

	<p>Object: Diana and Actaeon</p> <p>Museum: Kunsthalle Bremen Am Wall 207 28195 Bremen (04 21) 3 29 08-0 info@kunsthalle-bremen.de</p> <p>Collection: Kupferstichkabinett</p> <p>Inventory number: 170 Z</p>
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## Description

Born in the Southern Netherlands, Karel van Mander settled in Haarlem after traveling to Rome and Florence, contributing to making the Dutch city an important center of art, together with Hendrick Goltzius, Cornelis Cornelisz., and Gerrit Pietersz. Sweelinck. With its skillful composition and lively nudes, the Bremen drawing reveals Mannerist influences on van Mander. In terms of its handling of color and painterly effect, this is one of van Mander's most unusual drawings. Indeed, it is considered to be one of his major works. We see here a highly dramatic moment from Ovid's *Metamorphoses*: The hunter Actaeon has secretly observed the nymphs of the goddess Diana bathing. As a punishment for this, Diana has just turned him into a stag. Now his hounds approach. Failing to recognize him, they will savagely tear him to pieces. In the Protestant Netherlands, this story stood as a moralistic example for the sinful enjoyment of sensual beauty. Van Mander commented upon Actaeon's fate in his famous *Schilder-Boeck* (Book of Painters), which was published in 1604. In it, he added the *Wtleggingh*—the first interpretation of Ovid's *Metamorphoses* in the Dutch language—to the lives of earlier and contemporary artists.

## Basic data

Material/Technique:	Pen and brown and black ink, gray wash, heightened with white on paper with pink ground
Measurements:	315.0 x 419.0 mm

## Events

Drawn	When	1590
	Who	Karel van Mander I (1548-1606)
	Where	

Was depicted (Actor)	When	
	Who	Actaeon
	Where	
Was depicted (Actor)	When	
	Who	Diana
	Where	

## Keywords

- Diana und Actaeon
- Drawing
- Greek mythology