

**Hendrick Goltzius, *Madonna and Child with Angels***

signed with monogram and dated 'HG 1607' and  
inscribed on the reverse 'D H GULTIUS'  
oil on unlined canvas  
52<sup>3</sup>/<sub>4</sub> by 39<sup>3</sup>/<sub>8</sub> inches (134 by 100 cm.)

provenance: Possibly Estate of Augustinus Alstenius Bloemaert (1585-1659), Haarlem<sup>1</sup>  
Discovered in a rectory in Bavaria, before 1970  
Estate of Wolfgang von Schone, Hamburg, Germany  
Private collection, Munich

engraved: Jacob Matham, *circa* 1607, 373 x 294 mm. (Bartsch 109; cat. M.24)<sup>2</sup>

literature: J. Müller Hofstede, "'A Madonna and Child and Angels' of 1607 by Hendrick Goltzius", *The Burlington Magazine*, 1970, pp. 234-235, figs. 44-45  
L. Nichols, *The Paintings of Hendrick Goltzius 1558-1617*, Columbia University 1990 (unpublished dissertation)  
L. Widerkehr, "Jacob Matham Gotzj Privignus. Jacob Matham graveur et ses rapports avec Hendrick Goltzius", *Hendrick Goltzius (1558-1667). Nederlands Kunsthistorisch Jaarboek 1991-92*, Vol. 42-43, Zwolle 1993, p. 245  
To be included in Lawrence W. Nichols' forthcoming monograph on the artist

note: Hendrick Goltzius was born in early 1558 in Mühlbracht, now Bracht, near Venlo, the eldest son of the glass painter Jan Goltz, and his wife Anna Fullings. In 1562 the family moved to Duisburg. Goltzius trained as a glass painter with his father, and by 1576 was studying with the engraver Dirck Volckertsz Coornhert, who was then living in nearby Xanten. Some time between October 1576 and July 1577, Goltzius's parents followed Coornhert to Haarlem. The son settled there permanently, but his parents soon returned home. In 1579, Goltzius married Margaretha Jansdr., widow of Adriaen Matham and mother of Jacob Matham. Goltzius, who remained childless, trained Jacob as an engraver.

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<sup>1</sup> Bloemaert was a Haarlem priest, who possessed "Een stuck schilderij van Goltzius van de geboorte Christi" (notary protocol no. 251, Archiefdienst voor Kennemerland, Haarlem). Besides this painting by Goltzius, other paintings by Pieter de Grebber, Salomon de Bray, Pieter Molijn and Cornelis van Haarlem are listed in the inventory. Bloemaert, trained as a Jesuit, was forced to leave the order after problems. He then became a secular priest in Haarlem, where he founded the station of St. Sanna in the Koksteeg in 1636. He was friends with Jan Albert Ban and Vondel, who wrote three poems about him.

<sup>2</sup> Illustrated in: L. Widerkehr, *op.cit.*, fig. 159, p. 246

The connection with Coornhert brought Goltzius many commissions from Philips Galle, the Haarlem-born publisher and engraver who had moved to Antwerp in 1564. In 1582, Goltzius severed this relationship and began publishing prints himself. Between then and 1600, he built up a list of some 440 sheets of individual prints and series. More than three-quarters of these were after his designs, the remainder from inventions by Dutch contemporaries and Italian models. From 1585, Goltzius began employing pupils and assistants, among them Jacques de Gheyn II and Jan Saenredam.

In November 1590, Goltzius went on a trip to Italy, arriving in Rome in January 1591, after visiting Hamburg, Munich, Venice, Bologna and Florence. He was so well known that he travelled under the name Hendrick van Bracht, in order to avoid incurring obligations en route. He called at Naples at the end of April in the company of the Haarlem goldsmith and art-lover, Jan Matthijsz Ban, and the antiquary Philips van Winghe. Goltzius returned to Haarlem on August 3, 1591.

In 1600 Goltzius gave up engraving, and from then on concentrated solely on painting. Three years later he bought an expensive house on the Jansstraat. That same year, the city council commissioned a painting each from Goltzius, Cornelis van Haarlem, and Hendrick Vroom, to decorate the Prinsenhof 'in commemoration of their art', the subjects to be of their own choosing. In 1604 he bought his wife a share in the Brotherhood of the Christmas Guild. The following year he was duped by an alchemist called Leonard Engelbrecht, whom he took into his house, intrigued by his claims to be able to make gold. In June 1612, he attended the guild reception held in honour of Rubens.

Goltzius died on January 1, 1617 and was buried in the Church of St. Bavo in Haarlem. His wife was buried there in the week of January 4, 1631, three weeks before the death of her son, Jacob Matham.<sup>3</sup>

During the late sixteenth and early seventeenth centuries, Haarlem was the primary centre of activity for artistic movement in the Northern Netherlands. Next to Goltzius, the most influential masters there were the painters Cornelis Cornelisz van Haarlem and Karel van Mander. These three artists established an academy in Haarlem in 1583. The importance of this academy, where drawing from the human model was the main focus, was considerable, since it brought to Dutch art a consciousness of the new academic principles gaining ground throughout Europe after their foundation by Vasari and the Florentine academy.

Among the subjects Goltzius painted after 1600, the present painting with its catholic subject remains an isolated representation.<sup>4</sup> The iconographical aspect however, becomes more understandable, if one considers the rather Italianizing character of this composition. It confirms anew Van Mander's report:

*Goltzius comende uyt Italien, hadde de fray Italische schilderijen als ik eenen spiegel so vast in zijn ghedacht ghedruckt, dat hyse waer hy was noch altijts gestadich sagh: dan vermaecte hem de soe te gracelijckhey van Raphael, dan de eygen vleeschachtichhey van Correggio.*<sup>5</sup>

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<sup>3</sup> Biographical information from: P. van Thiel, in: *Dawn of the Golden Age. Northern Netherlandish Art 1580-1620*, Amsterdam 1993, pp. 305-306

<sup>4</sup> Müller Hofstede, op.cit., p. 232

<sup>5</sup> Carel van Mander, *Het Schilder-Boeck*, Haarlem 1604, fol. 285 verso ["Goltzius, after he returned from Italy, had the images of the beautiful Italian paintings in his head as plainly as if he saw them in a mirror. He saw them constantly and very clearly. He found a

The feature of the Virgin raising the linen cloth with two fingers while the Child is awakening, was anticipated in Raphael's *Madonna di Loreto*, which in 1591, during Goltzius's sojourn at Rome, had just been acquired by Cardinal Sfondrato. The studious Northerner will not have failed to see and to record it in his sketchbook. Our painting is even more indebted to Correggio. The cloud with *putti* on the left above is a derivation from Correggio's *La Notte*, as is the position of the Child in the crib. Most probably Goltzius, as so many other artists, made a pilgrimage to the Cappella Pratoneri of S. Prospero at Reggio and admired there Correggio's altarpiece. The particular type of half-figure composition also reminds us of works by Correggio, and the head of the Virgin shows a quite Correggesque physiognomy. Goltzius may have seen the master's *Mystic Marriage of St. Catharine*, which was from 1582 onwards in the collection of Cardinal Luigi d'Este at Rome, and is now kept in The Louvre, Paris. These Italian elements are combined with Netherlandish motifs, such as the rustic table with washing-basin, sponge and towel, which may be disguised symbols for the *Immaculata*.

A drawing of the *Head of a Seraph* by Goltzius, dated 1606, in the Musée des Beaux-Arts, Besançon, can be connected to the present painting.<sup>6</sup> Although it was perhaps not made in preparation for the angel in our painting, the faces are very similar, and would thus appear at least to have been taken from the same model.

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delight in the sweet grace of Raphael, in the wonderful flesh painting by Correggio....] in: *Dutch and Flemish painters*, New York 1969, p. 368

<sup>6</sup> chalk on paper, 300 x 225 mm., illustrated in: E.K.J. Reznicek, *Die Zeichnungen von Hendrick Goltzius*, Utrecht, 1961, I, p. 262, no. 80, II, fig. A406