

COLNAGHI ELLIOTT

MASTER DRAWINGS

Pieter De Jode I (Antwerp 1570 - 1634)

The Parable of the Rich Man and Lazarus

Pen and brown ink and wash, heightened with white.

Intended for transfer.

19.4 x 25.7 cm. (7 5/8 x 10 1/8 in.)

Provenance:

Christiaan Josi, L.573 (1768 - 1828);

Paul Mathias Polakovits (1921 - 1987);

Sale, Sotheby's, Amsterdam, 11 November 1997, lot 10;

Private collection, Spain.



Born into a distinguished Antwerp cartographic dynasty, Pieter de Jode's early immersion in the workshop of his father Gerard (c. 1511-1591) instilled a rigorous technical precision that would remain the hallmark of his autograph style. Around 1590, De Jode migrated to Haarlem to study under the preeminent engraver Hendrick Goltzius. During this tenure, he internalised the *virtuoso* graphic shorthand of the era executing sophisticated plates after Bartholomeus Spranger. However, his subsequent Italian residency (c. 1595-1599) catalysed a profound stylistic shift.¹ In Venice and Rome, De Jode engaged with the works of Titian and Bassano, while his Siense collaboration with Francesco Vanni on the *Life of Saint Catherine* (1597) demonstrated a new facility for tonal *chiaroscuro* and emotive naturalism.

Upon his return to Antwerp in 1599, De Jode's ascent was rapid; he matriculated as a master and served as Dean of the Guild of Saint Luke by 1608. He reorganised the family press and married into the Verhulst and Galle families, further securing his status at the centre of Antwerp's artistic elite. Besides his work as publisher, de Jode was active as a draughtsman, who designed many more prints for other publishers than for his own firm. His drawings are all executed in pen and brown wash over traces of black chalk, although in his later drawings he sometimes also used white highlights, as in the present case. As a designer, de Jode mainly worked for the publisher Theodoor Galle (1571-1633).

In his maturity, De Jode also became a vital collaborator for Peter Paul Rubens and Anthony van Dyck, notably contributing refined portrait plates to the latter's *Iconography*. He designed *inter alia* book illustrations and stained-glass windows. De Jode died in 1634, leaving his legacy to his son, Pieter de Jode II. His career remains a paradigm for the professionalisation of the artist-publisher during the Flemish Golden Age.



Fig. 1. Pieter de Jode I, *Design for a Salver with the Story of Cupid and Psyche*, pen and brown ink and wash, over black chalk, on paper, 29.7 x 39.4. New York, Pierpont Morgan Library.

The present drawing, preparatory for a print, is comparable in technique with the splendid design for a salver in the Pierpont Morgan Library, New York (inv. 1985.51, fig. 1)², and also with two drawings in the Frits Lugt Collection, Paris: *The Last Supper*, and a roundel design of *Moses and Aaron and the Brazen Serpent* (figs. 2-3).³

¹ See J. Gabbarelli, 'Paper on silk: a new print by Pieter de Jode after Antonio Tempesta, published by Giacomo Lauro and adorned by Angelo Rocca', *Delineavit et Sculpsit* no. 37 (August 2014), p. 12-21.

² F. Stampfle, *Netherlandish Drawings of the Fifteenth and Sixteenth Centuries and Flemish Drawings of the Seventeenth and Eighteenth Centuries in the Pierpont Morgan Library*, New York/Princeton 1991, cat. 78.

³ K.G. Boon, *The Netherlandish and German Drawings of the XVIIth and XVIIIth Centuries of the Frits Lugt Collection*, 3 vols., Paris 1992, cat. 129-130.



Fig. 2. Pieter de Jode I, *The Last Supper*, pen and brown ink over black chalk and heightened with white body-colour on light brown paper, 31.1 x 25 cm. Paris, Fondation Custodia / Collection Frits Lugt.

Fig. 3. Pieter de Jode I, *Moses and Aaron and the Brazen Serpent*, pen and brown ink, brown wash over black chalk and heightened with white body-colour on light brown paper, d. 17.2 cm. Paris, Fondation Custodia / Collection Frits Lugt.

Another poignant comparable is an incised sheet - also a possible design for a print - representing a *Holy monk in audience with a German emperor* at the Rijksmuseum (fig. 4): in addition to stylistic similarities, there are clear parallels in the figures' postures, the concise manner in which the facial features are rendered, and the architectural composition with the canopied area on the right and the vanishing point on the left, corresponding to the arched opening to the outside.



Fig. 4. Pieter de Jode I, *Holy monk at audience with a German emperor*, pen and brown ink over black chalk and heightened with white bodycolour, 16 x 20.8. Amsterdam, Rijksmuseum.

Our drawing is associated here for the first time with print already known to scholars, engraved by Theodor Galle and published by his son Johannes in c. 1620. It originally came in a set of four, depicting the story of Lazarus.



Fig. 5. Theodor Galle after Pieter de Jode I, *Parable of Lazarus and the rich man*, c. 1620, etching, 21.2 x 25.8. Private collection.

The iconographic programme of De Jode's composition finds its scriptural reference in Luke 16; 19-21, as reported at the bottom of Galle's engraving. Occupying most of the composition, the "rich man" is depicted in accordance with verse 19: "*clothed in purple and fine linen, and fared sumptuously every day.*" Musicians, elaborate vessels, wine and food form a grand banquet. This interior space, defined by architectural grandeur and material abundance, contrasts sharply with the liminal space occupied by Lazarus. Lazarus is positioned "at his gate", physically marginalised to the lower registers of the drawing.

His iconographic attributes - the *ulceribus plenus* (full of sores) and the attendant dogs - are derived from verse 21: "*moreover the dogs came and licked his sores*".

The background vignette, showing Lazarus being assaulted by servants, while not mentioned by Luke, is a common narrative expansion in the Netherlandish tradition. A similar figure holding a baton, although placed in the foreground, can be observed in a print by Maerten de Vos, a clear source of inspiration for De Jode (fig. 6).



Fig. 6. Fires, after Maerten de Vos, *Parable of Lazarus and the rich man*, c. 1590-1510, etching, 22.2 x 24.8. London, British Museum.

