Adonis is born from the tree Myrrha, and Diana adopts him as a hunting companion. Plate two shows the jealous Venus stealing the infant from the sleeping Diana, who will eventually wake and seek her out. In the present image Venus has been discovered and is unable to escape. She therefore disguises Adonis as the winged Cupid and invites Diana to choose between the two infants. "But prudent Diana prefers to quit Adonis than to make a perilous choice, hence Adonis remains in the hands of Venus," the inscription explains. Subsequent inscriptions provide a moralizing gloss on Adonis's untimely demise: having been raised by Venus into a life of easy distraction, he never learns how to hunt properly and is ultimately gored to death by a boar.

All six scenes are set in dense forests of mythic abundance that move back in coulisses from a strongly lit foreground to a hazy distance. As narrative, they reveal Swanevelt's peculiar brand of reticent wit. For instance, in the present image we are only granted a rear view of the two children, one of whom





is all but squeezed out of the picture. The main emphasis is on the frontal figure of Diana (a variant of the celebrated *Diana Chasseresse* in the Louvre),<sup>2</sup> along with a frieze of hunting companions whose inquisitiveness is evoked by a sprightly counterpoint of heads, limbs, and spears. The entire series is full of gratuitously odd pictorial devices like the foreground boulder, an intrusive feature that reduces one of the huntresses to a head punctuated by a spear.

Fauna are imaginatively deployed throughout this series, providing narrative continuity or else implying a supplementary, enigmatic signification. The white doves at lower right were harnessed to the chariot of Venus in the preceding print showing the abduction of Adonis (Bartsch 102), hence we should assume that the divine vehicle is now parked just offstage. The menacing opposites of the amorous doves are a pair of scraggly, shadowy birds landing

on some dead branches at the upper left. The latter motif was an afterthought: only healthy, birdless branches appear in the preparatory drawing, an image that the print follows in almost every other detail.<sup>3</sup> ↻ GL

1. For these and other versions of the Adonis myth see Hélène Tuzet, "Adonis," in Brunel 1996, pp. 8–23.

2. Haskell and Penny 1980, no. 30, p. 196. This statue was known through the original in the royal collection, and through copies like Barthélemy Prieur's bronze fountain in the Jardin de la Reine at Fontainebleau.

3. The drawing in the Uffizi, Florence, is reproduced in the photographic collection of the Witt Library (Netherlands School, box no. 2198; microfiche no. 13,339). There is also a painting of the subject by Swanevelt at Hampton Court.





*H. Mauperché in fait Se Vende che l'auteur dans l'ille nostre Dame Sur le guait de Bourbon de Vans le por au Vin A Paris ← A Vucq priuillage du Roy*

70

70

HENRI MAUPERCHÉ ABOUT 1602–1686

*The Annunciation, 1645–50*

Etching and engraving

220 x 330 mm (platemark/sheet)

Inscribed: below, *Mauperché in fait Se Vende che l'auteur dans l'ille nostre Dame Sur le guait de Bourbon de Vans le por au Vin A Paris*

— *A Vucq priuillage du Roy*

Robert-Dumesnil 16 (first state)

The Metropolitan Museum of Art

The Elisha Whittelsey Collection

The Elisha Whittelsey Fund, 1949. 49.95.787

The first in a series of six scenes from the life of the Virgin, this print shows the angel Gabriel appearing to Mary to announce, “You shall conceive and bear a son, and you shall give him the name Jesus.”<sup>1</sup> When Mary asks how this can be so, given that she is still a virgin, Gabriel replies, “The Holy Spirit will come upon you, and the power of the Most High will overshadow you” (Luke 1: 26–38). Shadows certainly play a major role in Mauperché’s rendition of the encounter, replete with complex and theatrical lighting effects. The Holy Spirit is represented in the form of a dove traversing a beam of light that extends from a luminous triangle (the Godhead) down to Mary’s halo. A more generalized light enters from the left, casting raking shadows onto the figures and architecture. Mauperché exhibits a strong

predilection for dramatic contrasts between unworked areas of white and heavily-inked shadows, yet he also exploits the medium's full tonal range with a fastidious system of sculptural modeling using parallel strokes and extensive hatching. The result is a composition full of incident, but always intelligently organized.

The scene is set in a *loggia* overlooking a garden, in keeping with a longstanding tradition originating in Italy. Mauperché's unusually grand *loggia* is linked to a second structure by means of an abruptly springing staircase and an improbably suspended balustrade: clearly the artist is striving less for realism than for a kind of operatic flair. This observation holds for the entire series, which unfolds inside vast and fragmentary architectural spaces in various stages of decay. Mauperché is known to have participated in a general vogue for theatrical ancient ruins in mid-seventeenth century Parisian art.<sup>2</sup> The present image also bears comparison with the grand classicizing residences being built in and around Paris at the time.<sup>3</sup>

Another classicizing feature of the *Life of the Virgin* series is the shallow field of action, reminiscent of the ancient relief sculptures that Mauperché would have seen on his Roman sojourn in the 1630s. Even details like the Virgin's clothing, hairstyle, and pose (though not her armchair) clearly hark back to ancient Roman sources.<sup>4</sup> The *gravitas* of her receptive gesture, amplified by the surrounding space, provides an effective foil for Gabriel's showy entrance: Mary shows no sign of the "deeply troubled" woman whom Gabriel warns not to be afraid. Yet the encounter still has a certain psychological intensity, evoked through oppositions between action and repose, void and solid, light and shadow.

↵ GL

1. For the complete series see Robert-Dumesnil vol. 1, pp. 51–54, nos. 16–21.

2. Coural 1990 discusses some major proponents of this trend. See also the work of the Poussin follower Jean Lemaire (1597–1659), discussed in Blunt 1943 and 1959.

3. Consider the works of François Mansart and Louis Le Vau, discussed in Blunt 1982, pp. 201–34.

4. For an ancient relief with Pluto in this same distinctive pose, see the sarcophagus in the Palazzo Ducale, Mantua, reproduced in Bober and Rubinstein 1986, fig. 9a.

ALBERT FLAMEN

ABOUT 1620—AFTER 1669

## Four prints from *Saltwater Fish, Part Three (Poissons de Mer, Troisième partie)*, about 1660

### 71

#### *Title Page*

Etching

106 x 176 mm (platemark); 108 x 178 mm (sheet)

Inscribed: above, *Troisième partie de / POISSONS DE MER / Dedies / A MESSIRE GVILLAVME TRONSON / . . . / Par . . .*  
*AB. Flamen; VIRTUTI NON DIVITIIS*; below, *A Paris chez I. van Merlen, rue S. Jacques a la ville d'Anvers / Roman numeral I*

Bartsch 25; Robert-Dumesnil 439 (second state)

Museum of Fine Arts, Boston

George Peabody Gardner Fund. 55.627

### 72

#### *Anchovy*

Etching

105 x 176 mm (platemark); 108 x 178 mm (sheet)

Inscribed: lower left, *AB. Flamen. fe.*; below, *Encrasicholus, L'Anchoie. Cum priuilegio Regis.*; Roman numeral II

Bartsch 26; Robert-Dumesnil 440 (second state)

Museum of Fine Arts, Boston

George Peabody Gardner Fund. 55.628

### 73

#### *Haddock*

Etching

98 x 173 mm (platemark); 102 x 177 mm (sheet)

Inscribed: lower left, *AB. Flamen. fe.*; below, *Edefinus L'Egrefin. Cum priuil. Regis*; Roman numeral VII

Bartsch 31; Robert-Dumesnil 445 (second state)

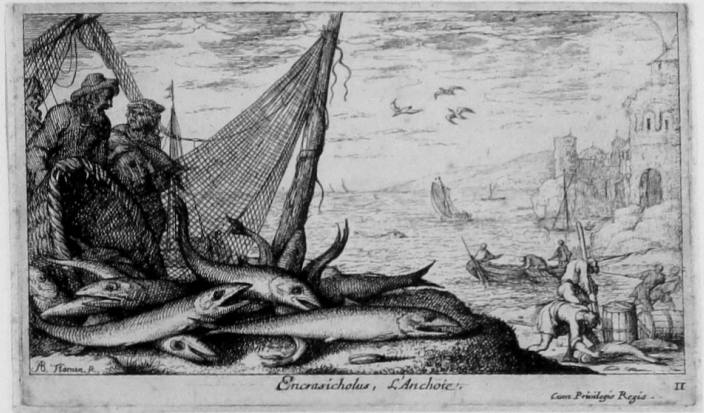
Museum of Fine Arts, Boston

George Peabody Gardner Fund. 55.633

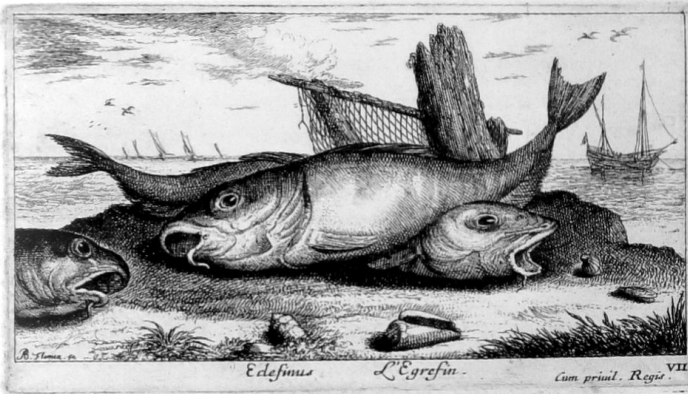




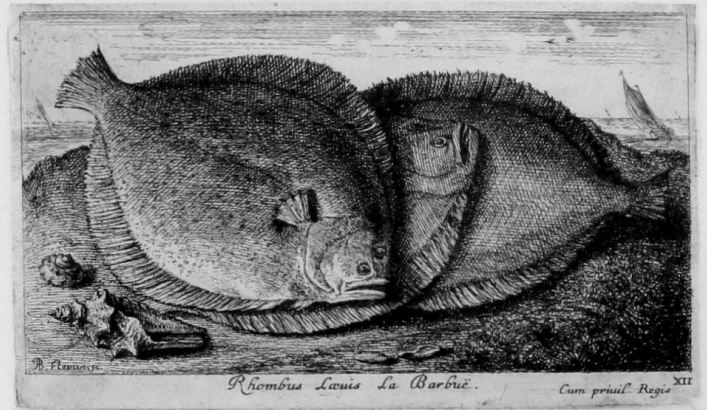
71



72



73



74

## 74

*Brill*

Etching

107 x 178 mm (platemark); 108 x 180 mm (sheet)

Inscribed: lower left, *AB. Flamen. fe.*; below, *Rhombus Laevis La*

*Barbuë. Cum priuil. Regis.*; Roman numeral *XII*

Bartsch 36; Robert-Dumesnil 450 (second state)

Museum of Fine Arts, Boston


George Peabody Gardner Fund. 55.638

The *Saltwater Fish* series comprises three sets of twelve prints depicting fish, turtles, crabs, and lobsters.<sup>1</sup> The plates introducing parts one and two show the title and dedication inside a grotesque border of squirming sea-creatures bearing the Tronson arms. The present title page, for the third and final part, is less conventional and far more

crafty. It displays an insistently flat design that seems to hover above the surface of the page, in tension with a background landscape that recedes with equal insistence. The surface design comprises a banner with the title and the dedication to the royal counsellor Guillaume Tronson, a banderole bearing Tronson's motto, *VIRTUTI NON DIVITIIS* ("For Virtue, not Riches"), and below this a cypher intertwined with his coat of arms. The arms, which appear straightforwardly in the two preceding dedication pages, consist of a stone wall sprouting three stems, each culminating in coquerelles (triple hazelnut bunches). Here these essentials are overlaid and practically obscured by other elements, including the crimped banderoles tapering into threads, the flanking palm branches, and the dedicatory rinceaux cypher. The latter element consists of a descending "G" and a "T" with a slanting stem,



both of which are repeated in reverse. Such pictorial puzzles are typical features of a visual culture promoting active, thoughtful observation. In Flamen's France, entire books were dedicated to samples of intertwined initials.<sup>2</sup>

The succeeding plate, the *Anchovy*, closes in on the shoreline activity glimpsed in the backdrop on the title page. Now we see fishermen unloading and gutting their catch, pulling in a boat, or setting sail into calm waters. The haphazard arrangement of the drying nets in the foreground and the dilapidated distant buildings contribute to the picturesque effect, typical of the seaside genre scenes found elsewhere in Flamen's work.<sup>3</sup> For the ten remaining prints, as with most of the series, the artist zooms in still further to provide detailed studies of different species. The fish appear either individually or in small groups, and look very much alive. This relatively traditional succession of *tableaux vivants* amounts to more than the sum of its parts, given the cumulative pleasure to be found in comparing the different shapes, textures, and (one senses) personalities of each creature.<sup>4</sup> Flamen provides further diversion with the variety in the arrangement of fish, the ever-changing setting, and countless other particularities — including dramatic backlighting and implied narratives in both foreground and background. Many of these images also exhibit the spatial pliancy signaled in the title page. For instance, the sculptural, space-creating haddocks sit comfortably in their receding surroundings, whereas the uncanny assemblage of flat-faced brills sticks tenaciously to the surface of the page despite the implied depth all around.  GL

1. Bartsch 1–36. Compare the series of Freshwater Fish (*Poissons de l'eau douce*) dedicated to Gilles Fouquet (Bartsch 37–60) and the series dedicated to various patrons, showing piles of miscellaneous fish (Bartsch 61–67). For the publisher Jacques van Merlen, whose Parisian shop bore the sign “à la ville d'Anvers,” see Préaud 1984.

2. See Desmarests 1664 and Verien 1685.

3. In particular, compare the album of pen and wash drawings in the British Museum, case 197 b.q.

4. Kolb 1996 provides an overview of early ichthyological prints in France.

ALBERT FLAMEN

ABOUT 1620—AFTER 1669

## Three prints from the *Book of Birds* (*Livre d'Oyseaux*), 1655–60

### 75

#### *Title Page*

Etching

100 x 198 mm (platemark); 111 x 206 mm (sheet)

Inscribed: *LIVRE D'OYSEAUX / DEDIE A MESSIRE GILLES FOVCQUET / Coñer du Roy au Parlement de Paris; Graué et dessinés au naturel: Par Albert Flamen; Auec Priuilege du Roy*

Bartsch 81; Robert-Dumesnil 402

Museum of Fine Arts, Boston

George Peabody Gardner Fund. 1972.1002

### 76

#### *Bullfinch*

Etching

102 x 200 mm (platemark); 114 x 209 mm (sheet)

Inscribed: below, *Ficedula; Pivoynne. AB. Flamen fe.*

Bartsch 85; Robert-Dumesnil 406

Museum of Fine Arts, Boston

George Peabody Gardner Fund. 1972.1009

### 77

#### *Snipe*

Etching

99 x 199 mm (platemark); 102 x 202 mm (sheet)

Inscribed: below, *Rustica minor. Beccassine.*

Bartsch 87; Robert-Dumesnil 408

Private Collection, Boston

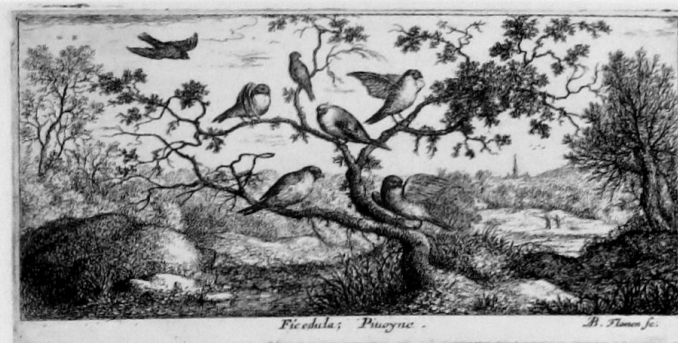


75

Ornithological illustrations traditionally employ a standardized format with large figures and minimal background, enabling one to focus on the physical differences among species. In France the standard was set in 1555 with Pierre Belon's classic *Histoire de la nature des Oyseaux*.<sup>1</sup> A century later Flamen himself followed the traditional formula in a series of twelve bird prints, as well as in many of his fish studies.<sup>2</sup> By contrast, the *Book of Birds* dedicated to Gilles Fouquet (d. 1694) represents a significant departure from this tradition.

The *Snipe* print diverts our attention away from the anatomical details, inviting us to less rational kinds of obsessive pleasure. The snipes themselves are little more than ornaments around the main object of attention, namely the bush made into a home by industrious birds and remade into an aesthetic object by the artist. The nest itself is a vertiginous swirl of leaves, clearly delineated in places but mostly breaking down into restless aggregations of squiggles, dots, and dashes. Other areas exhibit different techniques: a dense mesh of lines makes up the shadowy left side of the bush, while the background consists of a dusting of tiny strokes conveying an impression of hazy luminosity. The result of this varied and compulsive mark-making is an image that is highly descriptive yet teasingly abstract, since the eye tends to vacillate between the vivid illusion and the gratuitous intricacies of the surface pattern.

A tension between surface and depth is also found in the *Bullfinch*, although here, as with the *Saltwater Fish* title page (cat. 71), it is largely effected by means of a marked dislocation of foreground and back-



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ground. Branches and birds spread out across the frontal plane, forming patterns against a pale, receding background. At the lower right this living screen opens up to reveal a distant landscape enlivened by two men, one of whom takes aim with a rifle. Flamen's micro-staffage, who scarcely seem threatening to the birds given the playful inversion in scale, are typical of the tiny stock figures filling page after page of his sketchbooks.<sup>3</sup> Like the luminous trees around them, these background figures exhibit the disarming delicacy and virtuosity typical of his best work. ♪ GL

1. For an overview of ornithological illustration in France, see Rosnil 1957. Commenting on Flamen (p. 18), Rosnil notes that "birds are only of secondary interest in his prints."

2. For the other bird series, *Diuersae auium Specie* (Paris: Van Merlen, 1659), see Bartsch 68–80.

3. See, for instance, the opening folios of the album of Flamen drawings (Staatliche Museen, West Berlin, KdZ no. 79 C), reproduced in the Gernsheim Corpus Photographicum of Drawings, nos. 129640 ff.



*Rusticula minor. Beccassine.*