for a painting of "all the animals of the air and earth," to be presented to the wife of the Prince of Orange, Amalia van Solms. Among his pupils were Allart van Everdingen (1621–1675), Willem van Nieulandt (c. 1584–1635), and Gilles d'Hondecoeter (c. 1575/1580–1638).

Savery's dramatic rocky landscapes are derived from the mannerist tradition of landscape which developed in Antwerp in the circle of Pieter Bruegel the Elder (c. 1525–1569), but they incorporate animals and figures carefully drawn from nature. He also painted flower still lifes strongly influenced by the work of Jan "Velvet" Brueghel (1568–1625).

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1989.22.1

Landscape with the Flight into Egypt

1624
Oil on oak, 54.3 x 91.5 (21½ x 36)
Gift of Robert H. and Clarice Smith, in Honor of the 50th Anniversary of the National Gallery of Art

Inscriptions
At lower left: ·ROELANT / SAVERY FE / 1624

Technical Notes: The support consists of two horizontally grained oak boards joined horizontally at center. The panel has a slight convex warp, and a long check runs horizontally from the upper left corner. A thin, granular white ground was brush-applied overall except along narrow bands at the vertical edges. A dark reddish brown imprimatura was applied under the foreground. Infrared reflectography reveals brush-applied underdrawing, with the composition outlined and shadows crosshatched.

Paint was applied in thin, smooth layers modified by glazes and scumbles. Brushmarks are visible in the sky, and tiny flecks of impasto highlight the animals. Minimal amounts of retouching, of two distinct applications, cover gray stains in the sky, minor losses at left, and losses along the edges, check, and panel join. No conservation work has been carried out since acquisition.

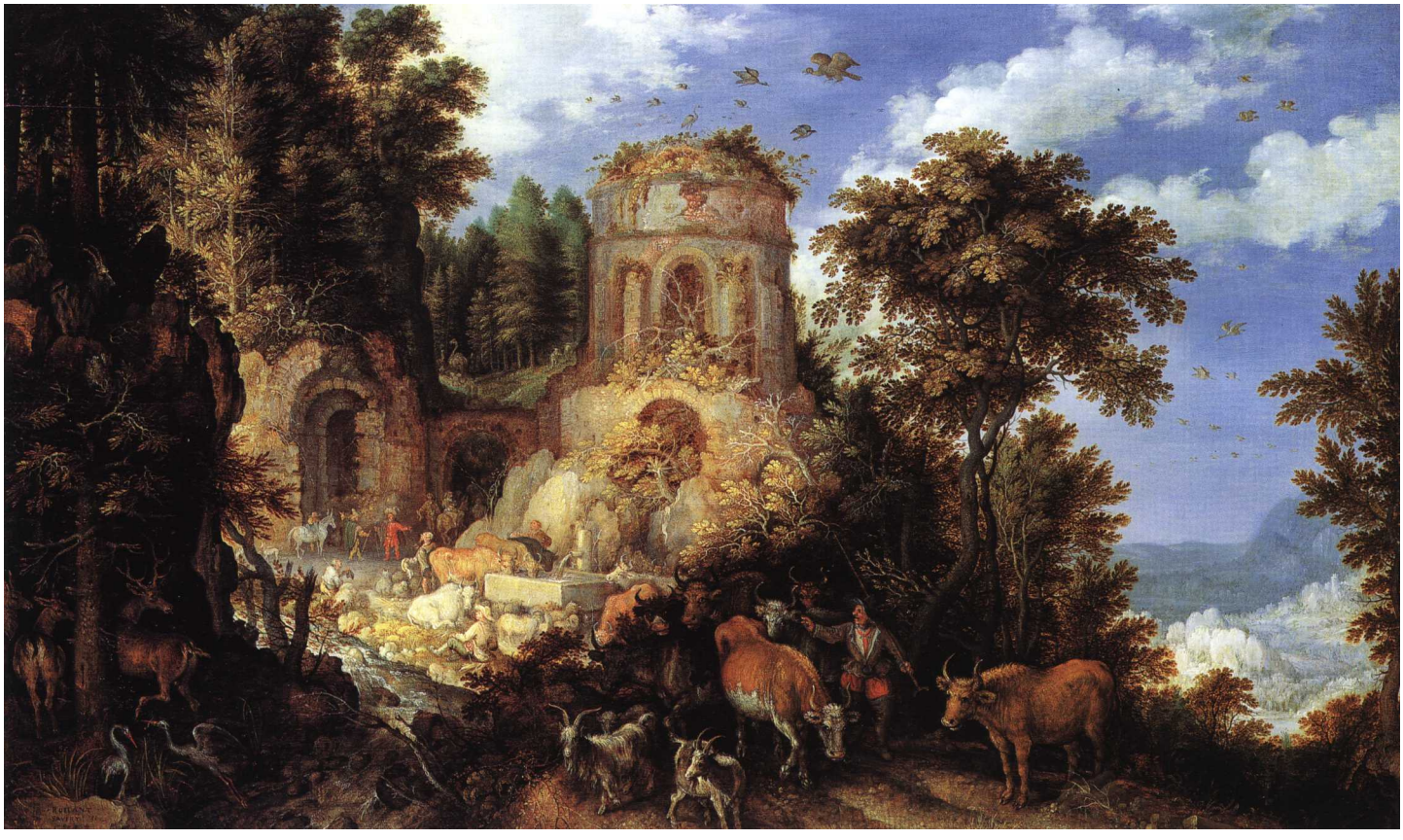
Provenance: (Anthony Speelman, London); Robert H. Smith, Washington, by 1988; (sale, Sotheby Parke Bernet, New York, 14 January 1988, no. 86, bought-in); Mr. and Mrs. Robert H. Smith, Washington.

Exhibited: Washington 1991, 56–57.

A WATERING TROUGH nestled among ancient ruins high in a mountainous pass has drawn to it both man and animal, seeking nourishment from its refreshing waters. As cattle drink eagerly from the trough, and sheep rest in the surrounding sun-drenched glade, activity abounds on all sides. Two travelers dressed in exotic red and green costumes gesture expansively as they talk together near the base of an adjacent ruin. Wild deer and goats in the deeply shadowed foreground react to the commotion caused by a cowherd trying to lead his cattle and goats away from the spring. The sky above is filled with large birds circling the large, vine-covered, circular ruins, while others head off into the distance flying in a *V* formation.

Almost lost in this plethora of human and animal life is a group of travelers, led by camels. The travelers have already nourished themselves and are departing along a path that leads through an old stone archway to the rear. Small in scale and depicted only in ochers, the figures seem the least significant of all those present, yet the man, who has turned to look back at the scene, and the woman riding the donkey and holding her child, could be none other than the Holy Family on the Flight into Egypt. Although no episode from the Bible or from other accounts of the traumatic days in which Joseph, Mary, and the young Jesus fled Bethlehem corresponds with this scene, Savery's imaginative mind has here conceived a scenario such as might well have occurred in the rugged terrain the family had to traverse. As they fled, their identity remained unknown to most of those whom they met, but occasionally the story of their flight would have preceded them and the Child's divinity revealed to those who truly believed. Here, the three shepherds near the watering trough have doffed their caps because they have realized that they were in Christ's presence. One of them kneels, but the other two stare upward as though the light shining down were a miraculous light, somewhat as it had done on the day that an angel appeared before shepherds to announce the birth of the Child. The two gesturing figures near the Holy Family, less content than the shepherds to pause in simple adoration, may well be discussing excitedly the revelation that has just occurred. For the rest, particularly the cowherd tugging his cow's ear to lead his herd away from the water and the light, Christ's presence has remained unobserved.

Savery painted this scene during an extremely productive and successful period after his move to



Roelandt Savery, *Landscape with the Flight into Egypt*, 1989.22.1

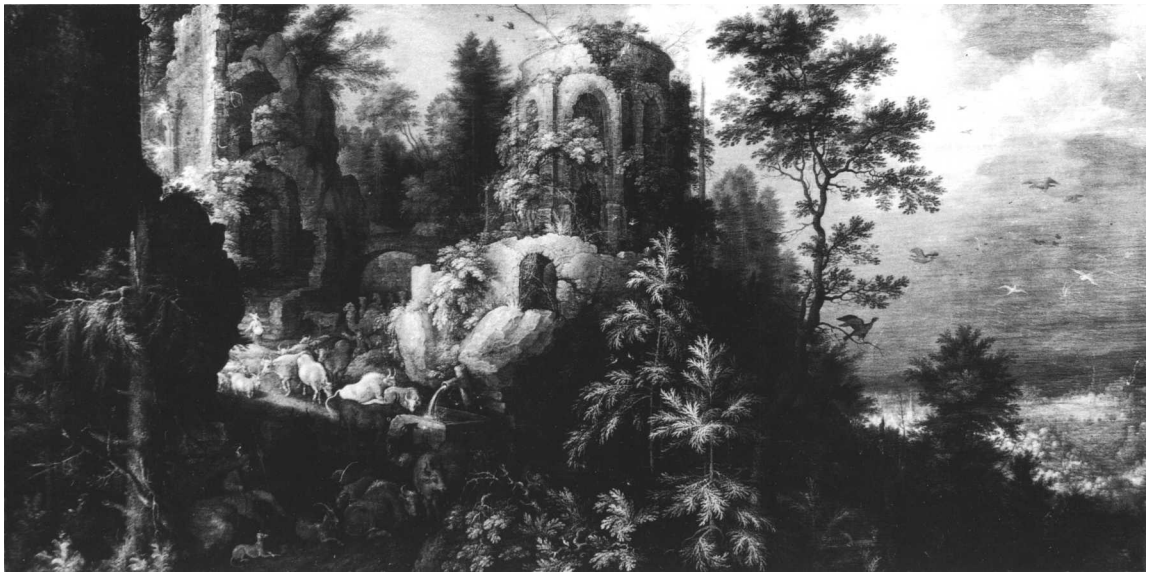


Fig. 1. Roelandt Savery, *The Drink*, c. 1616, oil on panel, Kortrijk, Museum voor Schone Kunsten

Utrecht in 1619. By the 1620s his style had been well formed and clearly had great appeal. During these years he received major commissions from the city of Utrecht, and his paintings were collected in courts throughout Europe. Although his work could no longer be called innovative, Utrecht's international flavor allowed Savery to continue to paint in his mannerist style long after artistic trends in other centers had begun to focus on naturalistic images of the Dutch countryside. As in this example, Savery divided his fanciful landscapes into distinct zones of alternating light and dark to provide a framework for the multiple activities he invariably included in his scenes. The exotic character of his mountainous landscapes reflects his own travels in the Tyrolean Alps and in Bohemia when he was working at the court of Rudolph II, but the landscape formations and the ruins in his paintings are essentially creations of his own imagination. Likewise, while Savery drew animals from life, those in his paintings are arranged in ways that have little to do with everyday reality. Drawing from the inspiration of his older brother Jacques, with whom he studied before the latter's death in 1603, Roelandt delighted in bringing together in the same composition a wide range of animals such as might have lived in the Garden of Eden or listened to the harmonies of Orpheus' lyre.[1] Thus, his paintings have a fascinating sense of being built on carefully perceived reality, despite their fanciful and rather decorative character.

The retardataire style of this work is particularly evident as its compositional prototypes are paintings Savery made during the 1610s. The earliest known of these paintings is a fanciful landscape, signed and dated 1616, that has the same basic compositional structure and distribution of light. In this work a comparable rounded ruin rises in the middle ground, at the base of which congregate cattle, cowherds, and similar gesticulating figures dressed in oriental garb.[2] Another version of this scene, now in Kortrijk, entitled *The Drink*, is also datable to about 1616 (fig. 1).[3] Savery has added here a water trough from which cattle drink, similar to that in the National Gallery's later version.

The transformation of this scene from a fanciful landscape vista to a setting for an episode from the Bible, as seen in the Gallery's painting, is consistent with the way Savery has elaborated all aspects of his composition. In comparison with the Kortrijk version, the scene includes more animals and activity. To help structure the plethora of pictorial elements that he added, Savery has separated more distinctly than previously the various zones within the landscape. The scene, as a result, takes on a more artificial character, which is exacerbated by Savery's painting style in the 1620s, in which landscape elements are somewhat harder and less delicately ren-

dered than in earlier years. Despite such tendencies toward a decorative style in Savery's artistic evolution, this work is an impressive landscape, and one that has been beautifully preserved.

Notes

1. For examples of such themes in Jacques Savery's work, see Cologne 1985, cats. 93, 94.

2. Müllenmeister 1988, 272, cat. 168, repro. This work, whose location is presently unknown, measures 52 x 85.5 cm.

3. This scene does not appear to depict a historicizing subject. See Müllenmeister 1988, 278, cat. 169.

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1988 Müllenmeister: 272, no. 168a, 275, repro.
1991 Washington: 56, 57, repro.

Jan Steen

1625/1626–1679

JAN STEEN was born in Leiden, the son of a brewer and grain merchant. His date of birth is not known, but he was twenty years old when he enrolled at the University of Leiden in 1646. In 1648, he is recorded as one of the founding members of Leiden's newly formed Guild of Saint Luke. Houbraken stated that Steen's artistic education came from Jan van Goyen (q.v.), the Leiden-born landscape painter who had settled in The Hague. According to Weyerman, Steen had previously studied with Nicolaes Knüpfer (c. 1603–1655) in Utrecht and Adriaen van Ostade (q.v.) in Haarlem.

Steen married Van Goyen's daughter Margaretha in September 1649, and he appears to have remained in The Hague until 1654. In that year, he is recorded on several occasions back in Leiden. From 1654 until 1657, Steen's father leased a Delft brewery by the name of "The Snake" on his son's behalf, but no other documents link Jan Steen with this city, and it seems unlikely that he ever spent much time there. From 1656 to 1660, Steen lived at Warmond, a small town near Leiden. The increased interest in still-life details and careful finish of works produced during this period suggest his contact with the work of the Leiden *fijnschilders*.

By 1661 Steen had moved to Haarlem, where he entered the Saint Luke's Guild in that year. During the nine years spent in Haarlem Steen created many of his greatest paintings, including a number of large, complex scenes of families and merrymakers containing witty evocations of proverbs, emblems, or other moralizing messages. His pictures, which are marked by a sophisticated use of contemporary literature and popular theater, often depict characters from both the Italian commedia dell'arte and the native Dutch *rederijkerskamers* (rhetoricians' chambers), although Steen was not a rhetorician himself. In addition to genre subjects, he depicted historical and religious subjects during the 1660s and 1670s. He remained a Catholic all his life.

In 1670, one year after the death of his wife, Steen moved to Leiden after inheriting his father's house. Two years later, he received a license to open an inn, a fact that has contributed to his traditional reputation as a dissolute drunkard. While he sometimes included his self-portrait in this guise in scenes of apparent immorality and chaos, there is no incriminating evidence—beyond his possession of an acute sense of humor—to suggest that his real life mirrored his art.

In 1673 Steen married Marije Herculens van Egmont, who survived him by eight years. In 1674 he was elected *deken* of the Leiden guild, having served as an officer at the rank of *hoofdman* for the previous three years. There is no record of his having had any pupils, although a number of artists, notably Richard Brakenburgh (1650–1706), imitated his style.

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