

# NEW PUBLICATION

## HOW TO CREATE BEAUTY

### *De Lairesse on the theory and practice*

Lyckle de Vries

Gerard de Lairesse (1641-1711) was the most successful Dutch painter of his time, admired by the patricians of Amsterdam and the court of William III of Orange. An eighteenth-century critic called him 'undoubtedly the greatest genius there ever was in painting'. After a century of neglect his rehabilitation began in 1970 when the Amsterdam Rijksmuseum acquired a series of his monumental grisaille paintings. In an international exhibition (Cologne, Cassel, Dordrecht 2007) he was presented as the leading artist of his time, the last quarter of the seventeenth century. As part of this rehabilitation process, interest in his writings also increased. De Lairesse wrote a booklet on the art

of drawing (1701) and a manual on painting (1707). The latter, the *Groot Schilderboek*, is the subject of this fine new study by art historian Lyckle de Vries. Among De Vries's earlier publications are a monograph and a number of articles on De Lairesse, his paintings, his work for the theatre and his writings.

De Vries found that Gerard de Lairesse's treatise ('offering thorough instruction in the art of painting in all its aspects') is not primarily a discourse on the theory of art, but a practical manual for young painters. It probably was meant as a course for self study. In view of the fact that the author was highly critical of the training methods of his contemporaries, it is not so surprising that he put pen to paper to explain how the mind and hand of a young painter should cooperate in order to turn a mental image into a beautiful picture. This book may change our appreciation of Dutch seventeenth-century painting since it shifts the reader's attention from art theory and iconology to practical studio work: designing and making paintings in an attempt to create beauty and quality. With his fascinating re-evaluation of De Lairesse's book and a helpful translation, De Vries offers a treasure-trove of information not easily found elsewhere. This book is indispensable for art historians, for students and teachers of art schools, and those with an interest in technical research and restoration.



224 pages, ca. 100 ill. in b/w,  
ISBN 978-90-5997-102-8

NB: the English translation of the first volume of the *Schilderboek* is included on a CD-rom  
€ 34,50

Primavera Press

Sint Jacobsgracht 22A | 2311 PW Leiden | The Netherlands

[www.primaverapress.nl](http://www.primaverapress.nl) | [info@primaverapress.nl](mailto:info@primaverapress.nl) | 071-5144482 |



# Table of Contents

Preface	7
Introduction – The art of painting: instructions for artists and connoisseurs	
1. The author	13
2. The planned book and its realisation	17
3. Sources and examples	20
France	21
Holland	22
Literature	26
4. Purpose and intended audience of the <i>Schilderboek</i>	29
Educational method	31
Vocabulary	34
5. Perfect artists	40
Perfect art	41
The perfect artist at work	44
Captivating the spectator	46
Time, movement and emotions in painted performances	48
6. Connoisseurs, art lovers and patrons	51
7. Imperfect art	53
Size and scale	53
Painterliness	54
Mannerism	57
Specialisation	58
Notes to chapters 1-7	61
Summary of the <i>Schilderboek</i> , volume I	
Book I — On Beauty	67
Book II — On Composition	81
Book III — The Antique and Modern Manner	115
Book IV — On Colours	127
Book V — On Light and Lighting	139
Book VI-XIII — Specialists and all-round Masters	165
Book VI — On Landscapes	171

## Indices with translation and explanation of Dutch terms

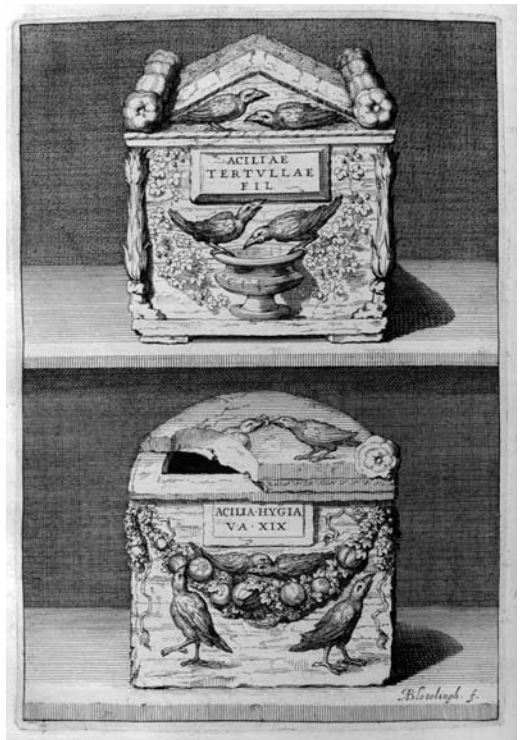
Names	194
Places	196
Subject matter	197
1. Bible and Christianity	197
2. Mythology, History and Literature	198
3. Allegory and Personifications	201
4. Contemporary Subjects	202
5. Genre	202
Vocabulary	204
Bibliography	218
List of Illustrations	222

English translation of the *Schilderboek*, volume I on cd-ROM



36. Diana and Endymion, see I:128-131, 310, etching by G. de Laresse.  
 - moral interpretation of a mythological story

37. Two cinerary sarcophagi, see I:132, etching by A. Bloteling from J. Oudaan's *Roomsche Mogentheid*, 1664.  
 - Bloteling surpasses most printmakers by suggesting light and colour



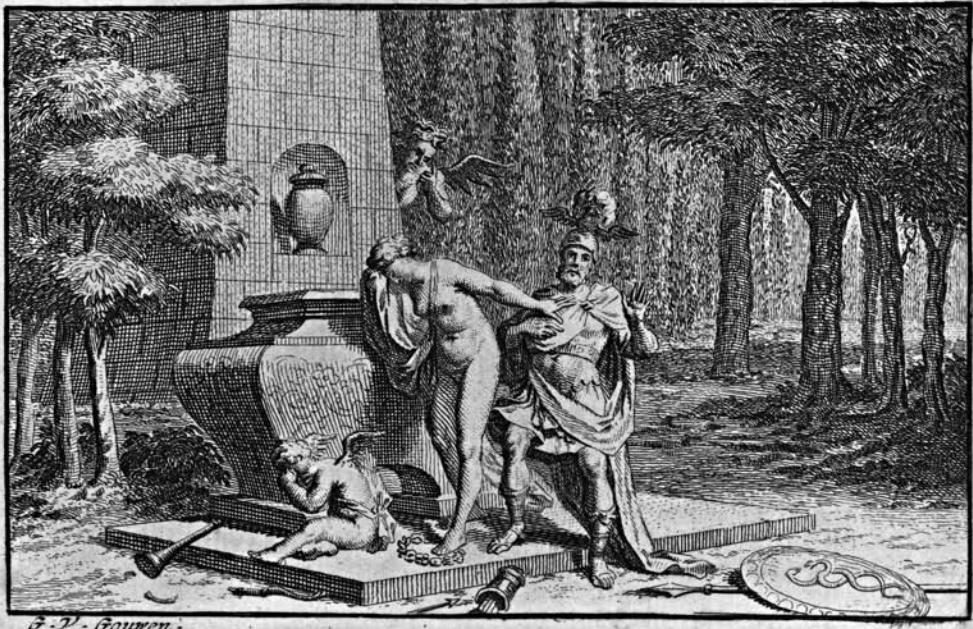
## Book III — The difference between the Antique and the Modern manner

**T**his Book has no title, but its subject is introduced in chapter 1 as ‘the difference between Antique and Modern’, that is, differences in style. This short Book urges painters to choose the Antique style and to apply it correctly to a wide range of subjects. De Lairese’s problem clearly was that both styles had become associated with different categories of subject matter: the Antique manner with biblical and mythological stories, and the Modern manner with what nowadays is labelled ‘genre’: scenes from everyday life in various contemporary social settings. Needless to say, De Lairese preferred the Antique manner and felt nothing but loathing for the Modern style.

Identifying the styles under discussion, the author contrasts two ways of imitating reality. The Antique manner selects the most perfect manifestations of reality, whereas the Modern manner copies reality as it happens to be, with all its imperfections; allusions to the shortcomings of mannerism, a third stylistic option, are rare in Book III. The Antique manner that avoids all references to the real world and takes its staffage and accessories from ancient history, art and literature is, however, not completely identical with De Lairese’s ideal, a style that I labelled ‘classicism’ or ‘baroque’ or something in between in my *Introduction*. Nevertheless, in De Lairese’s opinion, the Antique manner was a necessary condition for success.

With one exception, sc. landscapes (1:349), the word ‘Modern’ is used to indicate the work of genre and history painters who did not use timeless antique accessories but details from their daily surroundings, such as fashionable clothing. The term ‘Modern manner’ is more limited than the idea of painterliness, but both imply the imitation of the imperfect reality. I believe that in de *Schilderboek* ‘Modern’ relates to painterliness as ‘Antique’ does to classicism: it is a necessary condition but does not define all aspects of the style under discussion such as composition, space, colouring, and light.

I am under the impression that Book III intends to detach style from subject, so that the all-round master will not be forced to use an inferior style when treating ‘modern’ subjects. In fact, De Lairese does not make the dividing line between style and subject perfectly clear, since he sees the choice of clothing and other paraphernalia as a symptom of a stylistic preference, not as an elaboration of the chosen subject matter. Moreover, the author was not concerned with dictionary-proof definitions. He wanted to find a way to suppress the Modern manner without pronouncing a ban on ‘modern’ subjects. Events from daily life set in



38. Venus mourning at Adonis' tomb, see I:133-134, illustration from the *Schilderboek*, opp. I:133.  
- comparison between compositions with large- and small-scale figures

the painter's own surroundings offered a wealth of fully acceptable subject matter. When not used as moral examples, such paintings belong to the category of 'historical scenes', the lowest in De Lairese's hierarchy of narrative scenes (*tafereelen*). The expression of emotions as the cause and result of interaction between human figures – essential to de Lairese – is the same in scenes from family life as in paintings with biblical or mythological themes. Both categories offer ample opportunity for elevating a seemingly simple subject to the level of 'moral scenes' (*morale taferelen*) or allegories (*hieroglifische tafereelen*, literally 'hieroglyphic scenes'). The main difference lies in the fact that the invention of scenes from antiquity and biblical times requires a certain erudition that the painter of contemporary subjects, who limits himself to the observation of his own environment, does not need.

#### Chapter 1 — *The difference between Antique and Modern*

De Lairese distinguishes two manners of painting, good and bad, that both take their starting point in the imitation of reality. The right choice is to look for beauty and grace and to select the most perfect manifestations of natural phenomena, instead of copying them at random. This method will produce art that exerts a strong effect on the mind of the spectator. It is based on knowledge, understanding, power of judgement, and natural gifts. The alternative manner copies reality as it happens to be, without shrinking back from imperfection and ugliness. In De Lairese's opinion, this approach requires no intellectual effort whatsoever and when it is combined with a high degree of specialisation, the painter deserves no better than to be called a craftsman.

The attempt to recreate the beauty and virtue of ancient Rome is characteristic of the Antique manner; hopefully it will repair the decline of the intermediate centuries. De Lairese speaks about decline only once (1:171), indicating the introduction of lowlife genre scenes (so-called *bambootsiades*) as its cause. An alarming symptom of this decline is the disrespect for the architecture of beautiful interiors, apparent from its defilement by vulgar and disgusting paintings. Modern artists cannot clear themselves by saying that their works are merely paintings: any depiction should be judged as if it was a real situation. Moreover, high-ranking people should surround themselves with art that reflects their high moral standards.

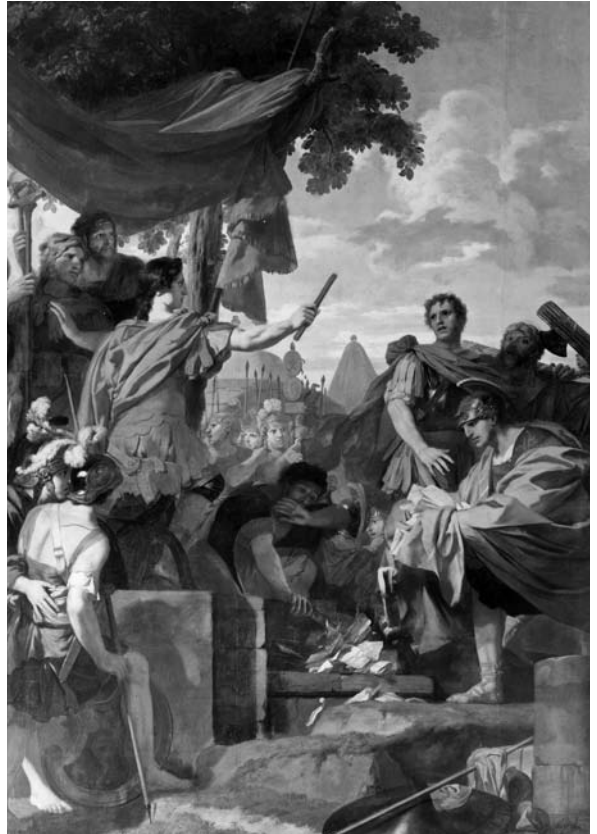
The imitation of reality as it manifests itself in daily life, implies the depiction of fashionable clothing. De Lairese points out that this fixates the painting in its time and location. Using contemporary dress for literary or historical subjects produces blatant anachronisms and, De Lairese says, the mixture of antique and modern elements is even worse. However, this is precisely what was customary in Dutch narrative painting. The author uses chapter 5 to rail against this tenacious tradition.

Apart from such violations of the principle of the unities of time and place, De Lairese mentions other defects associated with or resulting from the Modern manner. Painters of peasant scenes are condemned for their infatuation with ugliness and the way in which they exaggerate the deformities of their models (1:174). Others are censured because they depict their wife, their maid or some schoolboy



39. Heliodorus expelled from the temple, see I:144, painting by G. de Lairese.  
- example of a story that can be told effectively from beginning to end in one image

40. Pompeius has Perperna's letters burned, see I:144, painting by G. de Lairese.  
- this story can be told in one image; it may also be divided over two consecutive scenes



with all their shortcomings, using a free and broad handling of the brush (*een lekkere penceel*) (I:173). This is probably a dig directed at Rembrandt and his followers. When De Lairese compares the Antique manner with a noble horse and the Modern manner with a 'Midas donkey ... decked out with Tyrian purple, soft velvet, silk, gold, silver and jewels' (I:173), he most likely aims at the predilection of the Leiden fine painters for the silk, brocade, lace, and costly jewellery of contemporary dress.

*Chapter 2 — Instructions for the right depiction of urbane or elegant Modern*

After this declaration of principles, De Lairese turns to practice. He asserts that contemporary subjects as such are fully acceptable, provided they are executed in the Antique manner. In the chapters 2 to 4 he demonstrates how this should be done. As the title of this chapter indicates, lowlife scenes with peasants and beggars are unacceptable. De Lairese's first example is an imaginary painting of a couple allowing their children to bathe in an indoor pool, a rather improbable situation for seventeenth-century Amsterdam. He stresses that all figures in the composition, with the exception of the maid, should have the beauty and virtue of ancient art. Painters unfamiliar with this ideal should study plaster casts and books on bodily proportions. The colouring of the figures should be as close to reality as possible.

As long as the advice to use the Antique style is ignored, scenes from everyday life will only rarely be worthy of the name of art. To remedy this situation, De Lairese says, painters should follow the example of Anthony van Dyck. Although this court painter never made genre scenes, De Lairese classifies him as a 'Modern', probably because, as a portraitist, Van Dyck had to record the imperfections of human beings at a given time and place. De Lairese extols this master 'who is beyond praise [and] excelled both in the Antique and the Modern manner' (I:178), because he found a solution for the rapidly changing fashions that would have made his portraits look antiquated after a couple of years. He replaced contemporary costume with timeless draperies, enhancing female beauty by revealing more naked skin than fashion permitted.<sup>11</sup> Moreover, he idealised his sitters as far as the trade of portraiture would allow. It is clear that, in this context, 'antique' means 'not subject to fashion', rather than 'archeologically correct'. The implication is, of course, that genre painters should use Van Dyck's invention to create timeless beauty.

De Lairese wanted to believe that 'Modern' painters refused to follow his advice, because, like most people, they were tied by their natural inclinations. In his view, however, it was possible to rise above the limitations of birth and social circumstances: hard work and strong determination would overcome any obstacle.

*Chapter 3 — The properties of the urbane that is constantly providing Modern painters with an abundance of subject matter.*

Book II of De Lairese's *Groot Schilderboek* was, in principle, meant for painters aspiring to emulate Rubens and Van Dyck, artists who worked for the court and the nobility to which they themselves belonged. Book III addresses townsmen such

11 Kemmer, 'In Search of classical Form', 1998, esp. 109-112.

41. Atlas minor, see I:144-149, title page by G. de Lairese for N. Visscher's atlas, 1668.  
 - De Lairese's title prints do not always follow the rules laid down in the Schilderboek



42. Q. Horatius Flaccus Dichtkunst, see I:144-149, title page by G. de Lairese for Pels' poem, 1677.  
 - De Lairese's title prints do not always follow the rules laid down in the Schilderboek

as Rembrandt and Jordaens, who belonged to and catered for the citizenry of the thriving Dutch and Flemish cities. De Lairese observes 'It is easier for a townsman to play an urbane role than another one, and in the same way it is easier for a painter to depict the things he is confronted with from day to day ... Jordaens and Rembrandt ... concentrated on the urbane aspects of art ...' (I:185). If only Modern painters would conform to De Lairese's ideals, their genre scenes would deserve an honourable place next to good biblical and mythological compositions. Their compositions would be far removed from those of Adriaen Brouwer and his ilk who painted the places of ill repute, pothouses, brothels and guardrooms that apparently formed their daily surroundings.

Most of Book III consists of practical examples meant to stimulate genre painters to improve their manner. Here De Lairese returns to his contention that the creation of biblical or mythological scenes requires serious study and intellectual effort, whereas the production of a genre scene does not. He explains that every detail of a history painting has to be in full accordance with the intricacies of the biblical, historical or literary text from which the subject was taken; accessories and scenery had to be archeologically correct, or at least free from anachronisms. A genre painter, on the other hand, is free in his choice of scenery and accessories. Therefore, a history painter might consider making genre scenes as a kind of recreation. Nonetheless, De Lairese admits that a genre scene is not necessarily a trifle. As an illustration, he presents a scene depicting a painter's son who breaks a plaster cast. In his view, this *tafereel* has as much meaning as any 'poetic scene'. Although an event as might happen any day, it has the same character as a story by Homer or Virgil and its depiction is no less demanding. The implication is that events from daily life can be as captivating as mythological fiction if rendered in the right way.

This imaginary scene is based on daily life and not on a printed source, which is probably the reason why De Lairese states that this scene is not history (*historie*) (I:185). It is unmistakably a story, however, and as such a narrative work of art. What really unites history paintings and genre scenes is their narrative character, the fact that they represent actions that are caused by and result in emotions. In order to illustrate the fact that these emotions do not have to be violent or dramatic, De Lairese presents an imaginary painting depicting a tea party. Here a lady offers her friend a cup of tea which the latter refuses. The emotions accompanying request and refusal should be made visible through gestures, attitudes and facial expressions. The main purpose of a, likewise imaginary, scene in which a small boy does not recognise his own mirror image, is to show the emotions of every figure in accordance with his or her character: the innocence of the child, the modesty of his mother and the ill-breeding of a maid. As I said in my *Introduction*, according to De Lairese, movements should express what is going on in a person's mind: emotions, moods and thoughts and even the unpleasantness of being cold.

#### *Chapter 4 — Continuation of the previous chapter*

The five pages of this chapter are fully expended on the description and discussion of one imaginary painting: a contemporary interior with six figures in which



43. Grondlegginge ter Teekenkonst, see I:147, title page by C. Huyberts after Ph. Tideman, 1701.  
– the light should come from the left where the book opens but this is not the case here

a man studies a celestial globe, a woman and her maid are fulfilling household duties, a young woman is making her toilet in front of a mirror, and two children are blowing bubbles at the open window. I think De Lairese's purpose was threefold: to create a Modern scene of great beauty, to show how the Antique manner should be applied in a contemporary subject, and to convince his readers that subjects from daily life could and should be used as moral examples. The importance the author attaches to this chapter is evident from the print accompanying it, one of the *Schilderboek's* best [ill. 49]. De Lairese explicitly states that this example is meant to demonstrate that, despite his blindness, he is perfectly able to design a perfect composition. The author ascribes this remarkable feat to his reliance on rational thinking, or *wiskunde* as he calls it. In this particular context, the word does not carry its usual meaning of 'mathematics', but should be interpreted as 'the science of certainty' which is the literal translation of this Dutch neologism.

To prove that this scene from daily life is no trifle, De Lairese discusses every detail of its meaning. A good painting has a clue, indicating what holds the composition together. The children blowing bubbles make it clear that here Vanity is the central issue. Without their presence there would be no coherence, because each separate figure can be regarded in a number of different ways. This painting can be interpreted on three levels of the fourfold hierarchy De Lairese developed for *taferelen* (1:116-119). Although it has no basis in literature, it is very much like a true story. The same compositional idea (*concept*) could be used for a family portrait. Long before the *Schilderboek* was printed, Gabriel Metsu, Pieter de Hooch and others reused the *concept* of one of their genre scenes for a group portrait, replacing anonymous figures with identifiable individuals. As De Lairese's lesson in iconology makes clear, the written painting of this chapter can be seen as a moral *tafereel*. If all figures, the maid included, are interpreted as personifications, it may even pass as an allegory.

#### Chapter 5 — On clothing and costumes

What particularly upsets De Lairese is the use of seventeenth-century clothing for biblical and Roman personages. An amusing story about a quarrel between the rivals Antiko and Modo illustrates that the habit of using contemporary accessories in paintings with literary subjects was very common. In fact, De Lairese's sharp distinction between the Antique and the Modern manner was rather exceptional. Traditionally, figures in narrative scenes were regarded as literary or fictional creatures, not as people one could meet in reality. To make this clear, figures were decked out in fancy costumes in which fashionable details, outmoded pieces of clothing and fantastic gear were freely combined. This way of putting outfits together was the rule in the sixteenth century; during the seventeenth century it gradually disappeared but De Lairese was right in calling it tenacious (1:173).

The imaginary examples derided in this chapter evoke two different types of paintings. De Lairese's caricature of *Esther*, *Ahasueros* and *Haman* brings to mind the biblical paintings of Jan Steen, in which the figures are decked out in fantastic combinations of old-fashioned and fashionable articles of dress. Countless examples from the earlier decades of the seventeenth century could have been chosen in its place. In the other example, *Sophonisba*, a heroine of ancient times finds her-

44. Lucretia's ghost appearing before Tarquinius, see I:153-154, illustration from the *Schilderboek*, opp. I:153. – a painter can devise and illustrate stories like this one for relaxation



45. Philinion and Machates, see I:155-156, painting by J. Jordaens. – *De Laïresse* censures Jordaens for not convincingly depicting a dream or phantasm

self deposited in a perfect seventeenth-century conversation piece, that otherwise shows no anachronisms whatsoever [compare ill. 50].

Interestingly, De Lairese hints in passing at the reason why painters kept this tradition alive. As the prints of Lucas van Leyden and others demonstrate, the habit to update biblical stories by giving them a contemporary setting had become popular in the early decades of the sixteenth century. The method was subsequently used by the Jesuits and other religious groups, because it helped the devout spectator to identify with the protagonists of the stories. De Lairese, however, refuses to believe that this approach will help anyone to retain a story in his memory.

To conclude his discussion of the Antique and the Modern manner, De Lairese once more associates style with social and moral qualities: 'When reason helps you to discriminate between good and evil, it will make you happy to prefer the best and most useful to the worst and most harmful, arranging all your activities in accordance with this choice. Whoever contracted a bad manner, will find it difficult to shake it off; more probably, he will stick to it for the rest of his life. But whoever is guided by good, will shun and reject evil because it conflicts with his desire' (I:199).

# Indices

Indices with translation and explanation of Dutch term

Names

Places

Subject matter

1. Bible and Christianity
  2. Mythology, History and Literature
  3. Allegory and Personifications
  4. Contemporary Subjects
  5. Genre
- Vocabulary

> means: translated, completed or corrected into

< means: translated, deduced from

The pages 1-6, 165-166, 202-204, 244-246, 337-342 and the poem on page 43 were not indexed.

The *Voorreden aan de Konstbeminende Lezers* (Prologue for the Art-Loving Readers), pages ix-xv, were not indexed.

## Names

(for historical persons; see also *subject matter* 2)

- Aesopus > Esopus I:352  
Albaan > Francesco Albani I:419  
Alexander the Great I:206, 316  
Alexander Aphrodisias I:129  
Allard > Carel Allard, print dealer I:197  
Ambrosius > Saint Ambrose I:129  
Antonin > Marcus Aurelius Antoninus I:265  
Apelles I:95, 295  
Apuleus > Lucius Apuleius Saturninus I:141  
Aristoteles I:46  
Augustus > Gaius Julius Caesar Octavianus, called Augustus I:300  
Bamboots > Pieter van Laer, called Bamboots I:171, 174, 185, 419  
Barotius > Federico Barocci I:54, 57  
Bartolet > Bartholet Flémal I:199, 332  
Berchem > Nicolaes Berchem I:248, 419  
Bidlo > Govard Bidloo I:21  
Bloemmaart > Abraham Bloemaert I:419  
Bloteling > Abraham Bloteling I:132  
Bol > Hans Bol I:349  
Bonasone > Antonio Giulio da Bonasone I:385  
Bossé > Abraham Bosse I:17  
Breugel > Jan I or Pieter II Brueghel I:279, 349, 419  
Bril > Paul Bril I:346, 349, 419  
Brouwer > Adriaen Brouwer I:174, 185, 419  
Brun > Charles LeBrun I:61, 135, 138, 419  
Buonasone > Antonio Giulio da Bonasone I:385  
Carats, Carrats > Annibale Carracci I:76, 92, 135, 138, 284  
Carlot > Johann Carl Loth, called Carlotto I:9, 10  
Cato > Marcus Portius Cato Maior I:20, 27, 335  
Corregio > Antonio Allegri, called Correggio I:54, 419  
Cortone > Pietro da Cortona I:76  
Cosimo III de' Medici < Groot-Hertog van Toscaanen I:139  
Cresus > Croesus I:113  
Demades I:181  
Dominiquin > Domenico Zampieri, called Domenichino I:57, 135, 138, 199  
Dou > Gerard Dou I:175  
Du Gardyn > Karel Dujardin I:138  
Dughet, Gaspard, called G. Poussin < Poussyn I:346, 419  
Duquesnoy, François < Quenoy, Quenooy I:59, 76  
Dürer, Albrecht < Albert Duurer I:205  
Dyck > Anthony van Dyck I:178, 185  
Erasmus > Desiderius Erasmus I:50, 191  
Esopus > Aesopus I:352  
Everdingen > Allart van Everdingen I:349  
Fage > Nicolas de LaFage I:76  
Flémal, Bartholet < Bartolet I:199, 332  
Gardyn > Karel Dujardin I:138  
Gautruche > Pierre Gautruche I:129  
Genouilje > Abraham Genoels I:419  
Giulio Romano < Julio Romaan, Romano I:58, 385  
Glauber, Johannes < Polidoor I:419  
Goltzius > Hendrick Goltzius I:61  
Groot-Hertog van Toscaanen > Cosimo III de' Medici I:139  
Guido > Guido Reni I:92  
Heemskerck > Maerten van Heemskerck I:181  
Heliodoor > Heliodorus I:144, 198  
Heraclides I:181  
Hesiodus I:87, 89, 179, 398  
Homeer, Homerus > Homeros (Homer) I:20, 45, 46, 86, 140, 141, 185, 293  
Hooft > Pieter Cornelisz. Hooft I:195, 289  
Horatius > Quintus Horatius Flaccus (Horace) I:89, 106, 107, 118, 140, 142, 199, 332  
Huigens > Constantijn Huygens I:195  
Iphicrates I:181  
Jamblichus > Iamblichus I:405  
Jordaans > Jacob Jordaens I:11, 155, 185, 265  
Kaarsgieter > François de Kaarsgieter I:61  
Kato > Marcus Portius Cato Maior I:20, 27, 335  
Laar, Laer, Pieter van Laer < Bamboots I:171, 174, 185, 419  
La Fage > Nicolas de LaFage I:76  
Lairesse > Ernest de Lairesse (oldest brother) I:94  
Lairesse, Gerard de Lairesse (his *Gronddlegginge ter Teekenkonst*) I:51, 147, 262  
Lairesse, Jacobus de Lairesse (brother) I:124  
Lairesse, Jan de Lairesse (son) I:30, ill. 33  
Lairesse, Renier de Lairesse (father) I:94, 123, 153  
Lastman > Pieter Lastman I:264  
Le Brun > Charles LeBrun I:61, 135, 138, 419  
Le Potre > Jean Lepautre I:379  
Lievens > Jan Lievensz. I:42, 324, 325  
Linschoten > Jan Huygen van Linschoten I:294  
Livius > Titus Livius I:97  
Loth, Johann Carl, called Carlotto < Carlot I:9, 10  
Macrobius I:405  
Marcus Aurelius Antoninus < Antonin I:118  
Magnus > Olaus Magnus I:294  
Mahomet > Muhammad I:90  
Mander, Karel van < Vermander I:80  
Mantegna > Andrea Mantegna I:181  
Maro > Publius Vergilius Maro (Virgil) I:45, 95, 117, 140, 141, 161, 179, 181, 185, 195, 196, 293  
Melé > Francisque Millet I:346  
Messys > Quinten Massys I:181  
Michiel Angelo, Michel Angelo > Michelangelo Buonarotti I:46, 107, 108, 150, 420

Mieris, Miris > Frans van Mieris I:138, 175, 216  
 Mignard > Pierre Mignard I:17  
 Miltiades I:168  
 Molenaar > Jan Miense Molenaer I:174, 419  
 Moucheron > Frederick de Moucheron I:349  
 Nazo > Publius Ovidius Naso (Ovid) I:45, 70, 74, 78, 84,  
 86, 87, 89, 91, 101, 117, 122-124, 140, 179, 196, 290, 352,  
 385, 400, 404, 405, 409, 412-414  
 Olaus > Olaus Magnus I:294  
 Ostade > Adriaen van Ostade I:174  
 Oudaan > Joachim Oudaen I:132  
 Ovidius > Publius Ovidius Naso (Ovid) I:45, 70, 74, 78,  
 84, 86, 87, 89, 91, 101, 117, 122-124, 140, 179, 196, 290,  
 352, 385, 400, 404, 405, 409, 412-414  
 Pausanias I:128, 179  
 Pels > Andries Pels I:95  
 Penni > Giovanni Francesco Penni I:58  
 Perpenna I:144  
 Perrier > Franciscus Perrier I:26  
 Perrin del Vago > Perino del Vago I:58  
 Plato I:20  
 Plinius > Gaius Plinius Secundus I:128  
 Plutarchus I:197  
 Polidoor > Johannes Glauber, called Polidoor I:419  
 Polidoor > Polidoro da Caravaggio I:181  
 Pompejus > Gnaeus Pompeius Magnus I:144, 304  
 Porphyrius I:179  
 Potre > Jean Lepautre I:379  
 Poussyn > Gaspard Dughet, called G. Poussin I:346,  
 419  
 Poussyn > Nicolas Poussin I:17, 50, 57, 98, 135, 138, 175,  
 200, 256, 284, 304, 334, 394, 419, 420, 434  
 Protagoras I:181  
 Pynakker > Adam Pynacker I:349  
 Pythagoras I:181, 193  
 Quenoy, Quenooy > François Duquesnoy I:59, 76  
 Rafael, Rafaël, Raphaël > Raffaello Sanzio (Raphael)  
 I:46, 54, 57, 76, 79, 92, 135, 138, 150, 175, 181, 200, 221,  
 264, 284, 419, 420, 434  
 Rembrand, Rembrant > Rembrandt van Rijn I:42, 185,  
 320, 324, 325  
 Reni, Guido < Guido I:92  
 Ribera, Jusepe de, called Lo Spagnoletto  
 < Spagnolet, Spanjolet I:9, 10, 324  
 Ripa > Cesare Ripa I:93, 94, 387  
 Romaan, Romano > Giulio Romano I:58, 385  
 Rottenhamer > Johann Rottenhammer I:264  
 Rubbens > Peter Paul Rubens I:42, 185, 199, 265  
 Ruysdaal > Salomon (?) van Ruysdael I:349  
 Sardanapalus I:141  
 Savery, Savry > Roeland Savery I:80, 81, 419  
 Seneca > Lucius Annaeus Seneca I:129, 199, 399  
 Socrates I:20, 181  
 Solon I:113  
 Spagnolet, Spanjolet > Jusepe de Ribera, called Lo  
 Spagnoletto I:9, 10, 324  
 Suidas I:179  
 Tacitus > Cornelius Tacitus I:197  
 Tasso > Torquato Tasso I:141  
 Tempeest > Antonio Tempesta I:393  
 Testa > Pietro Testa I:59, 394, 420  
 Theodota I:20  
 Titiaan > Tiziano Vecellio (Titian) I:37, 92, 284, 346  
 Trajaan > Marcus Ulpius Traianus I:265  
 Urbanus VIII (Maffeo Barberini) I:198  
 Vago > Perino del Vago I:58  
 Vermander > Karel van Mander I:80  
 Virgiel, Virgilius > Publius Vergilius Maro (Virgil)  
 I:45, 95, 117, 140, 141, 161, 179, 181, 185, 195, 196, 293  
 Vondel > Joost van den Vondel I:195, 289  
 Vouët > Simon Vouet I:264  
 Witzen > Nicolaes (?) Witsen I:66

## Places

(including their inhabitants and products)

Africa (see also *Mooreland*) I:118, 143, 154, 344

Algiers > Algeria or the coast of Northern Africa I:112

America, Americaan, Amerikaan > America, American Indian I:80, 143, 154, 296, 344

Amsterdam I:66, 197, 198

Arabiër > Arabian I:80

Armenier > Armenian I:143

Asia, Aziaan > Asia, Asian I:80, 143, 154, 155, 344

Athene, Atheens, Atheniërs > Athens, Athenian I:20, 119, 168, 181

Brabander > inhabitant of Southern Netherlands I:42, 265, 324

Caap > Cape of Good Hope I:294

Carthago I:168

China, Chinees > China, Chinese I:151, 294

Ciprus, Cyprus > Cyprus I:385, 389

Duitsch, Duitscher > German I:143, 168, 194

Duitsch, Neder-Duitsch, Nederland > (from the) Netherlands I:168, 170, 194, 325, 419, 425

Egiptenaar > Egyptian I:80, 404

Engelsch > English I:168, 210, 226, 419

Epidauren > Epidaurus I:168

Ethiopië > Ethiopia I:290

Europa, Europeer, Europeaan > Europe, European I:80, 143, 151, 152

Frans, Fransch, Vrankryk > French, France I:14, 168, 170, 194, 264, 284, 325

Golgotha I:299

Got > inhabitant of Gotland (Sweden) I:294

Griekenland, Griek, Grieksch > Greece, Greek I:20, 21, 84, 85, 119, 124, 127, 131, 143, 152, 168, 177, 405

Groenland > Greenland I:294, 355

The Hague, kamer der H:M: Staaten van Holland > Hof van Holland I:66

The Hague, huis in 't bos > Huis ten Bosch Palace I:11

Hitlander > inhabitant of Shetland I:294

Holland, Hollander, Hollandsch > Holland, the Northern Netherlands I:42, 66, 169, 194, 195, 284, 324, 385

Hoogduitsch, Duitsch, Duitscher > German I:143, 168, 194

Indië, Indiaan, Indiaansch > (inhabitant of) the Indian subcontinent or Indonesia I:151, 169, 292, 294, 295

Italië, Italiaan, Italiaansch > Italy, Italian I:81, 94, 121, 154, 168-170, 175, 240, 263, 264, 324, 325, 433

Japan, Japansch > Japan, Japanese I:151, 176, 177

Java I:294

Jericho I:304

Jeruzalem > Jerusalem I:160, 198, 300, 301

Jordaan > the river Jordan I:304

Laplander I:292, 294

Lybien > Libya I:290

Marathon I:168

Mooreland, Moor > black Africa, negroid person I:80, 152, 159, 197, 294, 295

Nederland, Nederduitsch > (from the) the Netherlands I:168, 170, 194, 325, 419, 425

Noorderpool > North Pole I:292

Oostindisch > from the Indonesian archipelago I:204

Oostlander > inhabitant of the Middle or Far East I:194

Persien, Perziaan, Persiaansch, Perziaansch > (inhabitant of) Persia I:80, 143, 152, 168, 169, 304, 408

Romen, Romein, Roomsche > (inhabitant of) Rome I:62, 118, 132, 143, 152, 168-170, 173, 194, 198, 199, 405,

Rome, Hof van Farnese > Farnese gardens I:422

Rome, Kolom van Antonin > Column of Marcus Aurelius Antoninus I:265

Rome, Kolom van Trajan > Column of Marcus Ulpius Traianus I:265

Rome, Pantheon I:113, 368

Rome, St. Pieters kerk > Saint Peter's Basilica I:198

Rome, Vatikaan > Vatican I:91

Rus > Russian I:292

Schrikfin > inhabitant of Finland I:294

Sicilien > Sicily I:168

Spanjaard, Spaansch > Spaniard, Spanish I:20, 194, 196, 198, 359

Spartaan > man from Sparta I:412

Spies, Keizerlyke gerichtskamer > Speyer, imperial court of justice I:91

Syrien, Syrisch > Syria, Syrian I:198, 389

Tagus (river) I:290

Troye > Troy I:394, 395

Turk, Turks > Turk, Turkish I:80, 91, 112

Upzale > Upsala I:294

Veneetiaans > from Venice I:112

Vrankrijk, Frans, Fransch > France, French I:14, 168, 170, 194, 264, 284, 325

Zwitser > Switzer I:80

## Subject matter 1

### Bible and Christianity

- Abel 1:72, 80  
Abigaël > Abigail 1:78  
Abimelech 1:58  
Abraham 1:58, 132  
Adam 1:79, 81-83  
Ahasueros, Ahazuerus > Ahasuerus 1:57, 58, 74, 138, 196, 198, 335  
Annunciation < Maria boodschap 1:78  
Ark > Noah's ark 1:90, 92  
Babel 1:80, 86  
Baptism of Jesus < Dooping van Christus 1:304  
Batzeba > Bathsheba 1:57  
Belsasar > Belshazzar 1:74  
Betrothal of Joseph and Mary < Josef en Maria trouwende 1:113  
Bezoek van Maria en Elizabeth > Visitation 1:78, 335  
Boomgaard, Eden, Paradys > garden of Eden, Paradise 1:80, 83, 86  
Cham > Ham (Noah's son) 1:107  
Christus, Kristus > Jesus 1:54, 76, 78, 98, 112, 113, 160, 273, 298, 300, 301, 304, 305  
Christus die den blinden het licht weder geeft > Jesus healing the blind 1:304  
Christus en Magdalena in 't Hofje > Noli me tangere 1:78  
Christus onder de Pharizeen > Jesus in the temple, twelve years old 1:113, 160  
Christus op de baaren wandelende > Jesus walking on the sea 1:112  
Christus slaapende in het schip > Jesus calming the sea 1:112  
Christus twaalf jaaren oud zynde > Jesus in the temple, twelve years old 1:113, 160  
Crucifixion < Kruisiging, Kruyssing 1:298, 299  
David 1:57, 61, 78, 138  
Dooping van Christus > Baptism of Jesus 1:304  
Eden, Boomgaard, Paradys > garden of Eden, Paradise 1:80, 83, 86  
Elizabeth > Elisabeth meeting Mary; Visitation 1:78, 335  
Entombment < Graflegging 1:300  
Esther, Hester > Esther 1:74, 138, 196, 198, 335  
Eva > Eve 1:79, 80, 82, 83, 86  
Expulsion from paradise < Vlugt van Adam en Eva 1:83  
Franciscus > Saint Francis 1:270  
God 1:72, 81, 116, 130, 152, 188, 192, 198  
Fariseen, pharizeen > pharisees 1:113, 160  
Garden of Eden, Paradise < Paradys, Boomgaard 1:80, 83, 86  
Graflegging > Entombment 1:300  
Groetenis van Elisabeth aan Maria > Visitation 1:78, 335  
Hagar 1:78  
Haman 1:86, 196, 335  
Herodias (or her daughter) 1:273  
Hester, Esther > Esther 1:74, 138, 196, 198, 335  
Israël > twelve tribes of Israel 1:80  
Jacob 1:62  
Jahel > Jael 1:273  
Jan, Johannes > St. John the Baptist 1:161, 273  
Jesus, Jezus, Christus > Jesus 1:54, 76, 78, 98, 112, 113, 160, 273, 298, 300, 301, 304, 305  
Jesus calming the sea < Christus slaapende in het schip 1:112  
Jesus healing the blind < Christus die den blinden het licht weder geeft 1:304  
Jesus in the temple < Christus, twaalf jaaren oud zynde, onder de Pharizeen 1:113, 160  
Jesus walking on the sea < Christus op de baaren wandelende 1:112  
Johannes, Jan > St. John the Baptist 1:161, 273  
Josef en Maria trouwende > Joseph's betrothal to Mary 1:113  
Joseph of Arimathea 1:301  
Josua > Joshua 1:86, 304  
Jozef > Joseph, son of Jacob 1:107, 141  
Juda > Judah 1:76  
Kaïn > Cain 1:72, 80, 86  
Kristus, Christus > Jesus 1:54, 76, 78, 98, 112, 113, 160, 273, 298, 300, 301, 304, 305  
Kruisiging, kruyssing > Crucifixion 1:298, 299  
Laatste Oordeel > Last Judgement 1:305  
Lazarus 1:196  
Lyden van onzen Zaligmaaker > Passion of Christ 1:305  
Magdalena > Mary Magdalene 1:78  
Maria > Mary 1:54, 78, 113, 335  
Maria boodschap > Annunciation 1:78  
Michaël > the archangel Michael 1:119  
Mozes > Moses 1:91, 304  
Noach > Noah 1:87, 92, 107  
Noli me tangere < Christus en Magdalena in 't Hofje 1:78  
Paradys, Boomgaard, Eden > garden of Eden, Paradise 1:80, 83, 86  
Passion of Christ < Lyden van onzen Zaligmaaker 1:305  
Petrus 1:112  
Pharizeen, fariseen > pharisees 1:113, 160  
Potifars Wyf > Potiphar's wife 1:107  
Prodigal Son < Verlooren Zoon 1:196  
Publican < Tollenaar 1:196  
Resurrection < Verryzenis 1:301

Salomon > Solomon I:27, 57, 58, 113, 141, 389  
 Samaritaanse vrouw aan de put > Samaritan woman  
 at the well I:78, 138, 305  
 Sarah < Zara I:58  
 Saul I:61  
 Scheba, Seba, Zeba > Queen of Sheba I:27, 113, 138, 335  
 Schriftgeleerden > Scribes I:160  
 Simon de Tovenaar > the sorcerer Simon I:138  
 St. Stephanus > the stoning of Stephen I:138  
 Thamar > Tamar I:76  
 Tollenaar > Publican I:196  
 Verlooren Zoon > the Prodigal Son I:196  
 Verryzenis > Resurrection I:301  
 Visitation < Bezoek van Maria en Elizabeth, Groetenis  
 I:78, 335  
 Vlucht van Adam en Eva > Expulsion from paradise I:83  
 Vrouw in overspel bevonden > Woman taken in adul-  
 tery I:98  
 Vrouwtje aan de put > Samaritan woman at the well  
 I:78, 138, 305  
 Woman taken in adultery < Vrouw in overspel  
 bevonden I:98  
 Zara > Sarah I:58  
 Zeba, Scheba, Seba > Queen of Sheba I:27, 113, 138, 335  
 Zoon, verloren Zoon > the Prodigal Son I:196

## Subject matter 2

Mythology, History and Literature (see also *Names*)  
 Aarde > (goddess of the) Earth I:87, 89, 105, 125, 179,  
 290, 380  
 Achilles I:31, 394  
 Admetus I:101, 102, 104  
 Adonis I:78, 113, 123, 133, 141, 304, 383-387, 389-392, 394,  
 396-398  
 Aegle, Egle I:383, 399  
 Aeneas, Eneas I:112, 141, 199  
 Aesacus, Aesakus I:32, 33  
 Aeschilus I:119  
 Aesculapius, Esculapius I:62, 157, 378, 380, 405  
 Aglaura I:78, 393  
 Ajax > Aiax I:394, 395  
 Alcione I:112  
 Alcmene > Alcmene I:275  
 Alexander the Great I:60, 61, 66, 78, 118, 141, 154-156,  
 160  
 Ammon > Iupiter (Jove) I:62, 71, 78, 87, 89, 119, 127, 129,  
 131, 140, 155-157, 179, 215, 275, 389  
 Amphissus < Amphise I:400, 406, 410  
 Anchises I:112  
 Andremon I:405-411  
 Anteros I:119, 179, 180  
 Antinoüs > Antinous I:26  
 Antiochus I:27, 65, 66, 78  
 Antiphilus I:95  
 Apelles I:78, 95  
 Apollo I:20, 26, 62, 78, 84, 99-105, 124-127, 156, 157, 275,  
 290, 293, 336, 378, 380, 405, 427, 432  
 Ariadne I:74, 96  
 Astréa I:179  
 Athena < Pallas Athene, Minerva I:62, 85, 117, 137, 157,  
 173, 180  
 Atlas I:117  
 Atropos I:104, 105, 119, 397, 409  
 Augustus > Caius Iulius Caesar Octavianus, called  
 Augustus I:118  
 Aurora I:117, 157, 218, 293, 336, 383  
 Bachchanaal, bagchanaal > bacchanalia I:112, 223, 303,  
 306, 311, 349, 388  
 Bachchante, bagchante > bacchante I:73, 74, 84, 383,  
 410, 416, 417  
 Bachchus, Bagchus > Bacchus I:73, 74, 96, 157, 158, 378,  
 416  
 Battus I:70, 71  
 Bellona I:146  
 Bevalligheden, Gracien > the (three) Graces I:21, 73,  
 177, 384-388, 391, 396, 398  
 Bos(ch)god > deity of the forests I:32, 348, 356  
 Boschnimf > nymph of the forests; see *Nimf*

- Caesar, Cesar, Cezar > Gaius Iulius Caesar I:27, 62, 113, 142, 160, 304, 335
- Calisto > Callisto I:71, 78, 393
- Calliope I:84
- Campaspe I:78
- Carilé I:416
- Cato > death of Marcus Portius Cato Maior I:27, 335
- Cecrops I:62
- Centaur I:31
- Cefalus > Cephalus I:304, 383
- Ceres I:157, 158, 378, 393, 412
- Ceyx I:112
- Chaos I:89
- Chimeer > chimaera I:158, 200, 204
- Cleopatra I:113
- Cliobis > Cleobis I:416
- Clotho I:409
- Coelum, Hemel > (goddess of) Heaven I:87, 389
- Coronis I:112
- Crocus I:394
- Cupido > Cupid, god of Love I:88, 89, 93, 96, 99-101, 105, 117, 119, 130, 133, 148, 157, 179, 180, 389, 391, 396, 398
- Cupido, Cupidoetje > putto; see *Kind*
- Curaces > Curiatii I:62
- Cyclopen > Cyclopes I:117
- Cytheron I:103
- Dafne > Daphne I:20, 78, 100-103, 105
- Darius I:61, 160, 168
- Demosthenes I:168, 181
- Deucalion I:87, 88, 91, 92
- Diana I:71, 73, 79, 103, 108, 117, 127-131, 156, 157, 215, 304, 336, 378, 380, 383, 415-417
- Dido I:94, 95, 197
- Dione I:389
- Dryade > Dryad I:32, 105
- Dryope I:399-403, 405-410
- Egle > Aegle I:383, 399
- Eliden > Elis I:129
- Eliseesche, Elizeesche velden > Elysian fields I:344, 394-397
- Endymion I:128-130
- Eneas > Aeneas I:112, 141, 199
- Epaminondas I:334
- Ephestion > Hephaestion I:60, 61
- Erebus I:179
- Erichtonius > Erichon I:62
- Erisichtonius > Erisichon I:412-414
- Esculapius > Aesculapius I:62, 157, 378, 380, 405
- Etlus I:129
- Euphrosyne I:399
- Euridice I:31
- Eurotas I:126
- Faam > (goddess) of Fame I:93, 145, 148
- Faëton, Phaëton > Phaeton I:141, 290, 424
- Fates < schikgodinnen (see also *Atropos*) I:409
- Faunus, faun > faun I:26, 383, 398, 404, 415, 416
- Febus > Phoebus I:78, 99, 102, 275, 290, 293, 336
- Flora I:108, 113, 123, 378, 379, 383, 395
- Galathé > Galathea I:112
- Ganimedes > Ganymede I:26, 157
- Gerechtigheid > (goddess of) Justice I:87, 119, 179
- Gracien, Gratien, Bevalligheden > the (three) Graces I:21, 73, 177, 384-388, 391, 396, 398
- Grieksche geschiedenis > story from ancient Greece I:168
- Harpy I:148, 158
- Heaven < Hemel, Coelum I:87, 389
- Hebrus I:84
- Helena > Helen of Troy I:20, 112
- Helicon I:103
- Heliodorus I:144
- Hemel, Coelum > (goddess of) Heaven I:87, 389
- Hephaestion < Ephestion I:60, 61
- Hercules, Herkules I:35, 105, 106, 119, 141, 171
- Herder, herderin > shepherd, shepherdess I:105, 120, 250, 306, 349, 354
- Herderspel, herdersgezelschap > games, company of shepherds I:223, 303
- Herdsmen < hoeder, veehoeder I:112, 250, 349, 354
- Hermaphrodit > Hermaphroditus I:78
- Herze > Herse I:113
- Hippolitus, Hypolitus > Hippolytus I:31, 129
- Hesperus I:410, 411
- Hisperia > Hesperia I:31, 32
- Hoeder, veehoeder > herdsman I:112, 250, 349, 354
- Horaces > Horatii I:62
- Hyacinthus, Hyacinth I:124-127, 394
- Hydra I:106, 171
- Hypolitus, Hippolitus > Hippolytus I:31, 129
- Iole < Jole I:400, 402, 403, 406, 407, 410
- Iphigenia I:422
- Iris I:94, 157
- Isis I:130
- Iuno < Juno I:129, 136, 157, 215, 393, 394
- Iupiter < Jupiter, Jupyn I: 62, 71, 78, 87, 89, 119, 127, 129, 131, 140, 155-157, 179, 215, 275, 389
- Ixion I:394
- Jagtgodin > Diana I:71, 73, 79, 103, 108, 117, 127-131, 156, 157, 215, 304, 336, 378, 380, 383, 415-417
- Jagtnimf > hunting nymph; see *Nimf*
- Jole > Iole I:400, 402, 403, 406, 407, 410
- Jongen, jongetje > small boy, putto (see also *Kind*) I:32, 59, 60, 148, 188, 218, 391, 392
- Julius > Gaius Iulius Caesar I:27, 62, 113, 142, 160, 304, 335

Juno > Iuno I:129, 136, 157, 215, 393, 394  
 Jupiter, Jupyn > Iupiter (Jove) I:62, 71, 78, 87, 89, 119,  
 127, 129, 131, 140, 155-157, 179, 215, 275, 389  
 Justice < Gerechtigheid I:87, 119, 179  
 Karische bergen > mount Latmia in Karia I:128  
 Kato > death of Marcus Portius Cato Maior I:27, 335  
 Kind, kind(t)je, kinderen, kindertjes > putto, putti  
 (see also *Jongen, Meisje*) I:67, 76, 113, 130, 166, 188,  
 267, 268, 288, 356, 378, 384, 387, 388, 392, 397, 405  
 Lachesis I:409  
 Latmia > mount Latmia in Karia I:128  
 Latona I:124, 127, 194  
 Leda I:107, 108, 117  
 Leucothoë > Leucothea I:78  
 Lincus I:393  
 Lucretia I:78, 108, 153, 197, 198, 273  
 Marcus Antonius (Marc Anthony) I:113  
 Marisia I:84  
 Mars I:133, 137, 157, 384-387, 389, 398  
 Megera > Megaera I:154, 336  
 Meisje > small girl, putto (see also *Kind*) I:59-61, 188,  
 218, 241  
 Meleager I:153  
 Menaade > maenad I:74  
 Menelaos I:20  
 Mercurius, Mercurius > Mercury I:70, 71, 78, 103, 113,  
 119, 131, 157, 179, 180, 389, 393, 396, 397  
 Mestre I:412  
 Midas I:173  
 Minerva > Pallas Athena I:62, 85, 117, 137, 157, 173, 180  
 Momus I:140, 157, 291  
 Muse, Muze I:84, 127, 181  
 Narcissus I:20, 267, 394  
 Najade, nayade > naiad I:73, 102, 349  
 Neptunus > Neptune I:112, 117, 215  
 Nereïde > nereid I:88  
 Nessus I:31  
 Nimf, nimfje > nymph I:32, 73, 74, 100, 101, 103, 105,  
 262, 348, 349, 388, 400-403, 406-408, 410, 411, 415-  
 417, 423  
 Oceaan > Oceanus I:405  
 Offerhande > sacrificial ceremony I:64, 112, 113, 303,  
 354, 395  
 Orfeus > Orpheus I:84  
 Pallas > Pallas Athena, Minerva I:62, 85, 117, 137, 157,  
 173, 180  
 Paris I:20, 112  
 Parnassus I:90, 104  
 Peneus I:102  
 Perpenna I:144  
 Persiaansche geschiedenis > story from ancient Persia  
 I:168  
 Phaëton, Faëton > Phaeton I:141, 290, 424  
 Philomela I:98  
 Phoebus, Febus I:78, 99, 102, 275, 290, 293, 336  
 Pirus > Pyramus I:31  
 Polifemus > Polyphemus I:112  
 Pomona I:78, 113, 123, 378-380  
 Pompejus > Pompeius has Perpenna's letters burnt  
 I:144  
 Priam I:32  
 Priapus I:353, 378, 386, 401, 402, 404, 406, 408, 410,  
 415, 417  
 Progne I:98  
 Prokris > Procris I:31  
 Prometheus I:394  
 Pyrrha I:87, 88, 91, 92  
 Python I:99  
 Reinoud > Orlando Furioso I:141  
 Rhea I:157  
 Riviergod, watergod > river god I:32, 73, 74, 102, 104,  
 349, 384, 388  
 Romeinsche geschiedenis > story from ancient Rome  
 I:168  
 Romulus I:160  
 Roxane I:66, 78  
 Sacrificial ceremony < offerhande I:64, 112, 113, 303,  
 354, 395  
 Sardanapalus I:141  
 Salmacis I:78  
 Saturnus I:106, 157  
 Satyr, satir, sater I:32, 73, 74, 105, 158, 383, 398, 404,  
 410, 412, 415-417, 423  
 Schikgodinnen > the three Fates (see also *Atropos*)  
 I:409  
 Scipio > Publius Cornelius Scipio Maior, called  
 Africanus I:66, 78, 118, 160, 168  
 Scylla I:92, 117  
 Sebrenus I:32  
 Seleucus I:66, 198  
 Semele I:78  
 Sfinx > Sphinx I:112, 126, 128, 148, 158, 358, 367, 423, 426  
 Shepherd, shepherdess < herder, herderin I:105, 120,  
 250, 306, 349, 354  
 Shepherds (games, company) < herderspel, her-  
 dersgezelschap I:223, 303  
 Silenus I:383  
 Sirenen > Sirens I:112  
 Sysiphus > Sisyphus I:394  
 Sophonisba I:196, 198  
 Stratonica, Stratonika > Stratonice I:20, 27, 65, 66, 78,  
 136, 335  
 Tantalus I:394  
 Tarquinius > Sextus Tarquinius I:78, 153  
 Tereus I:98  
 Thalestris I:199

Thalia I:399  
 Themis I:87, 88, 104, 179  
 Theseus I:35, 96  
 Thetis I:33, 293, 336  
 Thisbe I:31  
 Tisifone > Tisiphone I:336  
 Titans I:179  
 Tithon > Tithonus I:293  
 Triomf > triumphal parade I:223  
 Triptolemus I:393  
 Triton I:88  
 Ulysses I:112  
 Veehoeder, hoeder > herdsman I:112, 250, 349, 354  
 Veldgod > deity of the fields I:32  
 Venus I:9, 21, 73, 78, 108, 113, 119, 123, 133, 137, 157, 177, 179, 291, 378-380, 383-387, 389, 391, 392, 396, 398  
 Vertumnus I:78, 113, 123  
 Vesta I:87, 113  
 Vestaalsche non > vestal virgin I:147, 148, 405  
 Vulcanus > Vulcan I:179, 180, 291, 389  
 Watergod, riviergod > river god I:32, 73, 74, 102, 104, 349, 384, 388  
 Waternimf > nymph of the rivers; see *Nimf*  
 Westewind, Zefirus > Zephyr I:123-125, 378, 383, 389  
 Zefirus, Westewind > Zephyr I:123-125, 378, 383, 389

### SUBJECT MATTER 3

#### Allegory and Personifications

Autumn < Herfst I:113, 215  
 Calumny < Laster I:95  
 Charitas > Charity I:119  
 Complexien > the (four) Temperaments I:123  
 Continents < Gedeelten des Waerelds I:111, 143, 154, 344  
 Curiosity < Nieuwsgierigheid I:87  
 Element, Hoofdstof > (one of the four) Elements I:93, 117, 118, 123, 215, 292  
 Envy < Nyd I:93, 126, 158, 179, 384, 386, 387  
 Faam > Fame I:93, 145, 148  
 Fortuin > good Fortune I:158  
 Gedeelten des Waerelds > the (four) Continents I:111, 143, 154, 344  
 Geheugenis, Memoria > Remembrance I:106, 166  
 Gerechtigheid > Justice I:87, 119, 179  
 Getyden des jaars > Seasons I:113  
 Geval, Lot, Noodlot > Fate, Destiny I:105, 119, 180, 391, 392, 401  
 Herfst > Autumn I:113, 215  
 Hoofdstoffen > the (four) Elements I:93, 117, 118, 123, 215, 292  
 Justice < Gerechtigheid I:87, 119, 179  
 Laster > Calumny I:95  
 Lente > Spring I:113, 215, 378, 389, 394  
 Lot, Geval, Noodlot > Fate, Destiny I:105, 119, 180, 391, 392, 401  
 Memoria, Geheugenis > Remembrance I:106, 166  
 Nieuwsgierigheid > Curiosity I:87  
 Noodlot, Geval, Lot > Fate, Destiny I:105, 119, 180, 391, 392, 401  
 Nyd > Envy I:93, 126, 158, 179, 384, 386, 387  
 Painting < Schilderkonst, Schilderkunde I:175, 180, 200  
 Schilderkonst, Schilderkunde > (the Art of) Painting I:175, 180, 200  
 Seasons < Getyden des jaars I:113  
 Senses < Zinnen I:111, 113, 380  
 Spring < Lente, Voorjaar I:113, 215, 378, 389, 394  
 Stonden van de dag > the periods into which a natural day is divided I:108, 112, 123, 214, 302-306, 328  
 Summer < Zomer I:113, 215, 162, 163, 215  
 Temperaments < Complexien I:123  
 Triomf-wagen > Triumphal Chariot I:11  
 Vanitas, Ydelheid > Vanity I:118, 154, 156, 170, 189, 192-194  
 Voorjaar, Lente > Spring I:113, 215, 378, 389, 394  
 Winter I:162, 163, 215, 279, 389, 398  
 Ydelheid, Vanitas > Vanity I:118, 154, 156, 170, 189, 192-194  
 Zinnen > the five Senses I:111, 113, 380  
 Zomer > Summer I:113, 215, 162, 163, 215

## Subject matter 4

### Contemporary Subjects

Barbaarsche geschiedenissen > barbarian, non-European stories I:151  
Battle of Pavia < Slag van Pavyen I:276  
Buccaneers < kaapers, roovers I:112  
Bucintoro, Doge's ship at Venice's wedding to the sea < Zeetrouw I:112  
Chineesche geschiedenissen > stories from China I:151  
Engelsche geschiedenis > story from England I:168  
Fransche geschiedenissen > stories from France I:168  
Frederik Hendrik on his Triumphal Chariot < triomfwagen I:11  
German stories I:168  
Gevecht tusschen Koopvaarders en Kaapers > combat of merchants and buccaneers I:112  
Hoogduitsche geschiedenissen > stories from Germany I:168  
Indiaansche geschiedenissen > stories from the Indian subcontinent or Indonesia I:151  
Japansche geschiedenissen > stories from Japan I:151  
Nederduitsche geschiedenissen > stories from the Netherlands I:168  
Pavyen > (battle of) Pavia I:276  
Seaport with merchants < Zeehaaven met handelende kooplieden I:112, 369, 379, 381, 382  
Slaves being liberated < verlossing van slaaven I:112  
Triomf-wagen > Triumphal Chariot of Prince Frederik Hendrik I:11  
Turkse en Algiersse Roovers > buccaneers from Turkey and Algeria I:112  
Verlossing van slaaven > liberation of slaves I:112  
Zeehaaven met handelende kooplieden > merchants in a seaport I:112, 369, 379, 381, 382  
Zeetriomf > triumphal procession of sea-vessels I:112  
Zeetrouw of *Bucentoro* > ceremonial wedding of Venice and the sea I:112

## Subject matter 5

### Genre

academy, artists drawing after the life model < konst-school I:303  
ambachtsman > artisan I:189  
amptman > bailiff I:59, 222  
artisan < ambachtsman, handwerksman I:189  
bailiff < amptman I:59, 222  
banquet, repast < maaltyd I:113, 184, 298, 303, 311  
bedelaar > beggar I:143, 171, 419, 420  
beggar < bedelaar I:143, 171, 419, 420  
begraavenis, begraaving > funeral ceremony I:303, 311  
betting-house < speelhuis I:184  
bezoek > paying a visit I:113  
boer, boerin > peasant, peasant's wife I:42, 54, 55, 59, 143, 243, 246, 354, 414  
boerekermis > peasant kermis, village fair I:223  
boerenvreugd > rural feast I:354  
bordeel > brothel I:171, 184  
borger, burger > citizen I:59, 143, 146, 182  
brothel < bordeel I:171, 184  
citizen < borger, burger I:59, 143, 146, 182  
company < gezelschap I:187, 220  
counsel meeting < raad(t)spleeging, raad(t)svergadering I:113, 175, 223, 303  
countryman, peasant < landman I:38, 182, 250, 354  
courtier < hoveling I:58, 182  
dancing < danssen, danssery I:220, 303, 306, 422  
danssen, danssery > dancing I:220, 303, 306, 422  
divine service < kerkdienst, dienstpleeging in kerk I:53, 59, 175  
family life, household < huisgezin, huishouden, huishouding I:175, 182, 188, 189, 191, 193  
feest > public festivity I:59, 354  
fight < gevecht I:303  
funeral ceremony < begraavenis, begraaving I:303, 311  
garden-house < speelhuis I:376  
gevecht > fight I:303  
gezelschap > (merry) company I:187, 220  
googchelaar > mountebank I:223  
graauw > mob, rabble I:64  
guardroom < kortegaard I:184  
gypsies (group) < heidensrot I:419  
handwerksman > artisan I:189  
heidensrot > group of gypsies I:419  
herssenspooksel > phantasm (see also *spook*) I:37, 149, 403  
household, family life < huisgezin, huishouden, huishouding I:175, 182, 188, 189, 191, 193  
hoveling > courtier I:58, 182  
huisgezin, huishouden, huishouding > household, family life I:175, 182, 188, 189, 191, 193

huwelyk > wedding ceremony I:303  
 justice (administered in public) < rechtspleeging I:53, 64, 223, 303  
 kakstoel > (child in a) potty-chair I:171  
 kerkdienst, dienstpleeging in kerk > divine service I:53, 59, 175  
 keuken > kitchen piece I:196  
 kitchen < keuken I:196  
 konstschoon > academy, artists drawing after the life model I:303  
 koopman > merchant I:112, 143  
 kortegaard > guardroom I:184  
 kot > pot-house I:184  
 kouting > small talk I:59  
 kroeg > tavern I:171, 184  
 kwakzalver > quack I:223  
 landlooper > vagabond I:419  
 landman > peasant, countryman I:38, 182, 250, 354  
 maalyd > repast, banquet I:113, 184, 298, 303, 311  
 magic, witchcraft < tooverij I:113, 311  
 markt > market piece I:196  
 merchant < koopman I:112, 143  
 mob, rabble < graauw I:64  
 moord, moorder > murder, murderer I:136, 151  
 mountebank < googchelaar I:223  
 murder, murderer < moord, moorder I:136, 151  
 musician (itinerant) < speelman I:171  
 opera I:113  
 peasant, peasant's wife < boer, boerin I:42, 54, 55, 59, 143, 243, 246, 354, 414  
 peasant, countryman < landman I:38, 182, 250, 354  
 peasant kermis, village fair < boerekermis I:223  
 phantasm < herssenspooksel (see also *spook*) I:37, 149, 403  
 phantom < spook, spookery, spooksel I:30, 94, 113, 151, 153, 156, 292, 311, 330  
 polichonelle > punchinello I:223  
 pot-house < kot I:184  
 potty-chair < kakstoel I:171  
 promenade < wandeling I:306  
 public festivity < feest I:59, 354  
 punchinello < polichonelle I:223  
 quack < kwakzalver I:223  
 raad(t)spleeging, raad(t)svergadering > counsel meeting I:113, 175, 223, 303  
 rabble, mob < graauw I:64  
 rechtspleeging > the administration of justice (in public) I:53, 64, 223, 303  
 repast, banquet < maalyd I:113, 184, 298, 303, 311  
 rural feast < boerenvreugd I:354  
 schouwspelen in schouwburgen > theatrical performances I:53, 64, 127, 142, 175, 216, 311  
 small talk < kouting I:59  
 smoker < tabakrooker I:171  
 soldaat, zoldaat > soldier I:38, 64, 246  
 spectacle (public) < vertooning I:53, 216, 223  
 spectre < verschyning (see also *spook*) I:113, 292  
 speelen > performances; see *schouwspelen*  
 speelman > itinerant musician I:171  
 speelhuis 1 > betting-house I:184  
 speelhuis 2 > garden-house I:376  
 spook, spookery, spooksel > phantom I:30, 94, 113, 151, 153, 156, 292, 311, 330  
 tabakrooker > smoker I:171  
 tavern < kroeg I:171, 184  
 theatrical performances < schouwspelen in schouwburgen I:53, 64, 127, 142, 175, 216, 311  
 tooverij > witchcraft, magic I:113, 311  
 vagabond < landlooper I:419  
 verschyning > spectre (see also *spook*) I:113, 292  
 vertooning > public spectacle I:53, 216, 223  
 wedding ceremony < huwelyk I:303  
 village fair, peasant kermis < boerekermis I:223  
 visiting < bezoek I:113  
 wandeling > promenade I:306  
 witchcraft, magic < tooverij I:113, 311