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Still Life; beauty and secrets



Harmen Steenwyck (Dutch, 1612-1656) *Vanitas Still Life*, National Gallery, London



Painted hieroglyphs from the tomb of Seti I, British Museum



Egyptian, Old Kingdom, Dynasty VI
Reliefs from the Tomb of Khnumti
c. 2345-2184 B.C.E. White limestone, NCMA





Still Life with Peaches and Water Jar (left), Still Life with a Silver Tray with Prunes, Dried figs, Dates and Glass of Wine (center), and Still Life with Branch of Peaches, Fourth Style wall painting from Herculaneum, Italy, c. 62-69 C.E., fresco, Archaeological Museum, Naples



Still Life with Eggs and Thrushes, House of Julia Felix, Pompeii, National Archeological Museum, Naples



Roman Mosaic, Pompeii, *Vanitas*,
Naples Archeology Museum



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Funerary Stela of the Priest Dionysios and His Wife, Tertia
Roman, Phrygia, Asia Minor c. 240-260 NCMA



Funerary Stela of the Priest Dionysios and His Wife, Tertia
Roman, Phrygia, Asia Minor c. 240-260 NCMA



Circle of the Berlinghieri Family (Italian, active about 1200-1274) *Madonna and Child*, about 1230-40 NCMA



Simone Martini (Italian, c.1284-1344),
Annunciation, 1333, Tempera & gold on
panel, Uffizi



Robert Campin (Flemish, c.1375-1444), *The Mérode Altarpiece*, 1425–28 Metropolitan Museum of Art





Master of the Latour d'Auvergne Triptych , French, (active c.1490-1500)
The Annunciation with Saints and Donors, called the Latour d'Auvergne Triptych, c. 1497, Oil on panel NCMA



Hans Holbein, German (c.1497-1543)
Georg Gisze, 1532, Oil on oak panel
Gemäldegalerie, Berlin



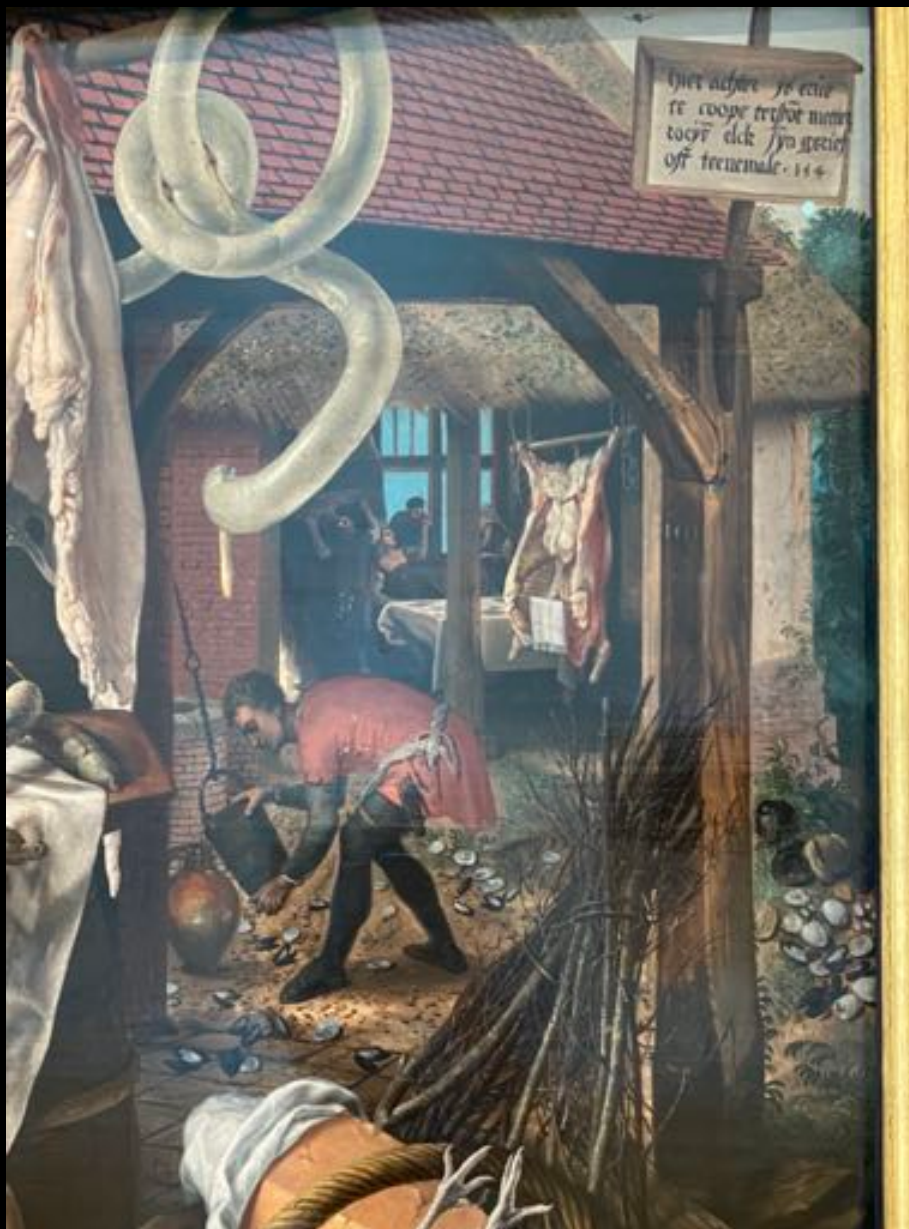
Hans Holbein, German (c.1497-1543) *Double Portrait of Jean de Dinteville and Georges de Selve ("The Ambassadors")*, 1533. Oil and tempera on oak, National Gallery, London



Pieter Aertsen (Flemish, 1508/9-1574), *A Meat Stall with the Holy Family Giving Alms* 1551, Oil on panel, NCMA







Frans Snyders and Workshop (Flemish, 1579–1657)
Market Scene on a Quay c. 1635–1640 Oil on canvas NCMA



Still Life with Dead Game, Fruits, and Vegetables in a Market, 1614, Art Institute of Chicago



Frans Snyders and Workshop (Flemish, 1579–1657)
Still Life with Gray Parrot, c. 1630s Oil on canvas NCMA



Frans Snyders, *Still life with Fruit, Wan-Li Porcelain, and Squirrel*. 1616, Oil on copper, Boston MFA



Attributed to Pieter Cornelisz. van Rijck (Dutch, 1567/68-1635 or after)
Still Life with Two Figures, 1622, Oil on Canvas, NCMA





Ambrosius Bosschaert (Flemish/Dutch, 1587-1613),
Flowers in a Glass Vase, 1614, oil on copper
National Gallery London



V

Een dwaes en zijn gelt
zijn haest ghescheyden.

DEse Sinnepop is de voorgaende niet seer onghe-
lijck, als spruytende uyt een
selve reden, daerom sal in't
voorgaende ghenoech geseyt
zijn; want een vreemt hoorn-
ken of nieuw bloemken, 'tis
niet dan tuylery: maer de
hoorn-sotten behoeven soo
groote spilpenningen of ho-
ven niet te koopen en onder-
houden als de Bloemisten.

Een dwaes en zijn gelt
zijn haest ghescheyden.



XVII

Vroech rijp / vroech rot.

DE Natuere heeft alle dingh zijn ordeningh ghegheven, ende zynen sekeren tijdt : daerom wat vruchten der aerden, die in de voortijdt rijp zijn, die zijn oock haest van den velde, of zy verrotten. Desghelijcks ist met alle andere beesten en creatueren, wat haest tot zijn volle grootheydt komt, dat wordt niet oudt. Iae de menschen selfs, die vroech wijs ende verstandigh schynē, die komen selden tot perfectie, of zy worden met haer ouderdom dof, onverstandigh, of somtijds wel mal, daerom seyt Erasmus:

Odi puerulum praecori sapientia.

Dat is :

Ick heb geen sin in een kindt dat vroech wijs is. Daer zijn Natien van volckē die in haer jeucht heel kloeck van bedrijf zijn: maer soo haest zy veertich jaer oud zijn, soo slachten zy de uytgheteelde ackers, daer gheen nut meer in en is.

Vroech rijp, vroech rot.



Balthasar van der Ast (Dutch, c. 1593-1657), *Still Life with Basket of Fruit*, 1622, Oil on panel NCMA



Emanuel Sweert (Dutch, 1552-1612) Hand-colored copperplate engravings



Still Life with Fruit and Flowers, 1621, Rijksmuseum



Willem van Aelst (1627-after 1682)
Vanitas Flower Still Life, c.1656 NCMA



Balthasar van der Ast 1622





Willem Kalf (Dutch 1619-1693),
Still Life, c.1660, Oil on canvas,
National Gallery DC



Michiel van Musscher (Dutch, 1645-1793)
Allegorical Portrait of an Artist in Her Studio
c. 1675-85, Oil on canvas, NCMA



Michiel van Musscher (Dutch, 1645-1793)
Allegorical Portrait of an Artist in Her Studio
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Cesare Ripa, *Iconologia*, 1603



cessario lo dice Arist. lib. 1. Metaph. cap. 1. *Verum visu atque exercitatione hominibus ars, & Scientia comparatur*, il che anco conferma Vegetio libro secondo *de re militari, Omnes, artes omniaque opera quotidiano usu, & ingi. exercitatione proficiunt.*

Che l'Arte poi habbi bisogno de precetti, & ragioni, non è da dubitare, & però diremo, che li precetti delle Arti sono cauati dalla lunga esperienza il che accade in tutte le Arti Metiche dalla natura loro come accade nella Pittura; & dalla ragione come accade in certe Arti che non si dicono Arti, se non impropriamente partecipando esse più tosto di scienza che di Arte; Come la Medicina, che sia tutte le altre conosce *res per suas causas*, non essendo altro il sapere che conoscere le cose per le sue cause come dice il Filosofo, Anzi non si troua Arte alcuna che non habbia le sue regole, & obseruationi, & per

questo dice, Diomede che si dice, *Ars quia artis preceptis, & regulis cuncta concludat.*

Che si trouino Arti che si seruino delle ragioni lo dice anco l'istesso Arist. con l'esempio della Poesia lib. 1. Poet. *Ars Poetica est ars rationalis*, & veramente, se ben pare che tutte le Arti habbino per fondamento l'esperienza come sopra habbiamo detto, bisogna anco

il cui fine è la Scientia, del quale per hora non parliamo; L'altro è l'habito dell'intelletto pratico; il quale ha due strade per conseguire il suo fine che è l'Opera; La prima è l'Esercizio continuo nelle cose fatibili, dal quale nasce l'habito facendo l'intelletto habile, & pronto nell'operationi; L'altra parte è la Prudenza, la quale ordina la verità dell'opera, & fa che l'

FIG. 15. Harmonia: HARMONY.

A beautiful Queen with a Crown on her Head, glittering with precious Stones, a Harp-Viol in one Hand, and a Bow, to play with, in the other. Her Crown demonstrates her Empire over all Hearts, every one being willing to lend an Ear to her Consolets: like Orpheus, who, by his melodious Tunes, made the very Rocks sensible, and the very Trees to move.

FIG. 16. Arroganza: ARROGANCE.

A Lady clothed with a green Garment, with Asses Ears, holding under her left Arm a Peacock, and extending the right Arm, points with her Fero-singer.

Arrogance ascribes to itself what is not its own, therefore it has the Ears of an Ass, for this Vice proceeds from Stupidity and Ignorance. The Peacock shows valuing once self, and despising others.

FIG. 17. Artificio: ARTIFICE.

A comely Man, whose Garment is richly embroider'd; he lays his Hand upon a Screw of perpetual Motion, and by his right shews a Hive of Bees.

He is nobly clothed, because Art is noble of it self. His Hand upon the Screw shews that Engines have been contriv'd by Industry; that by them, incredible Things, like the perpetual Motion, have been perform'd. The Hive declares the Industry of the Bees, which, being very inconsiderable, are, nevertheless, great as to their Conduct.

FIG. 18. Arte: ART.

An agreeable Woman, seems to be ingenious by her very Looks, in a green Gown; in her right Hand a Hammer, an engraving Tool, and a Pencil; holding in her left Hand, a Stake that supports a Vine.

The agreeable Countenance declares the Charms of Art, attracting all Eyes upon it, and causing the Author to be approv'd and commended. The three Instruments are for instructing Nature: the Stake supports Nature's Defects, in holding up the tender Plant.



Attributed to Harmanus Uppink (Dutch,
1765-1791), *Fruit and Flower Still Life*
c. 1785-90, Oil on panel, NCMA



Jan den Uyl, (Dutch 1595/96-1640) *Banquet Piece*, c. 1635, Oil on panel, NCMA



Pieter Claesz (Dutch, 1597-1661), *Still Life with Fish*, 1647, Oil on panel, Rijksmuseum





Hendrick Ter Brugghen (Dutch 1588-1629)
Boy with a Wineglass, 1623
Oil on canvas NCMA





*Breakfast Still Life with
Glass and Metalwork,*
1637-39, Oil on panel,
Boston MFA



Attributed to Giovanni Martinelle (Italian, 1600/1604-1659)

Memento Mori: Death Comes to the Dinner Table, c.1630-1638, Oil on canvas, NCMA

