

42

Hercules Farnese, 1591-1592

Three drawings and an engraving

42.1 Hercules Farnese, Back View, 1591

Black chalk on blue paper, heightened with white, indented for transfer, 360 x 210 mm (R. 226)

42.2 Hercules Farnese, Back View, 1591

Red chalk, indented for transfer, 390 x 215 mm, the upper corners cut off (R. 227)

Haarlem, Teylers Museum (inv. nos. K III 30 and N 19)

Provenance: Rudolf II (?); Christina of Sweden; Cardinal Decio Azzolini; Marchese Pompeo Azzolini; Don Livio Odiescalchi; purchased from the Odiescalchi family by the Teylers Stichting, 1790

Literature: Scholten 1904, N 19; Reznicek 1961, pp. 336-337, nos. 226-227; Miedema 1969, pp. 76-77; New York 1988, no. 12; Brussels/Rome 1995, no. 101; Stolzenburg 2000, p. 437, nos. 164 and 166 (?)

42.3 Two Male Heads: Jan Mattheijsz Ban and Philips van Winghe (?), c. 1592

Metalpoint on ivory-coloured treated paper, 92 x 117 mm (R. 388r)

Monogram and date: *HG 1600*. (in Ploos van Amstel's hand)

Under the picture on a strip of paper pasted on:

Hk Goltzius Ipse Fecit en Zoon Jacobus Matham

(in Ploos van Amstel's hand)

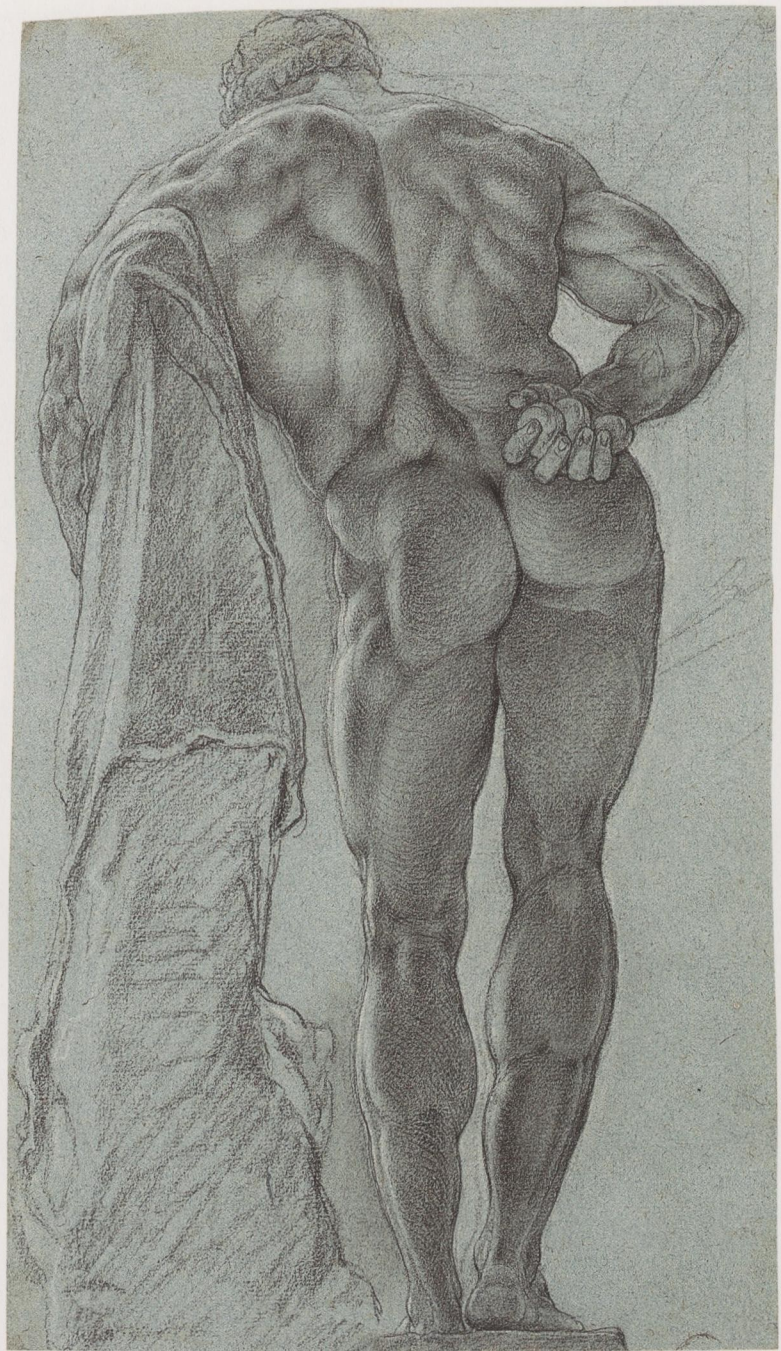
Verso: boy with a hat, half-length, and a study of the head of an old man

Amsterdam, Amsterdams Historisch Museum,
Fodor Collection (inv. no. A 10180)
Amsterdam

Provenance: C. Ploos van Amstel; his sale Amsterdam, 3 March 1800 ff., album UU, no. 44 (?); J. de Vos; his sale, Amsterdam, 30 October 1833 ff., album XX, no. 5; J.G. Verstolk van Soelen; his sale, Amsterdam, 22 March 1847 ff., album K, no. 365; C.J. Fodor Bequest to the city of Amsterdam, 1860

Literature: Van Buchel, *Res Pictoria* (ed. Hoogewerff & Van Regteren Altena), p. 53; Rotterdam/Haarlem 1958, no. 64; Delft/Antwerp 1964-1965, p. 105 and no. 135; Schapellhouman 1979, pp. 66-68, no. 38**42.4 Hercules Farnese, Back View, c. 1592**

Engraving, 418 x 301 mm (B. 143; H. 145)

On the plinth: *Hercules Victor* (The victorious Hercules)
Signed in the lower left corner: *HGoltzius sculp. Cum Privileg. Sa. Cae. M. and: Herman Adolfsz excud. Haerlemem.*

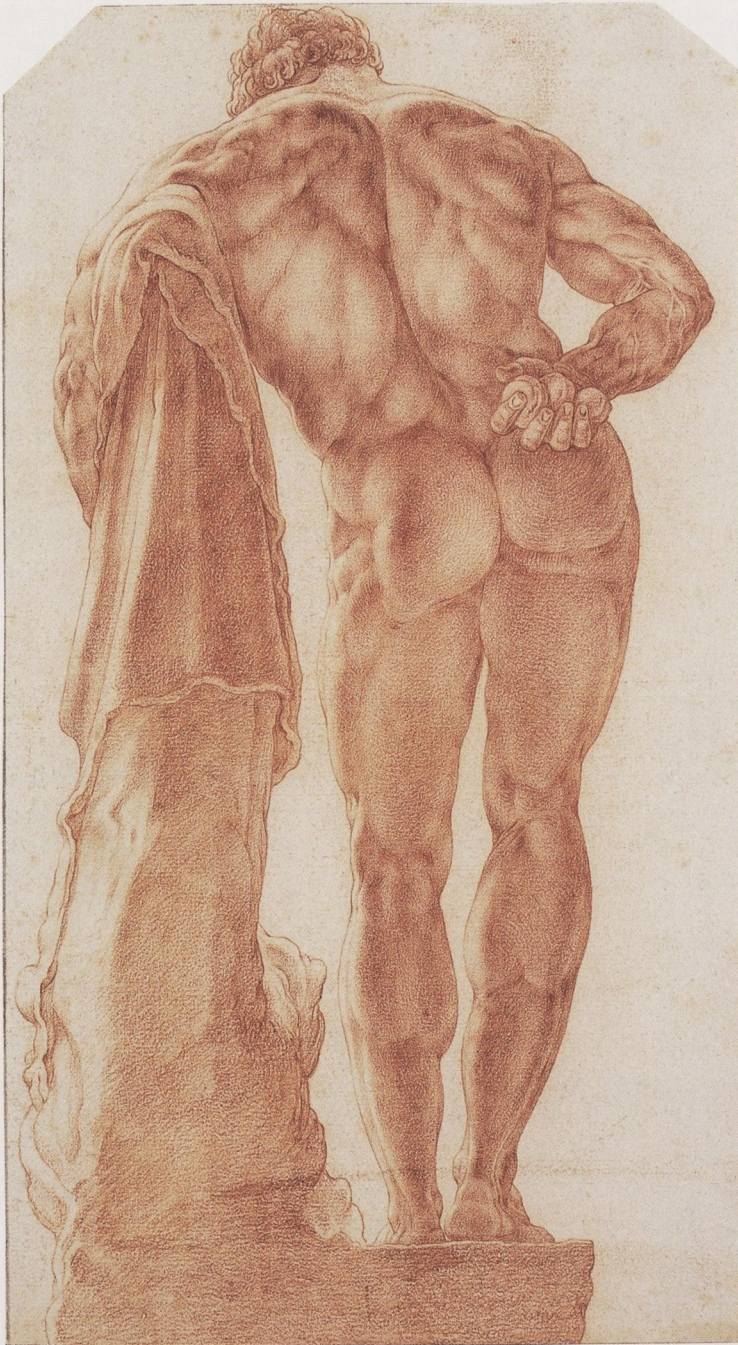
42.1

Translation of Latin text in margin: An ancient statue in Rome, in the palace of Cardinal Farnese; a work by H. Goltzius that is now being published for the first time, posthumously, in the year 1617.

Translation of Latin text by Theodorus Schrevelius in margin: Now I have conquered the King of Spain with his three bodies [Geryoneus] and have stolen the apples that were guarded by a watchful dragon in the golden garden under the western skies, I, Hercules, the terror of the world, rest from my labours.

Amsterdam, Rijksmuseum, Rijksprentenkabinet
(inv. no. RP-P-OB-10.348)
AmsterdamNew York, The Metropolitan Museum of Art
(gift of Henry Walters, 1917; inv. no. 17.37.59)
New York and Toledo

Literature: Vienna 1967-1968, no. 308; Strauss 1977, no. 312; Berlin 1979, no. 24; Ackley 1980-1981, no. 6; Amsterdam 1993, no. 24; Brussels/Rome 1995, no. 102; Brandt 2001, pp. 143-145; Hamburg 2002, no. 34



42.2

THE GIGANTIC Hercules leaning on his club had been found in a well more than forty years before Goltzius went to Rome: first the head and then, six years later, the bowed body. The statue had an enormous impact and was immediately appropriated by the Farnese family. Until 1787 it stood in the Palazzo Farnese, where the back could be seen from under an arch, as we can see in a

drawing by Annibale Carracci.⁷¹ It was then moved to Naples, where it remains in the Museo Nazionale. It bears the name Glycon, and it is now thought that it is an enlarged copy made by this sculptor in the early third century of an original by Lysippus or someone of his school.⁷² Because of its great height (some 3.10 metres, about 10 feet) it can only be viewed and drawn from some distance away.



42a

Hendrick Goltzius, *Hercules Farnese*, 1591.
Black chalk on blue paper, 382 x 189 mm.
Haarlem, Teylers Museum

Many a sculptor was inspired by seeing this muscular man at rest, and the output of statuettes and life-sized copies from the late sixteenth century onwards was prodigious.

Although Goltzius also drew a front view (ill. 42a), he was well aware that the back would make a much more compelling print, and so he devoted himself to the meticulous preparation of the print model for it. The decision may also have been influenced by a stimulating description by Pliny of a painting by Apelles in the Temple of Diana – the ‘Hercules aversus’ – whose features could be deduced even though he was depicted with his face averted.⁷³ Goltzius may have known

the engraving by Gian Jacopo Caraglio after Rosso Fiorentino, in which the rugged hero is also viewed from behind, accompanied by the inscription: ‘This is the image that has been widely praised by Greek poets’ (ill. 42b).⁷⁴

Goltzius selected a vantage point from where the heels of the colossus do not quite overlap and the top of the back and the arms form a semi-circle. The print design was again produced in two stages. First there was the drawing in black chalk on coarse blue paper [42.1]. Goltzius did not make things easy for himself; he chose to depict the statue against the light, and to make lavish use of white highlights. In the representation of the figure in red chalk, he achieved the light effects by leaving areas blank. Here again he indented the outlines as the start of the drawing in red chalk. Each version has a character of its own. The black variant was drawn sketchily and loosely, but less freely than some other sheets in the same technique. Goltzius did not define the exact shape of the club, draped with a lion’s skin; he did, however, devote a great deal of attention to the muscles of the right arm, ending in the hand that holds the three captured

golden apples of the Hesperides. In the red chalk version, the figure is more tautly drawn and the lines are more calculated, less adventurous. There is a slight difference in the space between the right arm and the body. For the sharp little scratches by the cleft in the buttocks, the artist used a stick of chalk that had been sharpened. With the concentric hatching on the buttock itself, Goltzius seems to have been anticipating the print [42.4].

An examination of the two drawings and the engraving together makes it entirely clear that the drawings were not an end in themselves but were subservient to the print. The well observed back lighting shows to best effect in the engraving. The suggestion is of a late afternoon sun. The addition of the clouds is functional. In the drawing, the statue gives the impression of having been cut out, but the clouds convey an idea of depth. The two onlookers contribute to this, and give us a sense of the scale of the statue. They also reinforce the effect described by Pliny: the two see the chest and the face of the colossus that we can only imagine from our rear vantage point, and this lends the print an agreeable tension.



42b

Gian Jacopo Caraglio after Rosso Fiorentino,
Hercules, 1526. Engraving, 216 x 108 mm.
Amsterdam, Rijksmuseum, Rijksprentenkabinet



42.3



42.4

The two spectators, based on a separate drawing [42.3], have obvious portrait-style features, unlike the two figures in the *Dioscuri* [40.2]. There has been much speculation about their identity over the years.⁷⁵ If we assume that an actual situation was depicted, they could be the likenesses of the two people who accom-

panied Goltzius in Italy for some time – Jan Matthijsz Ban and Philips van Winghe. The latter died unexpectedly in 1592, and Jacob Matham engraved an affectionate little portrait of him after a drawing which, according to the inscription, was made by Goltzius in Rome ‘out of friendship’ (fig. 10). A compar-

42c

Jan de Bisschop after Jacob Matham,
Hercules Farnese, Three-Quarter View from Behind,
from: *Icones*, 1669, plate 9. Etching, 224 x 105 mm.
Amsterdam, Rijksmuseum library

ison of the man on the right in the drawing with this miniature-style portrait engraving certainly does not rule out the possibility that we have here the antiquarian Van Winghe. The look, the nose, the wispy goatee and the combed-back mop are very similar. We also know what Ban looked like since he was portrayed in a painting by Cornelisz van Haarlem of 1602 (ill. 97b). Despite the difference in age of more than ten years compared with Goltzius's pithy miniature, we can see the same sort of look and a very similar button nose.

However, identifying portraits that are more than four hundred years old is a tricky undertaking. The man on the left in the drawing *and* on the left in the print – the two were put separately on the copper plate in the reverse position – has also been taken to be Goltzius's stepson Jacob Matham. We know that between 1593 and 1597 he also stood at the foot of the same Hercules Farnese, possibly with his companion Frans Badens. And he also drew it. The direct result of that session has not survived, but we can picture it thanks to the (reversed) etching by Jan de Bisschop after it, which was made long after Matham's death and is part of the *Icones*, a collection of prints of the most important classical statues (ill. 42c) deemed worthy of emulation.⁷⁶ This edition, containing 100 prints and dedicated to Constantijn Huygens, was the crystallization of something that Goltzius had had in mind some eighty years earlier.