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The Soldier Seen from Behind: Pieter Potter and the Migration of a Motif

We live in an age of celebrities and superstars, and the need to worship idols seems to affect the realm of art history too. As for writing about art of the Dutch Golden Age, it is almost impossible to bypass either Rembrandt or Vermeer. The scope of this study is not broad enough to encompass this phenomenon; it merely suggests that it contributes an unbalanced picture of 17th-century Dutch art. Moreover, it is foreign to 17th-century Dutch art consumers and to the first art historians who devoted themselves to the study of this period.

Abraham Bredius (1855-1946), one of the founders of modern Dutch art history, is best known for his groundbreaking illustrated catalogue of the works of Rembrandt,[1] yet he did not find it contradictory to study and publish numerous articles on Dutch masters who were mostly unknown at the time. One of these articles was sparked by the notion that in some cases, when both father and son were painters, one of them casts his shadow over the other and hides him from our consciousness, thereby distorting our image of 17th-century Dutch art. Accordingly, Bredius came to the realization that the famous Paulus Potter overshadows his father, the able painter Pieter Potter. That led him to publish his pioneering article dedicated to Pieter Potter, so far the only study devoted solely to this master.[2] By studying Dutch masters of the Golden Age regardless of their assumed stature and image, Bredius pointed out a more balanced way of understanding the art of the Dutch Golden Age.

Amy Walsh, who studied the art of Paulus Potter, made a great effort to unravel his father's art too, and indeed her discussion of Pieter Potter's biography and work remains the most comprehensive study of this master so far.[3] But her research was not intended as an in-depth study of any of the subject matters treated by Pieter Potter, so his guardroom scenes – the subject of this study – are described only briefly.

Pieter Potter is an interesting master for he painted a variety of subjects, and therefore had to adapt constantly to various different formulae and market demands.[4] That need made him a keen observer and a meticulous student of every genre. To speed up production, but at the same time to attract potential costumers, he had to devise a system to reuse old motifs in a fresh manner. In so doing he perpetuated a visual tradition while maintaining a level of originality. This article is devoted to his guardroom scenes, in particular to one of the most striking of his motifs, the soldier seen from behind.

Pieter Potter was born in Enkhuizen sometime between 1597 and 1600. In 1622 he married Aechtje Bartsius, sister of the painter Willem Bartsius (c.1612-1639). Between 1628 and 1631 he lived and worked in Leiden. He is last recorded in Leiden on March 8, 1631, when he acted as a witness to the baptism of Cornelis, the son of the painter Jan Davidsz. de Heem (1606-c.1683).[5] He moved to Amsterdam that same year, acquiring citizenship there on October 14, 1631. Apart from a short stay in The Hague between 1647 and 1649, he never left Amsterdam, where he died in 1652.[6]

Pieter Potter's range of subject matters includes topics taken from the Old and New Testament, Classical mythology as well as literary sources, some of them intended as designs for prints.[7] Still-life paintings make up a significant part of his oeuvre, and he also painted landscapes and portraits.[8] He produced a large variety of genre themes: merry companies as well as peasant-life scenes and popular themes.[9] Of his genre paintings, military themes – army camps, skirmishes[10] and guardroom scenes – account for a significant share. But while skirmishes and encampments are quite traditional, and may be seen as direct descendents of Flemish examples, the guardroom scene is an innovation.

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The guardroom scene is basically a genre painting which depicts an interior with officers and soldiers spending their time off duty merrymaking with camp followers.[11] It was invented by a group of Amsterdam painters from the circle of Pieter Codde (1599-1678) around 1628. Clearly, Pieter Potter was in touch with this group of painters before his final move to that city in 1631, and under their influence he began to paint guardroom scenes, the earliest dated 1630 (Fig. 13).[12] The guardroom scene is yet more evidence for the thriving art market of Amsterdam in the second quarter of the 17th century. This was an opportunity that painters like Pieter Potter and Rembrandt, who worked in Leiden, could not resist and which stimulated their move to that city.

There are eighteen guardroom scenes that can safely be attributed to Pieter Potter. This may seem a small number, until we consider a few facts: first, guardroom scenes make up about a fifth of Pieter Potter's known oeuvre, in other words they constitute a significant part of his output.[13] Secondly, Potter was involved in the most crucial stage in the development of this sub-genre as he belonged to the first generation of guardroom-scene painters who established this formula.

The guardrooms scenes of Pieter Potter can be clearly divided into three distinct types, which appear in chronological order: 1. The guardroom scene in a barn, painted in the early 1630s (all nine paintings are dated between 1630 and 1635). 2. The guardroom scene in a deserted church, painted during the mid-1630s (there are two paintings of this type, one dated to 1634). 3. The guardroom scene in a ruin, painted in the second half of the 1630s (of the three paintings belonging to this type, one is dated to 1637 while another bears a dubious signature and date of 1646). The remaining five guardroom scenes are located in other spaces, some of them undefined.

The guardroom scene in a barn is located in a rustic interior common in 17th-century Dutch peasant-life scenes. It usually includes a typical wooden gallery used to store food and a pile of utensils and military gear on the floor. It is almost always a box-like interior organized in a two-part form. One part always has a narrow space and contains the protagonists, while the other recedes into the depth and contains a secondary group in the distance. The second type presents soldiers, camp-followers and prisoners in the vast empty space of a deserted church. This interior brings Potter very close to two other painters who depicted this kind of interior: Pieter Quast (c.1606-1647) and Jacob Duck (c.1600-1667), the latter probably being the initiator of this type. The third type depicts the same stock of figures in the large hall of a ruin or a castle, an interior favored by Anthonie Palamedes (1601-1673) and found in a few pre-Rembrandist history paintings by Pieter Codde.[14]

Pieter Potter's guardroom scenes usually follow a similar formula: They are dominated by the figure of a standing officer. He is mostly dressed in a fine outfit with a wide-brimmed hat, an ostentatious sash and boots with attached spurs. He is usually accompanied by his soldiers and camp-followers, who look up to him, thus emphasizing his authority. The women generally wear men's hats and smoke pipes, features which point at their loose manners. The painting sometimes includes the figures of captives brought before this officer, trunks full of booty, and precious objects scattered around the floor.

Most of Pieter Potter's guardroom scenes (13 of 18) include the dominant figure of a standing officer. In half of the cases this officer is seen in profile, while in the other half he is seen from behind. This type of figure, which is the focus of our discussion, is found in the *Guardroom Scene* from Prague, dated to 1631 (Fig. 1). The standing officer is seen from behind, his profile barely discernable as he looks at the woman sitting in the right foreground. One of his feet is placed forward a little; his left hand holds a halberd, while his right arm, hanging down at his side, is slightly angled at the elbow and its palm resting against his right buttock. He wears a wide-brimmed hat decorated with an ostrich feather, a breastplate, a lavish blue sash, a sword, and boots with attached spurs.

The same type, in almost an identical posture, is seen in yet another *Guardroom Scene* by Potter dated to 1632 (Fig. 2). Here the officer is seen from behind as he addresses a group of followers. With his left hand he points to the left background, his right arm akimbo and his right hand resting against his back. Here too his left foot stretches forward slightly, but in this case it rests on a satchel. He wears a similar outfit, with a wide-brimmed hat, a gorget, a rapier, and boots.

An officer in a similar posture is also found in a very unusual painting, depicting an officer and his entourage settling in an inn or a house (Fig. 3). Here again the officer's elbow is turned outwards, his arm resting against his back, and he elegantly extends one of his feet forward a little. A page crouches and detaches his spurs so that the officer can take his boots off and slide his feet into the slippers waiting nearby.

This figure type is a motif found only in the guardroom scenes of Pieter Potter, and it is not found in any other 17th-century Dutch military theme. While Potter is certainly original in the way he applies this figure in his guardroom scenes, the soldier seen from behind is actually an age-old military motif with roots in the 15th century. Therefore, the aim of this study is to trace the sources of this motif, and then follow the course of its migration eventually to the works of Pieter Potter. That way, we should be able to shed more light on the practices of 17th-century Dutch painters of the military genre, on the common use of military motifs in contemporary religious and genre depictions, and on the relationship of early modern German and Netherlandish visual traditions.

The figure of the soldier seen from behind was very common with a few painters active in Utrecht in the first half of the 17th century, and there we should seek the immediate source of influence on Pieter Potter. The most notable of these painters was Abraham Bloemaert (c.1564-1651) who excelled as both a painter and a teacher. Bloemaert was preoccupied with the figure of the soldier seen from behind, which he repeated time and again in various media. This figure appears in his print depicting *A Young Soldier* (Fig. 4).[15] We are by now familiar with the posture where one foot is positioned in front of the other to create a sort of a *contrapposto*, with one hand holding a halberd while the other resting against the back; likewise details such as the hat decorated with a feather.[16] After experimenting with this figure Bloemaert then incorporated it into larger compositions, and it can clearly be spotted in *The Preaching of John the Baptist* from Braunschweig (Fig. 5).[17] The biblical text specifically mentions the presence of soldiers at the sermon of John the Baptist (Luke 3:14), and this gave early modern Netherlandish painters a perfect pretext to incorporate the figure of a contemporary soldier into this biblical scene.[18] In fact, the figure of the soldier seen from behind incorporated into Netherlandish depictions of *The Preaching of John the Baptist* can be traced to the first half of the 16th century.[19]

Sometime in the early 1630s Jacob Duck of Utrecht produced a print depicting a soldier in the same pose (Fig. 6), which he later incorporated into his *Merry Company* from Boston (Fig. 7).[20] This soldier is a mirror image of the soldier in one of the guardroom scenes by Pieter Potter mentioned above (Fig. 3). Since both Jacob Duck and Pieter Potter had contacts with Pieter Codde and his circle in Amsterdam, and since both painted guardroom scenes and used a deserted church as a setting, it is reasonable to assume that it was Duck who served as a link between the Utrecht scene and Potter.

One of the most striking images of a soldier painted in Utrecht at the same time was the *Soldier with a Spear* by Jan van Bijlert (Fig. 8).[21] This painting is certainly different in many respects from the images discussed so far. This soldier is depicted in half-length and thus seems much closer to the viewer than the soldiers discussed above. Unlike them, he turns his head and looks directly at the viewer, thereby creating a much more intimate and communicative image. These are traits typical of Caravaggism, but the way his hand rests against his back,

and details such as the halberd, feathers and sash, clearly resemble the visual tradition under discussion. This painting is therefore an interesting case of a cross between two separate visual traditions: Italian Caravaggism and Northern European fascination with the image of the mercenary. With his suit of armor this soldier reminds us of medieval knights, and indeed Van Bijlert's soldier can point at the origins of this image in the art of the German Renaissance.

The *Soldier with a Spear* bears a striking resemblance to an anonymous German *Study of a Knight in Armor Holding a Halberd*, dated c. 1485-1490 (Fig. 9).[22] This drawing depicts the knight from behind, his face is barely seen through the opening in his helmet. One of his hands holds a halberd, the other rests on his hip. One of his legs is stretched forward to create an elegant posture. This drawing, like so many others of the late Gothic period, was from its outset made to be used later in paintings and be "handed… down from one generation to the next."[23]

The figure of the knight in armor was quite popular in German art of the late 15th and early 16th century, the most famous example being Albrecht Dürer's, *Knight, Death and the Devil* of 1513.[24] Soon interest in the figure of the knight gave way to that of the landsknecht. These two characters still appear alongside each other in the early 16th century, for example, in the works of Albrecht Altdorfer.[25] In his *Two Landsknechts Watching a Pair of Lovers* of 1506 (Fig. 10),[26] Altdorfer reuses the figure of the soldier seen from behind, only this time it is a German mercenary – a landsknecht – integrated into an anecdotal multi-figured scene. This landsknecht's headgear is foppishly decorated with numerous feathers. He holds a halberd in one hand while the other, clutching the handle of his sword, rests against his back. This soldier is clearly the descendent of the knight in armor discussed above (Fig. 9), and the forerunner of the soldier seen from behind in 17th-century Dutch guardroom scenes. The scene depicted in the drawing, albeit enacted outdoors and representing 16th-century mercenaries, would later be an essential ingredient of 17th-century Dutch guardroom scenes: soldiers spending their time off-duty frolicking with prostitutes.

The 16th-century German audience was fascinated with the image of the rowdy mercenary, and artists tended to depict him outdoors, as part of uncivilized, wild nature. Barthel Beham's *Landsknecht by a Tree* (Fig. 11) is one of the many examples of this type. In many such representations, and for compositional reasons as well as the need to enliven the scene, the figures would be located by a tree. This is a very interesting image: a single figure seen from behind, its face completely hidden from the viewer. This is a daring representation even by Renaissance standards, and it reinforces the notion that prints such as this were intended as models for painters rather than as an independent artworks. Unlike the knight who has his hand on his hip as part of his mannered posture, or Altdorfer's landsknecht who holds his sword, Beham's landsknecht rests his arm against his back exactly as in some of the 17th-century examples discussed above.[27] This image is clearly the model used by 17th-century Dutch masters like Bloemaert, Duck and Potter.

The same posture is adopted by the landsknecht in Erhard Schön's *Landsknecht and Stableboy* (Fig. 12).[28] This landsknecht, facing sideways to reveal his profile and with the sword attached to his side, is reminiscent of the officer in Potter's guardroom scenes. In this case though, the artist emphasizes the hierarchic relation between the landsknecht and his servant. The stableboy, who holds a rooster in his hand and carries a goose on a pole over his shoulder, is a relative of the numerous female camp-followers depicted similarly in 16th-century German graphic art. The figure of the camp-follower carrying a bird on a pole resting on the shoulder was well known to 17th-century Dutch painters, as is clear from examples such as the famous camp-follower by Jan van Bijlert.[29] In that example the female camp-follower is also identified as such by her wearing the same wide-brimmed hat

decorated with ostrich feathers as worn by soldiers. The woman sitting in the middle of Pieter Potter's *Guardroom Scene* of 1630 (Fig. 13) wears the same hat. Although this woman is not associated with a bird and its erotic connotations,[30] her subordinate role and her indulging in smoking tobacco imply the same meaning. The officer standing in the left foreground and seen from behind is clearly a descendent of Schön's landsknecht in both his posture and his authoritative role.

The soldier seen from behind used by Pieter Potter in several of his guardroom scenes is a clearly defined motif. Its source lies in German graphic art of the late 15th century. Drawings by German masters depicting such motifs were in most cases intended as designs for prints, and these as models for paintings. The models then found their way into the workshops of 17th-century Dutch masters. In this way the soldier seen from behind was later to frequent the works of several 17th-century artists from Utrecht, with Abraham Bloemaert playing a central role in its distribution. Pieter Potter wished to attract customers by painting a new formula so he adopted the guardroom scene. Since he moved rapidly from genre to genre, he could not afford to invest too much time in each and every one of them. This is exactly where a traditional motif, such as the soldier seen from behind, became useful. He used this readymade motif, thus not only speeding up production but also luring the buyer with a familiar quotation. This is how the study of a modest painter such as Pieter Potter can teach us an important lesson on the art of the Dutch Golden Age. In this case it is a lesson on the integration of novelty and tradition.

NOTES

[1] A. Bredius, *Rembrandt. The Complete Edition of the Paintings,* New York, 1935. Revised by H. Gerson, London and New York, 1969.

[2] A. Bredius, 'Pieter Symonsz. Potter, glaseschrijver, ooc schilder', *Oud Holland* 11 (1893), pp. 34-46.

[3] A. Walsh, *Paulus Potter: His Works and Their Meaning*, Ph. Diss. Columbia University, 1985, Ann-Arbor, 1991, pp. 17-35, 51-99.

[4] Walsh 1991 (note 3), p. 51.

[5] Walsh 1991 (note 3), p. 23, note 24.

[6] For further details on Pieter Potter see E. Buijsen, et al., *Haagse Schilders in de Gouden Eeuw*, The Hague, 1998, p. 338; R. E. O. Ekkart, *Portret van Enkhuizen in de Gouden Eeuw*, Zwolle, 1990*,* pp. 20-21; R. Juynboll, 'Potter, Pieter Simonsz.', in *Allgemeines Lexikon der Bildenden Künstler,* vol. 27, eds. U. Thieme and F. Becker, Leipzig, 1933, pp. 307-308, and A. van der Willigen, and F. G. Meijer, *A Dictionary of Dutch and Flemish Still-life Painters Working in Oils, 1525-1725*, Leiden, 2003, p. 163.

[7] For respective examples see *Jacob's Urging Leah and Rachel to Flee from Laban*, 1638, oil on panel, 54x81.5 cm, The Hague, Mauritshuis; *Christ and the Samaritan*, 1641, oil on canvas, 105.5x147.4 cm, sale, London, Christie's, 24/5/1963, lot 135; *Perseus and Andromeda*, oil on panel, 29x38 cm, Amsterdam, Rijksmuseum; *Landscape with Granida and Daifilo*, 1641, oil on panel, 52.5x74.5 cm, Copenhagen, Royal Museum of Fine Arts.

[8] For respective examples see *Vanitas Still Life*, 1638, oil on panel, 17.3x25.6 cm, Paris, Fondation Custodia, F. Lugt collection; *Landscape with Two Horse Riders*, 1644, oil on panel, 67x105 cm, sale, Munich, Neumeister, 23-24/4/1975, lot 987, illustrated; *Portrait of a Man (Self Portrait?)*, 1634, oil on panel, 62.5x47 cm, Paris, Louvre.

[9] For respective examples see *Musical Company*, 1630, oil on panel, 39.5x53 cm, Amsterdam, Rijksmuseum; *Barn Interior with a Woman Peeling Onions*, 1639, oil on panel, 46.7x63.2 cm, sale, Amsterdam, Sotheby's, 8/5/2007, lot 88, color illustration; *The Alchemist*, oil on panel, 49x63.5 cm, Krakow, Wawel Castle.

[10] For respective examples see *Military Encampment*, oil on copper, 41.5x48.5 cm, Oslo, The National Gallery of Norway; *A Skirmish*, 1641, oil on panel, 50x72 cm, Poitiers, Musée des Beaux-Arts.

[11] On the guardroom scene see E. Borger, *De Hollandse Kortegaard: Geschilderde wachtlokalen uit de Gouden Eeuw*, Zwolle, 1996; M. C. C. Kersten, 'Interieurstukken met soldaten tussen circa 1625 en 1660. Een verkening', in: M. P. van Maarseveen, J. W. L. Hilkhuijsen and J. Dane (eds.), *Beelden van een Strijd, Oorlog en Kunst voor de Vrede van Munster 1621-1648*, Zwolle, 1998, pp. 183-217; D. Kunzle, *From Criminal to Courtier. The Soldier in Netherlandish Art, 1550-1672*, Leiden, 2002, pp. 357-392; J. Rosen, 'The Dutch Guardroom Scene of the Golden Age: A Definition', *Artibus et Historiae* 53:XVII (2006), pp. 151-174; J. Rosen, *Soldiers at Leisure: The Guardroom Scene in Dutch Genre Painting of the Golden Age,* Amsterdam, 2010.

[12] Walsh 1991 (note 3), pp. 27, 55-56, 63-64.

[13] Pieter Potter's oeuvre as it is known to us today consist of about 90 authentic paintings and about 10 paintings that can be classified as doubtful attributions.

[14] See for example his *Benevolence of Scipio* (details unknown) previously in the collection of P. J. G. van Diggelen of Scheveningen, quoted in Borger 1996 (note 11), p. 17, fig. 25.

[15] M. G. Roethlisberger and M. J. Bok, *Abraham Bloemaert and his Sons: Painting and Prints,* 2 vols., Doornspijk, 1993, p. 241, cat. no. 344, fig. 490.

[16] For further examples of the soldier seen from behind as a single figure in the works of Bloemaert see Roethlisberger 1993 (note 15), cat. nos. 333, T130, figs. 478, T130. See also his *Minerva*, cat. no. 120, fig. 205.

[17] Roethlisberger 1993 (note 15), p. 315, cat. 490, fig. 672. For further examples of the soldier seen from behind incorporated into larger compositions by Bloemaert, see his panel representing *David Crowned at Rabbah* and the print depicting the month of *June*. Respectively Roethlisberger 1993 (note 15), pp. 297-299, cat. no. 456, figs. 630-631, and p. 273, cat. 414, fig. 583.

[18] Contemporary halberdiers appear in Netherlandish paintings depicting *The Preaching of John the Baptist* as early as 1515, as in the works of Joachim Patinir (oil on panel, 36,5x45 cm, Brussels, Musées Royaux des Beaux-Arts). A soldier seen from behind attending *The Preaching of Saint John the Baptist* is a common motif in Netherlandish art, as in the famous example by Pieter Bruegel the Elder (1566, oil on panel, 95x160.5 cm, Budapest, Museum of Fine Arts) and its variants leading to Bartholomeus Breenbergh (1634, oil on panel, 54.6x75.2 cm, New York, The Metropolitan Museum of Art).

[19] The earliest known example of this particular soldier in Netherlandish art is found in *The Preaching of Saint John the Baptist* (oil on panel, 60.5 x 73.5 cm) ascribed to the Master of the [Female?] Half-Lengths and dated roughly between 1500 and 1550. In the early 1980s this painting was with Robert Noortman Gallery, London. See *Robert Noortman Gallery, London, A Selection of Important Paintings by Old and Modern Masters from Our 1981 Collection*, no. 1 with a color illustration.

[20] See Jacob Duck, *Merry Company*, c. 1632-1633, oil on panel, 47.6x34.3 cm, Boston, Museum of Fine Arts, inv. no. 1997.304

[21] See P. Huys Janssen, *Jan van Bijlert 1597/98-1671: Catalogue Raisonné*, Amsterdam & Philadelphia, 1998, pp. 140-41, 268, cat. 109, pl. 64.

[22] See Ch. Llyod, M. A. Stevens and N. Turner, 1987, *Master Drawings. The Woodner Collection*, Royal Academy of Arts, London, no. 40, pp. 122-123.

[23] Ch. Andersson, in *The Touch of the Artist: Master Drawings from the Woodner Collections*, exhibition catalogue, Washington, National Gallery of Art, 1995-1996, no. 15, p. 100 as dated to c. 1500. For a related drawing see Swabian School, *Study of a Knight in Armor Holding a Halberd*, *Front View,* c. 1485-1490, Veste Coburg, Kunstsammlung. C. Andersson, and C. Talbot, *From a Mighty Fortress: Prints, Drawings, and Books in the Age of Luther 1483-1546*, Detroit, 1983, no. 47, pp. 149-151.

[24] Engraving, 245x188 mm, Staatliche Kunsthalle, Karlsruhe (and its preparatory drawing of c. 1512). See also Master BM, *Two Men in Armor*, engraving, 175x106 mm (Bartsch 010). Interestingly, at this time Vittore Carpaccio painted his so-called *Portrait of a Knight* (1510, tempera on canvas, 218x152 cm, Madrid, Museo Thyssen-Bornemisza). See also Lucas Cranach the Elder, *Portrait of a Knight with Two Sons*, c. 1518-1520, oil on panel, St. Petersburg, The Hermitage.

[25] See Albrecht Altdorfer, *Knight in Armor*, engraving, 90x49 mm, London, The British Museum (Bartsch 50), and *The Drummer*, engraving, 74x43 mm, Vienna, Albertina (Bartsch 51).

[26] M. Bøgh Rasmussen, *German Drawings before 1540, Central European Drawings in the Department of Prints and Drawings, Statens Museum for Kunst*, Copenhagen, 2000, no. 36, pp. 90-92 (color illustration).

[27] For further examples of this type of a single soldier seen from behind, holding a halberd, see Attributed to Hans Brugkmair, *Landsknecht*, c. 1525-30, woodcut, 275x157 mm, London, The British Museum, Registration number 1845,0809.1720 and Jost Amman, *Kartenspielbuch,* Nuremberg, 1588, p. 45.

[28] W. A. Strauss, *The Illustrated Bartsch, vol. 13, German Masters of the Sixteenth Century, Erhard Schoen*, *Niklas Stoer*, New York, 1984, no. 218, p. 393.

[29] Jan van Bijlert, *The Sutler*, oil on canvas, 84.8x67.8 cm, Utrecht, Centraal Museum.

[30] See E. de Jongh, 'A bird's-eye view of erotica. *Double entendre* in a series of seventeenth-century genre scenes', in: *Questions of Meaning. Theme and Motif in Dutch Seventeenth-Century Painting*, Leiden, 2000, pp. 21-58.

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1. Pieter Potter, *Guardroom Scene*, 1631, oil on panel, 40.7x49.8 cm,
Prague, National Gallery.

2. Pieter Potter, *Guardroom Scene*, 1632, oil on panel, 33x42 cm, whereabouts unknown,
Photo: Rijksbureau voor Kunsthistorische Documentatie (RKD), The Hague, The Netherlands.

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3. Pieter Potter, *Guardroom Scene*, 1633, oil on panel, 37x47 cm, Whereabouts unknown,
Photo: Rijksbureau voor Kunsthistorische Documentatie (RKD), The Hague, The Netherlands.

4. Abraham Bloemaert, *A Young Soldier*, print,
Amsterdam, Rijksprentenkabinet.

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5. Abraham Bloemaert, *The Preaching of John the Baptist*, c. 1630, oil on canvas, 91x121 cm, Braunschweig, Herzog Anton Ulrich Museum.

6. Jacob Duck, *A Standing Halberdier seen from Behind*, c. 1632-33, etching, 17.6x12.3 cm, Amsterdam, Rijksprentenkabinet.

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7. Jacob Duck, *Merry Company*, c.1630-33, oil on panel, 47.6x34.3 cm, Boston, Museum of Fine Arts, Gift of Maida and George Abrams in memory of Stephen D. Paine, 1997.304

8. Jan van Bijlert, *Soldier with a Spear*, c. 1630/40, oil on canvas, 83.5x65 cm, Pasadena, Norton Simon Art Foundation.

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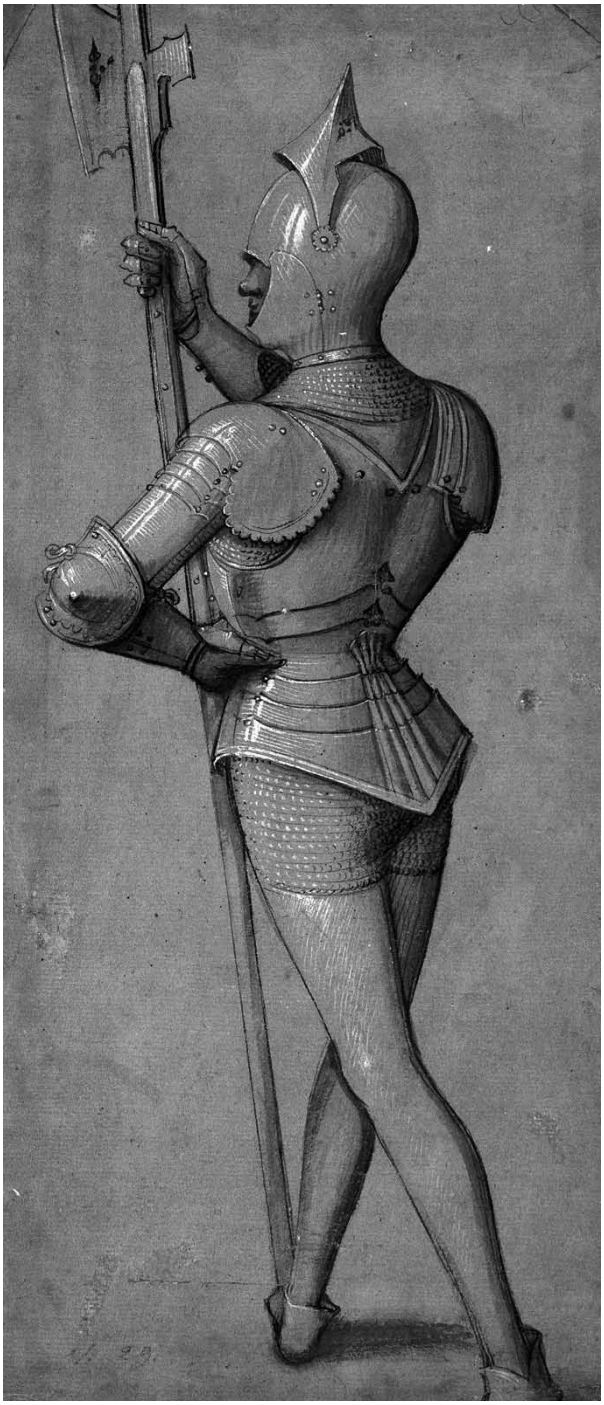
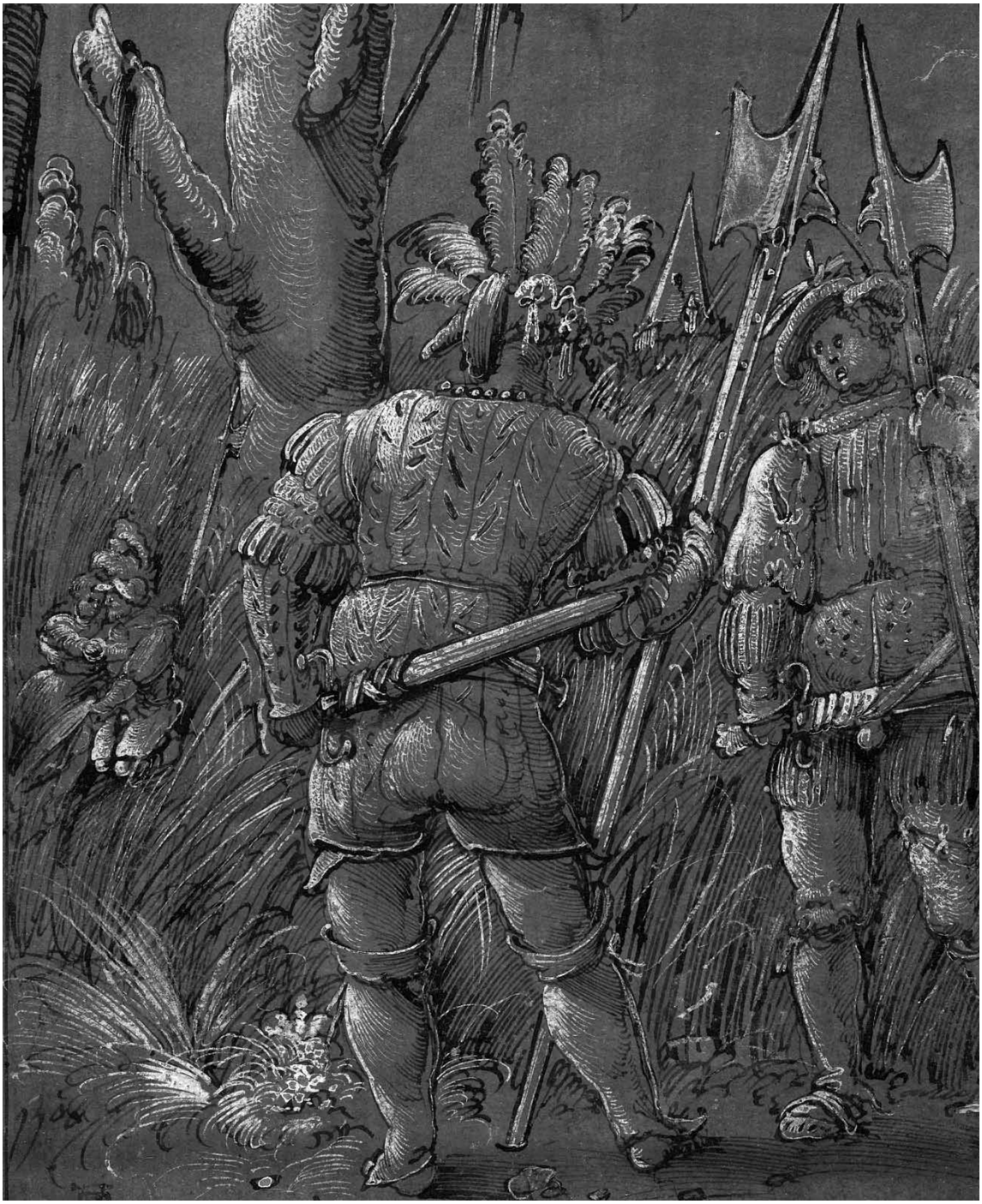


9. Swabian School, *Study of a Knight in Armor Holding a Halberd*, c. 1485-90,
Black ink, gray wash with white heightening on pinkish-brown prepared paper, 288x 122 mm,
Washington D.C., The National Gallery of Art, The Woodner collection.



10. Albrecht Altdorfer, *Two Landsknechts Watching a Pair of Lovers*, 1506,
pen and black ink, heightened with white bodycolor on reddish-brown prepared paper, 176x137 mm,
Copenhagen, Statens Museum for Kunst, Department of Prints and Drawings.

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11. Barthel Beham, *Landsknecht by a Tree*, 1520, engraving, 38x25 mm, London, The British Museum © Trustees of the British Museum.

12. Erhard Schön, *Landsknecht and Stableboy*, c. 1535, engraving, 282x186 mm, Vienna, Albertina.

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13. Pieter Potter, *Guardroom Scene*, 1630, oil on panel, 51x65.2 cm, whereabouts unknown, Photo: Rijksbureau voor Kunsthistorische Documentatie (RKD), The Hague, The Netherlands.