

*Storm*





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"OUDAEN" 1994

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*"And in green waves when the salt flood  
Dash rise by rage of wind,  
A thousand fancies in that mood  
Assail my restless mind."*

*Henry Howard, Earl of Surrey (1516-1547)*



This small book is a tribute to Jan Bruegel, the "Raphael of marine painting", as Van Dyckman called him. His earliest works are devoted to the manner of the master's Flemish Ocean, with refined grace, warm and no-nonsense, gradually, though, to begin to break free of the attraction but inhibiting workshop, and introduced an entirely new theme in marine painting, using mechanical play (and to witless effect) to suggest the atmosphere of light, air and water. He finally abandoned the rigid symbolism of the preceding period, and explored new avenues to prepare the way for a new generation of marine artists.

Bruegel's significance only became fully apparent when one reviews the long line of artists who are included in him. They include the greatest masters of the baroque, such as Simon de Vlieger, Jan van de Cappelle, Willem van de Velde the Younger, Ludolf Bakhuizen and Jan van Goyen, who in turn inspired the artists of the late eighteenth and early nineteenth centuries.

"The art of his hand could especially be the natural depiction of nature in art, to which the Dutch school had never yet seen right, and the bright attack of lightning also emerged from the natural cloud, light is naturally opaque rocks, beaches and the foaming waves that a boatman would be afraid of the sea", wrote the eighteenth century Bruegelian.

The painting that inspired this book is a magnificent illustration of Bruegelian inspiration. It is a scene as if the waves are rising in rage off the point, while the sea of light is gently suggested by the hand of heaven on the foreground with a band of light behind it, an extremely effective device that was retained by all later marine artists. The fascination that inspired Holland had with the same scene, the three features of the spectrum, and the changes they bring all are found in this picture.

In order to illustrate the influence that Bruegel had over the contemporary and later generations of marine artists, we have sought some suitable examples for him. All the paintings are from our own collection, or were once part of it.

By way of context, and in order to highlight Bruegel's enormous qualities, the scene opens with a broad point of Flemish Ocean. Remarking about neither than the entire painting highlights the reason, as well as being greater justice to each point. "And", by the way, when we published a book about a picture, we provided a catalogue for the reader's convenience. This time we have decided to allow the painting to speak for themselves, and welcome you to the book for the art.

And Lantierburg  
Bruegelian 1994



*"The floating hills mean they threaten my poor brain  
And that they up and down the war is danger to the soul."  
—Langston, 19th century*



*"Then an whose stream, 'mid the steep sky's commotion,  
 Loose clouds like earth's deceiving leaves are shed,  
 Shook from the jangled boughs of heaven and ocean,*

*Angels of rain and lightning! there are spread  
 On the blue surface of thine airy surge,  
 Like the bright hair uplifted from the head*

*Of some fierce Maenad, even from the dim verge  
 Of the horizon to the zenith's height,  
 The locks of the approaching storm. Thou dirge*

*Of the dying year, to which this closing night  
 Will be the dome of a vast sepulchre,  
 Vaulted with all thy congregated might*

*Of vapours, from whose solid atmosphere  
 Black rain, and fire, and hail will burst: O hear!"*

*Percy Bysshe Shelley (1792-1822)*





*"The winds quickly set the sea-surface rolling and lifted it in great waves.  
The ships were scattered storm-tossed on the huge waste.  
Clouds hid the light of day and darkness and rain blotted out the sky;  
and again and again the clouds tore apart and the lightning blazed."*

*Virgil (70-19 B.C.)*



*"Thousands our voices were, yet we 'mongst all  
Could none by his right name, but thunder call:  
Lightning was all our light, and it rained more  
Than if the sun had drunk the sea before."*

*John Donne (1572-1631)*



*Samuel Taylor Coleridge (1772-1834)*

*"That were an eye and ear."*

*But with its sounds it shook the earth,*

*It did not ever cease:*

*"And soon I heard a roaring wind"*



"And the cooling wind did not move hard,

And the sails did righ like wings!

And the rain pour'd down from one black cloud

The moon was at the edge."

*Samuel Taylor Coleridge (1772-1834)*





*"Blow, blow, thou winter wind,  
Thou art not so unkind  
As man's ingratitude;  
Thy tooth is not so keen,  
Because thou art not seen,  
Although thy breath be rude."*

*William Shakespeare (1564-1616)*



*"And now the Storm-blast came, and he  
Was tyrannous and strong:  
He struck with his a'ertaking wings,  
And chased us south along."*

*Samuel Taylor Coleridge (1772-1834)*



*"They had no sail of a league, a league,  
A league but barely three,  
When the light grew dark, and the wind blew loud,  
And gaily grew the sea."*

*Anonymous, 17th century*



*"Then like two mighty kings, which dwelling far  
Asunder meet against a third to war,  
The south and west winds joined, and, as they blew,  
Waters like a rolling trough before them drove."*

*John Donne (1572-1631)*







*"With sloping water and dipping prow  
As who pursued with yell and blow  
Still treads the shadow of his foe,  
And forward bends his head,  
The ship drove fast, loud roared the blast,  
And southward eye we fled."*

*Samuel Taylor Coleridge (1772-1834)*





*"Be it wind, be it mist, be it hail, be it sleet,  
Our ship must sail the sea."*

*Anonymous, 17th century*





*"Swarmer than you read this line, did the gale,  
Like shot, not feared till felt, our sails assail;  
And what at first was called a gale, the same  
Hath now a storm's, even a tempest's name."*

*John Donne (1572-1631)*





*"The anchors break, and the topmast lay,  
It was sic a deadly storm;  
And the waves cam' o'er the broken ship  
Till a' her sides were torn."*

*Anonymous, 17th century*





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**Key West, Cuba (Hess) 1895**  
 (Library 1507 - American 5027)



View  
 (H) on page 18.7 x 21.9 cm

3

**Provincetown, Provincetown**  
 (Library 1511 - American 5027)



View on page 18  
 (H) on page 18.7 x 21.9 cm  
 (S) on page 18.7 x 21.9 cm

2.4.1 and over  
**Joe Pennington**  
 (Library 1517 - American 5027)



View  
 (H) on page 18.7 x 21.9 cm  
 (S) on page 18.7 x 21.9 cm

3  
**Provincetown, Provincetown**  
 (Library 1511 - American 5027)



View on page 18  
 (H) on page 18.7 x 21.9 cm  
 (S) on page 18.7 x 21.9 cm

3  
**John Williams**  
 (Library 1517 - American 5027)



View  
 (H) on page 18.7 x 21.9 cm  
 (S) on page 18.7 x 21.9 cm

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 (Library 1517 - American 5027)



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View  
 (H) on page 18.7 x 21.9 cm  
 (S) on page 18.7 x 21.9 cm

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**Ludwig Boltzmann**

(Vienna 1844 - Innsbruck 1905)



History of a university

Old university, 1844-1905

Signed C. Boltz

Architectural features east of the

Architectural and design

Arch July 24 - Aug. 28, 1905

July 24 - Aug. 28, 1905

see no. 12

10

**Johnes Christian School**

(Gene 1750 - Innsbruck 1831)



This has a view of the end of a residential building

Architectural and design

Signed C. Boltz and dated 1831

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**Ludwig Boltzmann**

(Vienna 1844 - Innsbruck 1905)



The Dutch view of the

Architectural and design in

diffusion during a dramatic in

the view of the building, 1-1

March 1831

Old university, 1750-1831

Signed with inscription C. B.

Boltz

Architectural - Ludwig Boltzmann,

architectural - architectural

1831, Innsbruck, Aust.

Gene

1831, see no. 12, C. Boltz

Architectural - Vienna, September

Vienna 1847

12

**Johnes Christian School**

(Vienna 1757-1831)



View of the end of the school

Old university, 1757-1831

Signed C. Boltz

Architectural - Vienna, September 21, 1831

Vienna 1831, see no. 12, C.

13

**Adrian (von) (der) Sals**

(Vienna 1640 - 1700)



View of the end of the school

Signed with inscription C. B. Boltz

Signed C. Boltz

14

**Johnes Christian School**

(Vienna 1757 - Munich 1831)



View

Old university, 1757-1831

Signed with inscription C. Boltz and dated 1831

Works included with the original design and available for sale  
 when the catalogue comes to press, 2012.

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Ludwig Boltzmann

Via Pissolungo

(Vienna 1844 - Innsbruck 1905)



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View of the Pissolungo

(Vienna 1844 - Innsbruck 1905)



17

Ludwig Boltzmann

(Vienna 1844 - Innsbruck 1905)



18

Johnes Christian School

(Vienna 1757-1831)



