

Het is verheugend dat de heer Wartena biografische gegevens betreffende Sophia van Stommel, die nog niet gepubliceerd waren, heeft gevonden. Het is óók verheugend, dat deze aan onze kennis inzake het mooie kanon in het Rijksmuseum ten goede komen. Het feit dat de aanwezigheid van het alliantiewapen Van Isendoorn-Van Stommel daarop niet blijkt te kloppen met het jaartal 1533, leidde tot een nieuw onderzoek. Nu bleek dat het wapen los op de loop is aangebracht. Dit geschiedde evenwel met zoveel precisie, dat het bijna niet zichtbaar is. De vorm van het schild is geheel aangepast bij die van een ouder, dat er onder gezeten heeft of er, misschien, nog onder zit. Het is een zéér ongebruikelijk procédé en het zou nooit zijn opgevallen, wanneer niet het probleem van de historische onmogelijkheid was gerezen.

Hendrik en Sophia kunnen dus niet de bestellers van het kanon geweest zijn. Wie was dat dan wel? De keus lijkt niet groot. Liet misschien oom Marten van Rossem het vervaardigen, mogelijk voor de Cannenburg, en kregen de Isendoorns het tegelijk met het kasteel in hun bezit? Archivalische gegevens, die deze vraag zouden kunnen bevestigen, kwamen, zover ik weet, tot nogtoe niet te voorschijn. Mogelijk vindt de heer Wartena die nog eens.

Het fraaie decoratiewerk op de loop is verwant aan dat op andere, Gelderse opdrachten, die Marten van Rossem liet uitvoeren, als de versieringen van diens Huis te Zaltbommel en van de daaruit afkomstige schoorsteenboezem uit omstreeks 1535, die thans in het Rijksmuseum staat opgesteld (Catalogus Meubelen 1952 no. 15). Voor de kunsthistoricus bestaat hier nauwelijks aanleiding noch mogelijkheid, de herkomst van het stuk geschat buiten het Gelderse te zoeken.

Een drietal opmerkingen: Is 'Fredelant' niet een curieuse naam voor een *kanon*? Maakte de Betuwe eertijds niet deel uit van het kwartier van Nijmegen, met Tiel en Zaltbommel als stemhebbende steden en de Tieleren Bommelerwaard als ambten des platten lands? (Tegenwoordige Staat, XIII, blz. 192).

Ten slotte: voor een vergelijking tussen de stijl van het kanon en die van Tolhuis zie b.v. diens vizel in het Gemeente Museum te 's-Gravenhage.

R. van Luttervelt

Summaries

'DUA RITRATTI CHE PAION VIVI',

BY E. DE JONGH

Piero di Cosimo's portraits of Francesco Giamberti and his son, the great Florentine architect Giuliano da San Gallo, which were formerly in the Mauritshuis, ultimately came to the Netherlands, via 17th century English royal ownership and King-Stattholder William III. Through these changes the identity of the painter and his subjects were lost. At the end of the last century however, Frizzoni discovered the resemblance between the woodcut which precedes Vasari's biography of Giuliano, and the above mentioned painted portrait. He combined this discovery with the last sentence of Vasari's life story of Piero di Cosimo, in which both pictures are mentioned, which again led to the identification of Giamberti.

Nevertheless there remained some doubt about the identification of Giamberti, as the (unidentified) musical annotation on the balustrade clearly seemed to indicate a musician. Giamberti was not a musician but a cabinet-maker, even though Vasari, in the first edition of his 'Vite', writes about a certain connection between Giamberti and music. The author of the article believes he can remove the last doubt about this identification. He sees in the cockscomb-like form of Giamberti's freakish red hat a direct play on the name Gallo (gallo = cock) and feels supported by the fact that such headgear never existed as well as by similar allusions to names at that time.

Giamberti is supposed to be the founder of the San Gallo's because, after his purchase of a plot of ground near the Porta San Gallo in Florence, the family changed its name, deriving it from the newly acquired property. As this change is also a kind of symbol of the origin of a new rapidly rising artist's family, the allusion in the hat may be considered as an honour.

Giamberti was no longer alive when his portrait was painted: he died at the beginning of the eighties and the artist must have worked from an example, such as a drawing or a medal. The author explains in detail, on stylistic grounds, that this must have happened about 1495. The portrait of the son must certainly have been painted about ten years later. This opinion is mainly based on several differences between the two paintings.

Broadly-Giamberti's portrait may be characterized as typical 'Quattrocento' in its very last stage, while that of Giuliano already shows signs of the High Renaissance.

A PORTRAIT DRAWING BY HENDRICK GOLTZIUS,

BY J. BRUYN

The admirable portrait drawing by Hendrick Goltzius from the De Bruijn collection has been thought since

the middle of the eighteenth century to represent Federico Zuccari. Not only is this identification incompatible with the unreliable date 1606, inscribed on the drawing by a later hand – in that year Zuccari was in Turin, Goltzius in Haarlem – it is also contradicted by a comparison with Zuccari's known self-portraits. The resemblance with a portrait of Pierre de Franqueville (Francheville, Francavilla) of 1589 makes it clear that he must have been the sitter. Goltzius no doubt met him in Florence in 1591 on his way back from Rome. On this occasion he drew stylistically similar portraits of Stradanus (coll. F. Lugt, Paris) and Giovanni Bologna (Teyler's Foundation, Haarlem), both dated 1591. Franqueville, a sculptor of Southern-Netherlandish origin, worked in Giambologna's circle and his portrait fits perfectly into the small group of large-sized chalk drawings of 1590–1591 in which Goltzius portrayed a number of fellow-artists. Most of these were Netherlanders (Dirck de Vries, Stradanus, Giambologna, Joannes Sadeler) but some were Italians (Muziano, whose portrait is mentioned by Van Mander, and Palma Giovane) and at least one was German (Christoph Schwarz whose portrait is known only through Van Mander). The vigorous naturalism of these portraits and the close observation of the sitters' individuality reflect the change in Goltzius' development from his refined mannerist style of the 'eighties towards a new and monumental plasticity, and are in harmony with new trends in contemporary Italian painting and a revival of interest in classic art.

A 16TH CENTURY ALLEGORY ON PEACE,

BY D. DE HOOP SCHEFFER

Two states are known of the print reproduced in this article. One of them, in the Rijksmuseum Printroom, bears the inscription in 16th century handwriting: f. floris pinx. 1552, in an open space to the right (fig. 1). In the same place on the other, better-known state are the words: P. Baltens exc. W. Haecht compo(suit) cum privilegio 1579.

If the print is really after a design by Floris and from 1552, then the question arises: what could have brought Floris to make an allegory on peace in 1552? The Netherlands were threatened on all sides by the enemies of the House of Habsburg. Mary of Hungary had summoned the States General to discuss the seriousness of the situation. The print is called 'Pacis triumphantis delineatio', that is: design of peace triumphant. Could the idea have been: let us join forces here in the Netherlands, let reason conquer and banish discord: a plea for concord and unity (to which the coats of arms of the seventeen provinces refer) to participate together in peace.

The same representation was used again for the Pacification of Ghent in 1576–1577 (fig. 2). The print served as an example for the Bruges painter Pieter Claeissius, the younger, (fig. 3) for the illustration of an event which, in Bruges, is identified as the Treaty of Tournay.

TWO LEAD PLAQUETTES FROM THE COLLECTION OF CHARLES I,

BY TH. M. DUUVENÉ DE WIT-KLINKHAMER

Two plaquettes in the Rijksmuseum apparently once belonged to Charles I of England. The description, on page 102 of the recent edition of the inventory compiled by van der Doort, which corresponds closely (even to the mutilations), proves this identification. On the back of both pieces is the monogram M.K., which has not yet been elucidated. One plaquette shows the coronation of the Virgin. The other, with Noah's ark, appears in this inventory under the name of Hans Jacob Bair (a silversmith from Augsburg, born 1574, Master 1604, died 1628). According to this source the design for the dish was supplied by Hans Rottenhamer. Is this perhaps the 'Deluge' recorded in the sales catalogue of the Crozat collection (1711, nr. 804)? Pelzer mentions a drawing of the entry into the Ark in the Berlin printroom, which shows, in a different arrangement, remarkable similarities with the complete plaquette – also in the Rijksmuseum. The question is whether Rottenhamer, beginning with the Berlin sketch, ever made a round design for the dish. If not the final drawing must be by the silversmith, which reveals him as an important exponent of late mannerism in Southern Germany.

ROELANT SAVERY AT PRAGUE,

BY K. G. BOON

A view of Prague seen from the hills near the Strahow monastery by Roelant Savery is a recent Printroom acquisition. It is drawn with the pen over a preliminary sketch in chalk and provides the motive for the writer to point out the influence of Bruegel's drawing style in a series of Prague studies by this painter. Most probably this influence was transferred by his brother Jacques, who, according to van Mander, was also his teacher. A drawing dated 1603 by Jacques Savery, which must have been made in Amsterdam before Roelant's departure in 1604, shows how close Jacques Savery came to Bruegel.

THE PORTRAIT OF MARIA LOUISE OF HESSEN-CASSEL, PRINCESS OF ORANGE, IN THE RIJKSMUSEUM,

BY R. VAN LUTTERVELT

The painter of the portrait of Maria Louise of Orange-Nassau, née princess of Hessen, in the Rijksmuseum, was unknown till now. A comparison with the signed portraits of Isabella Charlotte of Nassau-Dietz in H. M. the Queen's collection, makes it clear that it must have been painted by Johann Philipp Behr. Possibly it represents the princess in the grey court-dress which she wore at the baptism of her granddaughter Caroline in 1743. Her son, prince William IV, visited Frankfort in 1742. Perhaps he invited the artist to go to Leeuwarden.