

DEN OTTER

FINE ART



Old Master
Prints & Drawings
Autumn 2024



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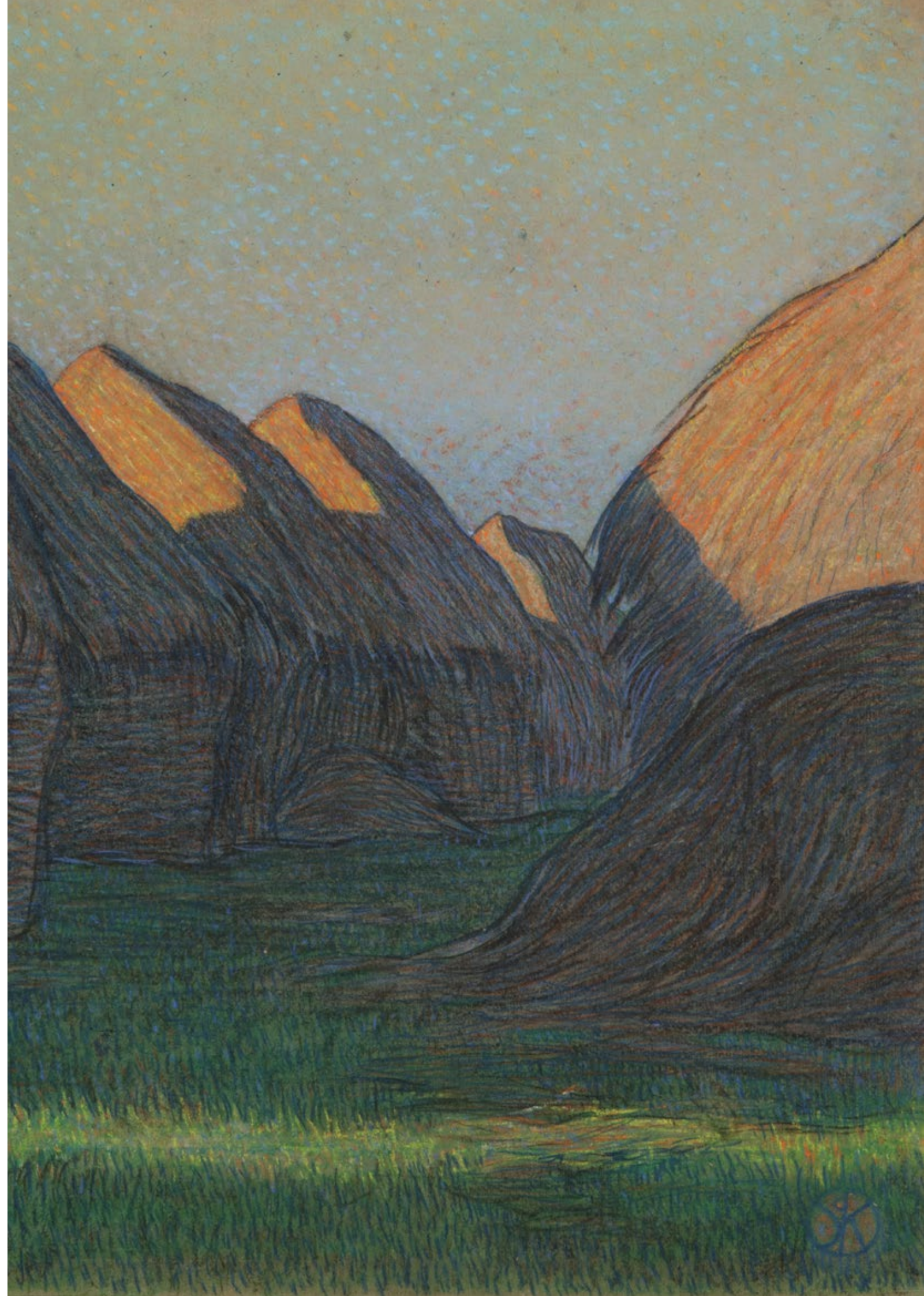
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Drawings



**1. Attributed to Pieter Claesz. Soutman
(Haarlem circa 1580-1657)**

*A portrait of Willem I, known as William the Silent, Prince of Orange
with inscription 'William 1st./ g' (verso)*

black chalk, point of the brush and grey and brown wash, incised for transfer, watermark
crowned fleur-de-lys and IHS with letters IR
38.3 x 28.4 cm, oval

Provenance:

Possibly Johan Antony Kingshot; sale, Delft, 21-22 July 1767, part of lot 1 ('Vier
geteekende Pourtraiten door P. Soutman, zijnde Kaizer Karel de V, prins Willem de I, Prins
Maurits en Frederik Hendrik').

M. Carl Schöffner; Frederik Muller & Co., Amsterdam, 30-31 May 1893, lot 367 ('Pieter
Soutman. Portrait de Guillaume d'Orange, dit 'le Taciturne'. Dessin original pour une
gravure. Bistre et encre de Chine.- Ovale. Hauteur 38.5 x 28.5 cent.').

William Mayor (died 1874), London (L. 2799).

E. Fabricius (died circa 1919), Berlin (L. 847a).

with C.G. Boerner, Berlin, 1961.

Private collection, The Netherlands.

Anonymous sale; Christie's, Amsterdam, 25 November 1991, lot 48 (as attributed to Pieter
Claesz. Soutman).

Literature:

K. Barrett, *Pieter Soutman: life and oeuvres*, Amsterdam, 2012, no. DL-6 and DL-7 (these
probably refer to the same drawing), under no. DA-23.

Hundreds of portraits of the Dutch statesman William the Silent (1533-1584), leader of
the Dutch revolt against Spanish Habsburgs rule and known as Father of the Fatherland,
have been created since the mid-sixteenth century. His portrait appears in the widest
variety of media such as prints, medals, sculptures, drawings, stained glass and paintings
through the centuries. However, very few first-hand portraits were produced during
William's lifetime.¹ One of the only known portraits made from life is by Cornelis de
Visscher (1520-1586), who painted William around 1577, when he was approximately 44
years old. Although the original is lost, a drawing of William attributed to De Visscher is
known through a black-and-white photograph.²

The production of portraits of William the Silent continued for decades, with De
Visscher's portrait serving as the prototype. One of the artists who produced paintings
after this prototype was the Delft portrait painter Michiel van Mierevelt's (1566-1641);

¹ E.A. van Beresteyn, 'Het portret van Willem I', [excerpt of an unknown publication, see RKD no.
201005581], p. 369.

² *ibid*, no. 13, p. 371.



no fewer than 17 portraits of William from his workshop have survived.³ These paintings were often painted on commission and one such commission was a series of portraits of members of the House of Orange and notable political and military figures. Commissioned by the Delft City Hall in 1620, this series is regarded as Van Mierevelt's masterpiece.⁴

Twenty years later, the demand for portraits of members of the House of Orange remained strong, as is attested by a series of etchings from *circa* 1640 made by Jonas Suyderhoef (1614-1686) after designs by Soutman and Pieter van Sompel (*circa* 1600-after 1643), showing portraits of members of the House of Orange. One of these prints depicts William the Silent, and the design by Soutman for it is now in the Rijksmuseum.⁵ According to Karen Barrett, that design is probably based on Van Mierevelt's painted portrait of William, which Soutman either knew from the original or from the engraving⁶ by Willem Jacobsz. Delff (1580-1638) after it.⁷ Barrett furthermore suggests that the present drawing is a replica of the drawing in the Rijksmuseum,⁸ but she had doubts over the attribution due to the size of the drawing.⁹ While the sheet is indeed larger than most portrait drawings by Soutman, it can be compared to a drawing of almost the exact same size showing Emperor Charles V, now in the Albertina, Vienna.¹⁰ Furthermore, stylistically and technically the drawing seems entirely in line with other securely attributed drawings by Soutman. The bold use of the pen used to accentuate shadows or highlights around the sitter's nose, nostrils and eyes are characteristics, for example, that can be found in many of the artist's portraits, such as in the aforementioned *Portrait of William the Silent* in the Rijksmuseum and a *Portrait of Elisabeth of France, Queen of Spain*, also in the Rijksmuseum.¹¹ Furthermore, the rather loosely applied wash in the sitter's hair can also be compared to that in other drawings, such as the portrait of Hendrik Goltzius in the Frits Lugt Collection, Fondation Custodia, Paris.¹²

Barrett has suggested that 'each portrait in Soutman's series depended on two drawings', proposing that the artist initially made a tonal drawing based on an engraved or

3 A. Jansen, 'Atelier en atelierpraktijken aan de Oude Delft', in *Portretfabriek van Michiel van Mierevelt (1566-1641)*, exhib. cat., Delft, Museum Het Prinsenhof, 2011, p. 51.

4 A. Jansen *et al.*, *De Portretfabriek van Michiel van Mierevelt (1566-1641)*, exhib. cat., Delft, Museum Het Prinsenhof, 2011, p. 141.

5 See for an impression of the print; inv. RP-P-1944-165 and for the drawing, see; inv. RP-T-1895-A-3078.

6 See for an impression; Rijksmuseum, Amsterdam, inv. RP-P-1898-A-20683.

7 K. Barrett, *op. cit.*, p. 89.

8 It should be noted, however, that the rendering of the face differs rather greatly from that in the Rijksmuseum sheet, posing the question whether the present drawing was not based on yet another prototype.

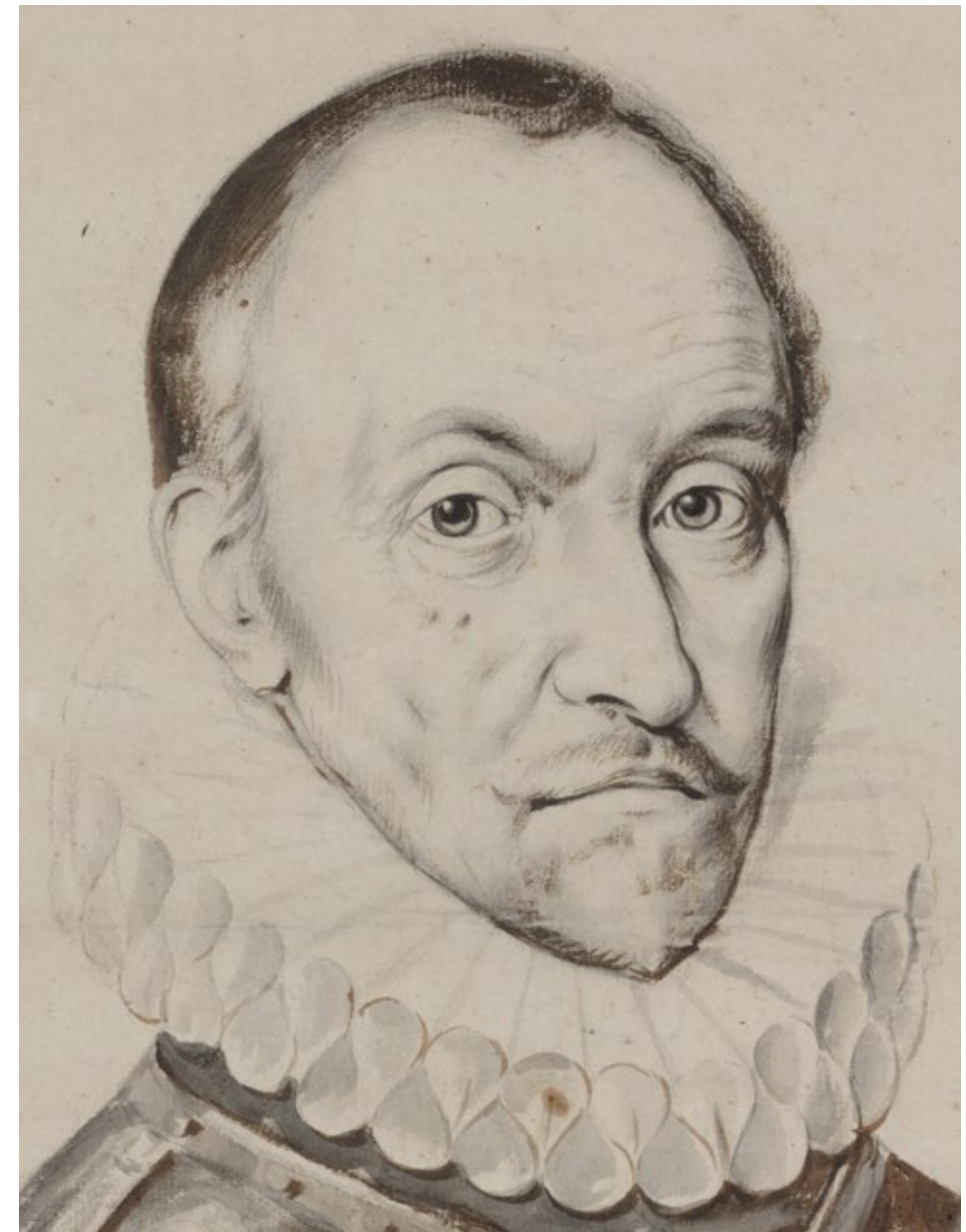
9 K. Barrett, *op. cit.*, p. 165, under no. DA-23.

10 *ibid.*, no. DA-13, colour plate D2; inv. 8371.

11 *ibid.*, no. DA-14, plate D12; inv. RP-T-1898-A-3517.

12 *ibid.*, no. DA-34, colour plate D7; inv. 5246.

painted model followed by a more linear version to facilitate transfer to the copper plate.¹³ Two of such drawings showing Prince Maurits are in the Rijksmuseum; one shows just the head of the sitter and the other is a more linear version that is incised for transfer and shows the sitter at bust length.¹⁴ These two versions are particularly close to each other, something that cannot be said for the present drawing and the Rijksmuseum's version of William. This raises the question about the exact function of the present drawing. The fact that it was incised for transfer demonstrates that it was used, or supposed to be used, as a design for a print. Why it was never published remains unclear, but the resurfacing of this drawing adds a valuable piece to the puzzle of Soutman's working methods, even if it perhaps raises more questions than it answers.



13 *ibid.*, p. 91.

14 *ibid.*, no. DA-25, plate D21 and no. DA-26, plate D22; inv. RP-T-1895-A-3079 and RP-T-1886-A-611.

2. Jan van Goyen

(Leiden 1596-1656 The Hague)

Fishermen on a beach pushing their boat towards the sea, other fisherfolk nearby
signed with monogram and dated 'VG 1647'

black chalk, grey wash, watermark foolscap with letters FC above three balls, pen and brown ink framing lines

10.5 x 19.5 cm

Provenance:

Presumably with Frederik Muller & Cie., Amsterdam (see Beck, under Z170a).

Prinz Johann Georg von Sachsen (1869-1938), Dresden (without his mark).

Anonymous sale; Stuttgarter Kunstkabinett, Stuttgart, 25 April 1951, lot 1151 (220 mark to Beck, according to Beck see literature).

Dr. Walter Beck (1895-1960), Berlin (L. 2603b), and by descent to

Dr. Hans-Ulrich Beck (1930-2010), Augsburg (his mark, not in Lugt), and by descent.

Exhibited:

Stedelijk Museum, Amsterdam, *Catalogue des oeuvres de Jan van Goyen, réunies par M.M. Frederik Muller & Cie au Musée Communal de la ville d'Amsterdam*, 1903, no. 53 (see Beck, under Z170a).

Gebr. Douwes, Amsterdam, *Esaias van de Velde, schilder: 1590/91-1630. Jan van Goyen, tekenaar: 1596-1656: tentoonstelling van een 60-tal landschappen uit de traditie van het Noordnederlands realisme tussen 1615 en 1655*, 1981, p. 26, ill.

Literature:

W. Bernt, *Die Niederländischen Zeichner des 17. Jahrhunderts*, Munich, 1957, no. 263, ill.

H-U Beck, *Jan van Goyen 1596-1656, ein Oeuvreverzeichnis*, Amsterdam, 1972, I, p. 56, Z 160, ill. (most probably identical with Z170a).

Jan van Goyen was one of the most prolific draughtsman and painters of the 17th century, specializing in landscape scenes in both painting and drawing. While he did produce drawings in pen and ink, as well as others in pure wash at the beginning of his career, from the 1630s onwards he favoured black chalk (sometimes worked up with grey wash). Besides small-scale sketchbook drawings, Van Goyen produced a monumental number of often larger landscape drawings that were intended for sale. The artist's paintings, as well as his drawings, had a profound impact on his generation of landscape artists and those after him.

The present drawing, signed and dated 'VG 1647', is a particularly fine and characteristic example of the artist's draughtsmanship, both in execution and in subject matter. This is attested by its inclusion in Walter Bernt's seminal work *Die Niederländischen Zeichner des 17. Jahrhunderts* (see *literature*). Additionally, the drawing belonged to Walter Beck, and later to his son, Hans-Ulrich Beck, the leading authority on the artist who published the artist's drawn oeuvre in 1972.



Alongside ice scenes, beach scenes are amongst the most animated and attractive subjects Van Goyen's *œuvre*. In this drawing, the artist has depicted a particularly lively beach scene, with a group of men pushing a fishing boat towards the sea in the centre of the composition, while another boat in the background appears to be ready to set sail. On the far right, one can observe another group of fishermen and women accompanied by two horse riders. Furthermore, the repoussoir in the foreground, as well as the freely applied wash in the sky and the figures, contribute to the visual impact of this particularly charming sheet.



3. Adriaen van Nieulandt II

(Antwerp 1586/7-1658 Amsterdam)

February: a winter Landscape with figures playing kolf, two horse-drawn sledges and other figures near a village

inscribed with the zodiac sign of Fishes in the upper centre and with inscription 'Jan Wildens/Februar' and '32128/ gbafrog' and '1401/50/104' and '4707' and '68'(verso)
traces of graphite, point of the brush grey wash, watermark Strasburg lily with letters WR,
24.3 x 34.5 cm

Provenance:

Possibly with Henri Graves & Co. (trading years 1827-1926), London, their (?) stamped number '81415' (cf. L. 2990).

Anonymous sale; Berlin, 7 May 1923, lot 1856 (as Jan van de Velde).

Antonie (Tony) Straus-Negbaur (1859-1942), Frankfurt/Berlin (L. 2459a);

Anonymous sale; Paul Cassirer, Berlin, 25 November 1930, lot 100 (as Jan van de Velde).

H. Goldsche (1881-1953), Berlin, his mark (L. 1310a), sold through

Galerie Matthiesen, Berlin; exhib. cat., *Landschaften des 17., 18. und 19. Jahrhunderts Zeichnungen*, September/October 1950, no. 33, sold to

Dr. Walter Beck (1895-1960), Berlin, his mark (L. 2603b), by descent to

Dr. Hans-Ulrich Beck (1930-2010), Augsburg (his mark, not in Lugt), and by descent.

Literature:

J.G. van Gelder, *Jan van de Velde*, The Hague, 1933, no. 278 (as possibly copy after P. Stevens).

C. van Hasselt, *Dessins Flamands du Dix-Septieme Siècle*, exhib. cat., Paris, Collection Frits Lugt, Institut Néerlandais, Paris and elsewhere, 1972, p. 166, under no. 121 (as possibly a copy after J. Wildens).

In 1589 the Antwerp merchant Adriaen van Nieulandt I left Antwerp for Amsterdam together with his wife and three sons: Jacob (*circa* 1593-1634), Guiliam II (1584-1635) (often erroneously called Willem)¹ and Adriaen II, all of whom would become painters. While little is known about Jacob, the life of Guiliam II, the most famous of the three brothers, is well documented; he had an international career and gained considerable success in Rome where he was a pupil of Paul Bril (1553/1554-1626). Adriaen II, on the other hand, remained in Amsterdam throughout his life. He was trained by the painter Pieter Isaacsz (1568-1625)² and Frans Badens (1571-1618). Like many of his contemporaries, Adriaen II was not only active as an artist, but also as an art dealer, appraiser and real estate agent. That this led to considerable wealth and important connections in the Amsterdam art world is attested, amongst others, by a portrait

¹ See E.J. Sluijter, 'Career choices of migrant artists between Amsterdam and Antwerp. *The Van Nieulandt brothers*', *De Zeventiende Eeuw*, 31 (2015), footnote 2.

² See M. Roding, 'Adriaen van Nieulandt - Pieter Isaacsz's Versatile Pupil', in B. Noldus and J. Roding, *Pieter Isaacsz (1568-1625). Court Painter, Art Dealer and Spy*, Turnhout, 2007, pp. 219-229.



engraving of the artist from a series of 75 portrait prints by the Antwerp engraver and publisher Johannes Meyssens (1612-1670), published in 1649³ and by a painting from 1613 by Jan Tengnagel (1584-1635), now in the Amsterdam Museum, showing the *Banquet of civic guardsmen of the company of Captain Geurt van Beuningen and Lieutenant Pieter Hoefijzer*.⁴ Adriaen II is shown in the foreground, richly dressed and pointing at the empty chair.

The artist received his most important commission in 1619/1620 when his former teacher, Pieter Isaacsz, asked him to produce a number of paintings for the prayer room of king Christiaan IV (1696-1648) in Frederiksborg in Denmark. Isaacsz was king Christiaan IV's most important art adviser and he had brought 23 copper panels to Amsterdam in order to have them painted by a number of artists, including Adriaen II who painted most of the panels.⁵

Besides being a painter, Adriaen II was active as a draughtsman too, although the number of his surviving drawings appears to be quite small. The present drawing, executed in Van Nieulandt's characteristic technique in which he uses the point of the brush throughout the composition, shows a quintessential Dutch 17th century subject; a winter landscape with figures on the ice playing kolf, ice-skaters and horse drawn sledges. As indicated by the zodiac-sign of fishes at top, the sheet depicts the month of February. The barren trees, especially the gnarled trees at right, underline the harsh nature of the Dutch winters in the 17th century. This is contrasted by the figures, and dog, dotted around the composition clearly making the most of the icy and snowy landscape. The drawing is part of a series of the months of which two other sheets, depicting March and May, are in The Fitzwilliam Museum, Cambridge.⁶ The technique of this sheet, furthermore, can be found in a drawing showing a mountainous landscape with a castle in the Rijksmuseum, Amsterdam⁷ and a signed and dated sheet in the Prentenkabinet Universiteit Leiden.⁸

3 See Rijksmuseum, Amsterdam, inv. RP-P-OB-61.265.

4 See E.J. Sluifjter, *op. cit.*, p. 125, fig. 9.

5 A.M. Abelmann, *Adriaen van Nieulandt fecit in Amsterledam. Een catalogus van schilderijen van Adriaen van Nieulandt. Antwerpen 1587-Amsterdam 1658*, unpublished ma thesis, Universiteit Utrecht 1986, p. 32.

6 Inv. PD.514-1963 and PD.515-1963.

7 Inv. RP-T-1885-A-456.

8 Inv. PK-T-AW-611.



**4. Rudolf van Walburg
(Amsterdam circa 1632-?)**

A portrait of a man, facing right

signed and inscribed 'walpurg Fec:'

graphite, black chalk and black ink, yellow-brown wash on vellum

18.4 x 15.7 cm

The present, recently-rediscovered drawing, is the only known drawing by Rudolf van Walburg. Until its rediscovery, the artist was only known through a signed print showing a portrait of professor Johannes Fredericus Gronovius.¹ Given that the print is a portrait of a professor at the university of Leiden, it may be assumed that the artist was active in that town. Stylistically, the drawing is rather close to those by that of Johannes Thopas (*circa* 1626-*circa* 1690).²

As Eric Jan Sluijter and Jaap van der Veen have both independently remarked (written correspondence, 2024), the last name "Walburg" (also written as Walburch, Walpurg, Walburgh and Walpurch) is rare in The Netherlands. Both have independently pointed out a certain Hans Jansz. van Walburch, who (according to Van der Veen) was a tailor by profession, and assisted with the drawing up of a legal document in Amsterdam, 16 December 1643; this may well have been the same Hans Jansz. van Walburch who (as pointed out by Sluijter) lived at Rapenburg 69-A in Leiden around the same time. This Hans Jansz. van Walburch may have been a family relationship of the present artist, but this remains sheer conjecture at this point.



¹ See for an impression, Rijksmuseum, Amsterdam; inv. RP-B- 0B.61.671. See also C. Schuckman et al., *Hollstein's Dutch & Flemish Etchings, Engravings and Woodcuts. 1450-1700*, Rotterdam, 1998, pp. 27-29.

² See R. Ekkart, *Deaf, Dumb & Brilliant. Johannes Thopas. Master Draughtsman*, exhib. cat., Suermondt-Ludwig-Museum, Aachen, 2014 and elsewhere; see for particularly close comparisons numbers 7 to 13, ill.

5. Cornelis Saftleven

(Gorcum 1607-1681 Rotterdam)

A man asleep, seated at a table

signed with monogram and dated 'CS /1658'

oiled (?) black chalk, on brown prepared paper, heightened with white, watermark

foolscap, black chalk framing lines

23.5 x 20.5 cm

Provenance:

A.N. Alferoff, (1811-1872), Bonn (without his mark), 'Katalog V', 61; bequeathed to the University of Charkow in

1873, handed over to the Art Historical Museum in Charkow.

The State Museum the Hermitage, Saint Petersburg, their mark (L. 5185) (verso);

C.G. Boerner, Leipzig, 29 April 1931, lot 215 (to Holtkott),

Walter Holtkott (1916-1996), Bedburg.

With David Lachenmann, Munich, circa 1990.

With Katrin Bellinger, Munich, (exhib. cat., Harari & Johns, London, 1990, no. 25).

With R.M. Light & Co., Santa Barbara/Otto Naumann, New York, 1995, from whom acquired by;

Dr. Hans-Ulrich Beck (1930-2010), Augsburg (his mark, not in Lugt) and by descent.

Literature:

W. Schulz, *Cornelis Saftleven 1607-1681: Leben und Werke, mit einem kritischen Katalog der Gemälde und Zeichnungen*, Berlin, 1978, pp. 105-6, no. 162.

This drawing is sold with a presumably 17th copy, possibly from the artist's studio, of slightly larger format:

Studio (?) of Cornelis Saftleven

(Gorinchem 1607-1681 Rotterdam)

A man asleep, seated at a table

black chalk, heightened with white on buff paper

with inscription 'CS/ 1658'

28.7 x 22.7 cm

Provenance:

Possibly S. de Visser, The Hague, 8 March 1869, lot 251 (to Buffa & Zonen, Amsterdam).

[Dr. Richard Alexander-Katz], auction, Berlin 21 June 1917, lot 147.

Anonymous sale, C.G. Boerner, Leipzig, 28 April 1939, lot 424 (as Cornelis Saftleven, to Hering [?])

With David Lachenmann, Munich, 1999.

Dr. Hans-Ulrich Beck (1930-2010), Augsburg (his mark, not in Lugt) verso, and by descent.



Literature:

W. Schulz, *Cornelis Saftleven 1607-1681: Leben und Werke, mit einem kritischen Katalog der Gemälde und Zeichnungen*, Berlin, 1978, p. 104, no. 154 (as by Cornelis Saftleven).



The drawn and painted *œuvre* of Cornelis Saftleven is one of the largest and best-documented of his time; in his *catalogue raisonné* of the artist, Wolfgang Schulz recorded over 200 paintings and almost 500 drawings by the artist. These drawings, of which about a third are dated (between 1625 and 1677)¹ cover a wide range of subjects from studies of heads, animals and nudes to landscapes, mythological and topographical subjects. Furthermore, they include 175 studies of single figures, man and female.² These drawings depict acutely observed figures occupied in a wide variety of activities, from drinking to smoking and music making to sleeping.

¹ W. Schulz, *op. cit.*, pp. 40-45.

² *ibid.*, nos. 30-207.

The present drawing is an entirely characteristic example of the artist's figure drawings. The signed and dated sheet depicts a boy, seated on a basket which is turned upside down, asleep with his head resting in his arms and the composition is confidently rendered in Saftleven's bold use of (wetted) black chalk which he highlighted with white accents. Drawings like these do not seem to have been made as studies for paintings, either directly or indirectly; only a small number of them are connected to paintings. It is therefore, more likely that they had an independent function, either in the artist's studio or as works that could be sold to collectors (or both).³ The sheet can be very closely compared to a drawing from the same year, showing a young man wearing a hat leaning on a table, in the Rijksmuseum, Amsterdam.⁴ While executed on blue paper, the composition as well as the handling of the chalk and white heightening, are closely related.

The present drawing was acquired by Hans-Uhlich Beck in 1995 and four years later he re-united it with another, slightly larger, version of the present composition. That sheet, is much quicker drawn and even though it is signed and has been published as by Saftleven, it seems likely that that drawing was executed by someone from Saftleven's circle or a follower. It should be noted, however, that at least one similar case of a figure study by Saftleven of which two versions exist is known. The Rijksmuseum recently acquired an unsigned drawing⁵ which copies a drawing by Cornelis Saftleven showing a seated man with a pipe, which is signed and dated 1662.⁶ The unsigned drawing is clearly weaker than the signed version, however, it is inscribed in Cornelis' handwriting on the verso with the address of Cornelis' brother Herman indicating that it was probably produced by Cornelis himself and that it was sent to his brother. The fact that there are some differences between the present two drawings, however, both in quality and composition, seem to indicate that the one on blue paper was indeed executed by an artist from Cornelis' circle or a follower of than the artist himself.

³ P. Schatborn, *Dutch Figure Drawings from the seventeenth century*, exhib. cat., Amsterdam, Rijksprentenkabinet, Rijksmuseum, 1981-1982, p. 78.

⁴ Inv. RP-T-1893-A-2808.

⁵ Inv. RP-T-2019-423.

⁶ Inv. RP-T-1989-104.



6. Adriaen van de Velde
(Amsterdam 1636-1672)

Peasants harvesting hay

black chalk, pen and brown ink, grey wash, pen and brown ink framing lines
with inscription 'A. Van de velde in f.' (recto)

13.5 x 18.7 cm

Provenance:

Unidentified mark (possibly L. 2898).

Private Collection, Palm Springs, CA, until 2020.

Private Collection, The Netherlands.

Adriaen van de Velde was born into one of the most successful artistic families of the 17th century in Holland, his father being Willem van de Velde the Elder (1611-1693) and his brother Willem van de Velde the Younger (1633-1707). Both Willem's specialized in maritime painting, and became exceptionally successful with it, while Adriaen focused primarily on landscape and genre subjects as well as religious and historical scenes. Despite his early death at only 35 years old, his painted, drawn and printed oeuvre is extensive and of a particular high and consistent quality.



Fig. 1. Adriaen van de Velde, *Noonday rest*, signed and dated 'A. v. Velde. f 1663', oil on canvas laid down on panel, 32.1 x 42.8 cm, The Wallace Collection, London, inv. P199.



Adriaen took great care when preparing his painted compositions as is attested by the many various studies for pictures that have survived. A great example of this practice are three preparatory drawings that have survived for *Vertumnus and Pomona*, a picture now in the Kunsthistorisches Museum, Vienna.¹ While no painting related to the present drawing seems to have survived (or perhaps was never executed), it was most likely drawn in preparation for a picture too. Two small-scale paintings, executed in 1663, with similar subjects and compositions, however, have survived; one in The Cleveland Museum of Arts and the other in The Wallace Collection, London (fig. 1). Both show pastoral scenes with shepherds resting, while their animals are grazing and resting around them. The scenes that evoke a timeless, peaceful and ideal world very much similar to that shown in the present drawing. The compositional similarities, the closely related subjects and the strong emphasize on light and shade suggest that the drawing was executed around the same time as the paintings now in Cleveland and London. The confident and rapid execution of the drawing can be seen in many of Adriaen van de Velde's drawings, for examples see *Departure for the hunt*, in Musées d'Angers; *Cowns, goats and sheep* in the Musée du Louvre, Paris; and *A herdsman and a woman with cows and sheep by a river*, British Museum, London.²

1 Inv. GG_6446. See B. Cornelis, 'Reintroducing Adriaen van de Velde' in *Adriaen van de Velde. Dutch Master of Landscape*, exhibition catalogue, Amsterdam, Rijksmuseum, Dulwich, Dulwich Picture Gallery, 2016-2017, fig. 39 and figs. 36-38.

2 See B. Cornelis, *op. cit.*, figs. 99, 104 and no. 35, ill.



7. Abraham van Diepenbeeck
('s-Hertogenbosch 1596-1675 Antwerp)

Saint Dominic receiving the rosary from the Virgin Mary with Saint Joseph and the Christ Child, the Holy Father, the Holy Spirit and Angels above

with number '915' and inscription 'Diepenbeeck Abraham van'/'Diepenbeeck 1997'
black chalk, pen and brown ink, brown wash, heightened with white (partly oxidized),
brown ink framing lines, illegible watermark
19.8 x 17.2 cm

Provenance:

Anonymous sale; Sotheby's, New York, 29 January 1997, lot 175, where acquired by;
Dr. Hans-Ulrich Beck (1930-2010), Augsburg (his mark verso, not in Lugt), and by descent.

Abraham van Diepenbeeck was born and raised in 's- Hertogenbosch and left for Antwerp in 1620 after his father, the glass painter Jan Roelofssoon, passed away.¹ Two years later, he joined the guild of Saint Luke in Antwerp as a master glass painter, producing numerous stained glass windows for the city's churches and cloisters. From 1627 onwards, Diepenbeeck collaborated with Peter Paul Rubens (1577-1640), creating a print design for a title page in that year, while other projects followed in the years after.² After Rubens' death in 1640, the number of commissions for engravings that Van Diepenbeecks received increased significantly, reflecting his growing reputation as a draughtsman and print designer.³

Diepenbeeck was without doubt one of the most prolific draughtsmen from Rubens' circle; over 500 sheets can be attributed to him today and, as Saskia van Altena recently



Fig. 1. Anonymous, *Vision of Saint Dominic*, engraving, 24.1 x 16.1 cm, Rijksmuseum, Amsterdam.

¹ D.W. Steadman, 'Abraham van Diepenbeeck: Seventeenth-century Flemish Painter', *Studies in baroque art history*, no. 5 (1982) p. 1.

² S. van Altena, "'Rubens's most truthful follower": Abraham van Diepenbeeck as a Draftsman', *Master Drawings*, vol. 58, no. 4 (Winter 2020), p. 493

³ D.W. Steadman, *op. cit.*, p. 31.

observed, Diepenbeeck's 'vast oeuvre arguably made him one of the most important artists responsible for the dissemination of the Flemish Baroque idiom, especially after Rubens's death.'⁴ As with many of Diepenbeeck's drawings, the present sheet is infused with Rubens' style, although the figure of God the Father also seems to echo those by Italian baroque artists. Below the figure of God, the Holy Spirit descends in the form of a dove carrying a twig, while putti are swirling around. At the lower half of the sheet we observe the Holy Family at right and Saint Dominic holding rosaries at left. Behind Saint Dominic is his attribute; a dog holding a torch which refers to a dream that the Saint's mother had before she bore her child. In it, she dreamed that a dog holding a torch jumped from her womb which set everything around them on fire.

The present drawing ranks among Diepenbeeck's finest sheets, both in terms of execution and preservation. Drawn with particularly confident penwork, and enriched with lavish wash and subtly applied highlights in white, the sheet could well have been intended as a presentation drawing for a commission. While no painting with the same composition is known, there is an anonymous engraving which also shows Saint Dominic with the holy family of which an impression is in the Rijksmuseum, Amsterdam (fig. 1).⁵ The engraving is in reverse to the drawing and there are many differences, but the figure of Saint Dominic is particularly close (albeit in reverse). It therefore seems plausible that the present sheet played some role in preparing the print.

That there was a strong demand for prints and drawings depicting the Dominican Saint, is attested by the fact that Diepenbeeck treated the subject in a number of drawings. A much smaller and sketchier drawing, also showing Saint Dominic and Mary and the Christ Child, is in the British Museum, London.⁶ Another, much larger drawing showing *Saint Dominic receiving a rosary from Mary*, is in the Albertina, Vienna.⁷ That drawing served as the design for a print by Cornelis Galle the Elder (1576-1650), of which an impression is also in the Albertina.⁸ A drawing that was previously thought to depict Saint Dominic, but which has now correctly been identified as showing *The Blessed Henry Suso Kneeling before Eternal Wisdom*, is in the Harvard Art Museums, Boston.⁹

⁴ *ibid.*, p. 493.

⁵ Inv. RP-P-OB-19.973.

⁶ Inv. 1964,0613.7.

⁷ Inv. 9434.

⁸ Inventory number unknown, see folder number: H/II/39/31.

⁹ Inv. 2013.43.



8. Godfried Maes
(Antwerp 1649-1700)

Queen Harmonia kisses her husband Cadmus who has been changed into a snake
point of the brush and grey wash, pen and brown ink framing lines
17.6 x 23.6 cm

Provenance:

Part of a series of eighty-three drawings depicting scenes from Ovid's *Metamorphoses* with the following provenance:

The artist's widow, Josina Baeckelandt, Antwerp, by whom sold before 1717 (for 800 florins) to;

Jacob de Wit (1695-1754), Amsterdam; de Leth, Amsterdam, 10 March 1755 (onwards), Kunstboek U ('Waarin de Herscheppingen van Ovidius, in Drieëntagtig uitvoerige Teekeningen, door G. Maas. Welke in één koop verkocht zullen worden.', sold to Cronenburgh);

B. Cronenburgh, Amsterdam; de Leth, Amsterdam, 22-25 March 1762, portfolio A, lot 1 ('Drie-en-tachentig Teekeningen uit de Ovidius, alle zeer uitvoerig met Oost-Indische Inkt geteekend door G. Maas, en een weinigje geretoucheerd door J. de Wit.'), the group broken up into smaller groups;

Possibly Graaf van Neale, Amsterdam (?)

Possibly his posthumous sale; De Winter, Amsterdam, 28 March 1774 onwards, Portfolio 1, lot 542.

Godfried Maes studied in his native Antwerp with his father and with the painter Pieter van Lint (1609-1690). He was admitted to the Guild of St. Luke in Antwerp in 1672 and he spent his entire career in Antwerp, receiving commissions for altarpieces and history paintings from churches and collectors in Antwerp, Brussels and Liège. Much of his work is in a grand scale, such as a large altarpiece of *The Martyrdom of Saint George*, painted in 1681 for the Antwerp church of St. Joris, now in the Koninklijk Museum voor Schone Kunsten in Antwerp and the ceiling decoration of the Palais de La Tour et Taxis, Brussels.¹ Maes also worked as a designer of tapestry cartoons, and produced book illustrations and a small number of etchings.

This well-preserved sheet is part of a series of eighty-three drawings by Maes that depict stories from Ovid's *Metamorphoses*. The group was sold by the artist's widow (see provenance) to the Dutch artist Jacob de Wit (1695-1754). While Maes did not have the drawings engraved, Jacob de Wit did use at least ten of them as models for his own designs for illustrations, engraved under the supervision of Bernard Picart, for a 1732 publication of *The Metamorphoses* published in three editions in different languages,



¹ J.-P. Huys, 'Dessin et esquisse peinte préparatoires à un plafond de Godfried Maes pour le palais de La Tour et Taxis de Bruxelles. Contribution dur le patronage du prince Eugène Alexandre', *Delineavit et Sculpsit*, no. 35 (2012), pp. 32-41.

known as Picart's Ovid.² The present drawing, however, was not used for an engraving in that publication.

The sheet depicts Queen Harmonia kissing her husband Cadmus who has been changed into a snake. After a run of disasters, the couple left their city and wandered to the borders of Illyria. Ovid's *Metamorphosis* describes their metamorphosis as following: 'Now, weighed down by age and sadness, they thought of the original destiny of their house, and in talk reviewed their sufferings. Cadmus said 'Surely that snake, my spear pierced, must have been sacred [...]. If that is what the gods have been avenging with such sure anger, may I myself stretch out as a long-bellied snake. And, so speaking, he did extend into a long-bellied snake, and felt his skin hardening as scales grew there, while dark green patches checkered his black body.' After her husband had been turned into a snake queen Harmonia spoke 'Why do you not change me as well, you gods, into this same snake's form? [...]. And suddenly there were two snakes there, with intertwining coils, until they sought the shelter of the neighbouring woods. Even now they do not avoid human beings or wound them, quiet serpents, remembering what they once were.'³



² J. van Tatenhove, 'Tekeningen van Jacob de Wit voor de Ovidius van Picart', *Leids Kunsthistorisch Jaarboek 1985*, Delft, 1987, pp. 211-234.

³ See Book IV: 563-603; <https://ovid.lib.virginia.edu/trans/Metamorph4.htm> [accessed 5 November 2024].

**9. Cornelis Dusart
(Haarlem 1660-1704)**

A satirical portrait of Nicolas Lamoignon de Bâville, showing him as a monk wearing an aspergillum in his cap

signed 'CDS'

pen and black ink, watercolour on vellum, graphite framing lines

5.7 x 5.3 cm

Provenance:

Possibly S. de Visser, The Hague, 11 January 1875, lot 45 (to F.A.C. Prestel).

With Gebr. Douwes, Amsterdam, 1968, from whom acquired by

Dr. Hans-Ulrich Beck (1930-2010), Augsburg, his mark verso, not in Lugt, and by descent.

Literature:

C. Dumas and R.-J. te Rijdt, *Tekeningen uit de Unicorno collectie - Kleur en Raffinement*, exhib. cat., Museum het Rembrandthuis, Amsterdam and elsewhere, 1994-1995, under no. 22, note 6.

Like his master, Adriaen van Ostade (1610-1685),¹ Cornelis Dusart specialised in scenes of peasant life which he depicted in his large *œuvre* consisting of paintings, etchings and mezzotints, quick sketches and highly finished drawings. After Van Ostade's death in 1685, Dusart inherited his master's studio estate which he exploited through working up drawings by his master as well as by using it as an inexhaustible source of inspiration. As observed by Bernard Schnackenburg, Dusart's well-documented *œuvre* and his relation to his master and his estate represent one of the most remarkable chapters in the history of Dutch draughtsmanship.²

From the 1680s onwards, Dusart produced finished watercolours on parchment with merry-making peasants which echo those by Van Ostade. Besides these, Dusart also produced a large number of smaller and highly detailed and worked up drawings of heads of peasants and clergymen on vellum. A group consisting of four, larger satirical heads of peasants was previously in the Unicorn collection and was subsequently sold at auction and broken up.³ A further group of twelve such drawings, showing satirical portraits of Catholic clergymen, is in the Prentenkabinet, Leiden.⁴ Those drawings served as the models for two publications; *Le Renversement de la morale Chretienne*



¹ E. Trautsholdt, 'Beiträge zu Cornelis Dusart', *Nederlands Kunsthistorisch Jaarboek*, no. 17, 1966, pp. 171-200.

² B. Schnackenburg, *Adriaen van Ostade. Isack van Ostade. Zeichnungen und Aquarelle*, Hamburg, 1981, vol. I, p. 60.

³ See C. Dumas and R.-J. te Rijdt, *op. cit.*, no. 22a-d, ill. and Sotheby's, Amsterdam, 19 May 2004, lot 77-80.

⁴ Inv. PK-T-223-232; E. Kolfin, in *Leiden viert feest Hoogtepunten uit een academische collectie*, exhib. cat., Amsterdam, Museum Het Rembrandthuis, 2014, no. 71, ill.

[...] *Omstooting der Christelyke Zeden door de wan-schik en ongeregeltheden der Moniken*, published in circa 1690, which includes fifty mezzotints by Jacob Gole after Dusart's designs, and *Les Heros de la Ligue ou la Procession Monacale conduite par Louis XIV. Par la conversion de Protestants de son Royaume*, published in 1691. The latter publication also includes mezzotints by Jacob Gole, showing satirical portraits of noblemen and clergymen which were involved in the Edict of Fontainebleau, which revoked the Edict of Nantes and ended freedom of religion for French protestants.

The present composition, too, was included in that publication; it served as the model for the portrait of Nicolas Lamoignon de Bâville (1648-1724) (Fig.1), a magistrate and administrator under king Louis XIV who displayed ardent zeal against the Protestants during the revocation of the Edict of Nantes. In this drawing, and the print after it, Lamoignon de Bâville is shown wearing a monastic habit with a holy water aspergillum (a tool to sprinkle holy water) tucked in his cap and a French lily on his chest. The print leaves no doubt about who is portrayed and what the (anonymous) author's views on the sitter are. It is titled 'Baville/ Fils du premier president de Paris.' and carries the following verse:

Je scay du goupillon faire un fort bon usage,
 Je chasse les demons, et ie fais bien ma cour;
 Je m'avance par la, et ie passe pour sage,
 Et de plus il m'en vient de l'Argent de retour

I know how to make good use of the aspergillum,
 I chase away demons, and I am a good courtesan;
 I advance through there, and I pass for wise,
 and on top of that, there comes money in return.



Published in 1691, the series of prints gives a rather precise *terminus ante quem* for the present sheet and while the drawing is small indeed, it is of particular historical significance, for it sheds some light on the Dutch Protestant views on the Edict of Fontainebleau and the Catholic church at large.

Fig. 1. Jacob Gole, A satirical portrait of Nicolas Lamoignon de Bâville, mezzotint, 14.6 x 10.7 cm, Rijksmuseum, Amsterdam, inv. RP-P-BI-7340.

**10. Lieven Cruyl
(Ghent 1634-1720)**

Palazzo and Piazza Farnese, Rome

signed 'L. Cruyl'

pen and grey ink, brown and grey wash, pen and brown ink framing lines, on vellum laid down on paper

18.6 x 22.4 cm

Provenance:

William Esdaile (1758-1837), London (L. 2617; his initials *recto* and with his inscription '1834 WE 40x' *verso*), presumably sold before the auction of 1840.

Anonymous sale; Galerie Fischer, Luzern, 22 November 1997, lot 2352, where acquired by Dr. Hans-Ulrich Beck (1930-2010), Augsburg (his mark *verso*, not in Lugt) and by descent.

The priest, draughtsman, printmaker and architect Lieven Cruyl was born in Ghent in 1634. He enrolled at Leuven University in 1653, where he studied Liberal Arts and Theology after which he became deacon in Mechelen in 1658.¹ In 1662, Cruyl provided a design for the Saint Bavo church in Ghent, marking the first step of his architectural career.² It was during his Italian sojourn from 1664-1676, however, that Cruyl developed as an independent artist. Cruyl's artistic output from his Roman period consists of meticulous topographical drawings of the city's celebrated historic sites. Amongst these works are large sized views or Rome which served as designs for etchings.³ These drawings, and more importantly the etchings after them, played a role in the development of the *vedute* (the Italian counterpart of the Dutch townscape). They had a particularly strong influence on the work of Caspar van Wittel, known as Vanvitelli (1653-1736), who was one of the leading *vedute* painters of his time.

Besides these print designs, Cruyl made refined drawings on parchment, often in several versions and in different sizes, that were no doubt produced for collector's and Grand Tourists looking for precious souvenirs to bring home. The present drawing is such a sheet and is entirely characteristic of the drawings made during this period. Neatly signed, the sheet is executed with particularly near pen-work and subtle wash rendering the strong Roman sun and the shadows cast by the buildings.

The sheet shows the Piazza and Palazzo Farnese, with the Janiculum Hill and the Fontana dell'Acqua Paola in the background. The foreground shows the Piazza Farnese, enlivened with several carriages and a masquerade, while the centre of the sheet shows the Palazzo Farnese. Commissioned by Cardinal Alessandro Farnese (future Pope Paul



¹ G. Saur, *Saur Allgemeines Künstlerlexikon. Die Bildenden Künstler aller Zeiten und Völker*, Munich, 1992, vol. 22, p. 483.

² See B. Jatta, *Lieven Cruyl e la sua opera grafica. Un artista fiammingo nell'Italia del seicento*, Brussels and Rome, 1992, no. 107D, fig. 153.

³ F.W.H. Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts. ca. 1450-1700, Volume V, Cornelisz.-Dou*, Amsterdam, 1949, p. 99, nos. 11-76.

III), the great patron of the arts, after a design by Antonio da Sangallo the Younger (1484-1546). Building works began in 1515, but due to the sack of Rome in 1527 they were interrupted. In 1534, when Alessandro became Pope Paul III, the building works resumed and the palazzo was enlarged significantly. The new design of the palazzo was entrusted to Michelangelo (1475-1564) who finished and redesigned the third story of the building.

Like many other of Cruyl's views of Rome, and indeed other cities, he made several drawings showing the Palazzo Farnese. A smaller version, which is part of a series, is in the Gabinetto Comunale delle Stampe, Rome.⁴ A much larger and sketchier drawing that shows the Piazza and Palazzo Farnese from the square itself (rather than a bird's eye view) is in the Cleveland Museum of Art, Cleveland.⁵ Another view, closely comparable to the present drawing and used for an engraving in *Thesaurus Antiquitatum Romanarum*, by Johann Georg Graevius (1632-1703), published in 1694-1699, is in the Albertina, Vienna. Barbara Jatta, however, has suggested that this unsigned drawing most likely was made by the engraver, on the basis of a now lost drawing by Cruyl.⁶

While a substantial number of drawings by Cruyl have survived, many of which are now kept in public collections, few sheets have survived in such good condition as the present one. It is no doubt due the careful preservation by collectors over the centuries, that the sheet has kept its freshness and it is perhaps no surprise, therefore, to find the initials of one of the greatest English prints- and drawings collectors on the sheet's *recto* and his inscription on the *verso* (see *provenance*).



4 B. Jatta, *op. cit.*, Brussels and Rome, 1992, no. 55, fig. 11; for the series see nos. 48-58.

5 *ibid.*, no. 70, fig. 10.

6 *ibid.*, p. 149, no. 11A.

**11. Johannes de Bosch
(Amsterdam 1713-1785)**

An arcadic landscape with figures and sheep in the foreground

with inscription 'JVan Huysum' (recto) and '1743' (probably by Johannes de Bosch) and 'f360' (verso)

pen and grey ink, grey and brown wash, partial grey framing lines

11.4 x 16.2 cm

Provenance:

Private collection, The Netherlands.

Johannes de Bosch was born into a wealthy Amsterdam family;¹ his father, Jeronimo, was a pharmacist and owned a formidable collection of prints and drawings and was furthermore acquainted with artists such as Jacob de Wit, Isaac de Moucheron and Jan and Michiel van Huysum. It is perhaps no surprise, therefore, that both of his sons would pursue artistic careers; Bernardus became a poet and Johannes an artist. The latter specialised in drawings of arcadian landscapes which were strongly inspired by the work of the Van Huysum's. So much so, in fact, that his work has often been mistaken for that of that by one of the Van Huysum's, as is the case with the present drawing which carries an early attribution to Jan van Huysum. The style and execution, as well as the number or date on the *verso*, are characteristic of those by de Bosch. The stylised rendering of the trees as well as the subject matter and composition can be compared, for example, to a signed and dated sheet (1774) in the St. Annen-Museum, Lübeck.²



¹ R. van Eijnden and A. van der Willigen, *Geschiedenis der Vaderlandsche Schilderkunst, sedert de helft der XVIII eeuw*, Haarlem, 1830 [reprint, Amsterdam, 1979], vol. II, p. 135.

² Inv. AB 164.

12. Jan de Beijer

(Aarau 1703-1780 Emmerich am Rhein)

A view of Brummen

inscribed 't Drop Brūmen. den: 11 Sept: 1743' (pen and grey ink over a graphite inscription) and with number '9311', 'iii', '49' and with inscription 'D' and attribution 'Dirk van der Burg' (*verso*)

pen and grey ink, grey wash

13.2 x 19.8 cm

Provenance:

Cornelis Ploos van Amstel (1726-1798), Amsterdam (L. 3004; 'h. 5 1/4/ b 7 1/[?]); van der Schley *et al.*, Amsterdam, 3 March 1800, kunstboek ZZ, part of no. 23.

Friedrich Gauermann (1807-1862), Vienna (L. 1003).

Anonymous sale; Menno Herzberger, Amsterdam, 4 June 1940, lot 25 (as Dirk van der Burg).

Christiaan Pieter van Eeghen (1880-1968), Amsterdam (L. 6016) and by descent.

Private collection, The Netherlands (acquired from the descendants of the above).

Literature:

C.P. van Eeghen, 'Dirk van der Burg of Jan de Beyer', *Oud Holland*, LIX, 1942, p. 23, fig. 1.

H. Romers, *J. de Beijer oeuvre-catalogus*, The Hague, 1969, no. 77.

The attribution of the present drawing, executed in Jan de Beijer's characteristic quick pen work, but carrying an attribution to Dirk van der Burg, prompted Christiaan Pieter van Eeghen to publish an article in *Oud Holland* exploring attribution issues for drawings by the latter artist (see literature). While the present sheet was correctly attributed when it was sold as part Cornelis Ploos van Amstel's collection in 1800 (along with nearly a hundred drawings by Jan de Beijer), it was later attributed to Dirk van der Burg (see inscription *verso*). Van Eeghen noted that, based on stylistic grounds and the characteristic inscription by De Beijer at the top, the sheet should be attributed to Jan de Beijer, an attribution confirmed by Romers in 1969 (see literature). As observed by Van Eeghen, the drawing comes from a broken-up sketchbook which he executed during a trip through Gelderland in 1743.¹



¹ C.P. van Eeghen, *op. cit.*, p. 25.

**13. Hendrik de Winter
(Amsterdam 1717-1790)**

A view of Oppderdoes

signed, dated and inscribed 'HD. [interlaced] Winter, del. ad viv. 1744/ OPPERDOES van medemblik af komende te zien'(recto) and with inscription '4h' (verso)

pen and grey ink and grey wash

15 x 21.7 cm

Provenance:

Anonymus sale; Mak van Waay, Amsterdam, 14-16 September 1964, part of lot 536.

Christiaan Pieter van Eeghen (1880-1968), Amsterdam (L. 6016), and by descent.

Private collection, The Netherlands.

The talents of the 18th century draughtsman Hendrik de Winter were not limited to drawing alone, he was a celebrated prints connoisseur, art dealer and important auctioneer too. That De Winter was a spider in the web of the 18th century art world of Amsterdam (which in itself was the centre of art trade of its time in Europe), is attested by the many important sales he organized with other illustrious auctioneers such as Jan Yver (1747-1814) and Philippus van der Schley (1739-1817).

De Winter's artistic career was quite productive, but fairly brief; he was mainly active between 1737-1745.¹ Jan van Gool states that De Winter was a pupil of Cornelis Pronk,² a fact which is also evident from the artist's drawings which are very close in terms of style, subject, technique and even the way they are inscribed to those by Pronk. Like his master, he drew meticulous views of castles, villages, towns and cities in North- and South-Holland, Utrecht and Germany (where he worked in 1740-1742). In contrast to many of Pronk's drawings, however, De Winter's topographical sheets were not engraved and published in Isaac Tirion's *Het verheerlijkt Nederland* and he must have produced them for his own pleasure or for sale. The group of drawings that he produced during his travels in Noord Holland in 1744 - the same date as the present drawing - allow us to follow the artist on an almost day to day basis.³ The level of finish of the present drawing, however, indicates that the sheet must have been executed after a sketch that he made during this trip, rather than directly from nature as the inscription suggests. A sketch of Medemblik, the next town north-east of Oppderdoes, no doubt executed during De Winter's trip in 1744, is in the Noord-Hollands Archief, Haarlem.⁴



¹ A.W. Gerlagh et al., *Pronk met Pen en Penseel. Cornelis Pronk (1691-1759) tekent Noord-Holland*, Amsterdam, 1997, p. 163; that De Winter did sporadically produce drawings after 1745 is evidenced by a drawing dated 1758, see Gerlagh, *ibid.*, p. 165.

² J. van Gool, *De Nieuwe Schouburg der Nederlantsche Kunstschilder en Schilderessen [...]*, The Hague, 1751, vol. 2, p. 369.

³ *ibid.*, p. 164.

⁴ Inv. 5376

**14. Dirk van der Burg
(Utrecht 1721-1773)**

A view of Marken

with inscription 'Buurschap op Marken' (recto) and with inscription 'op 't Eyland Marken/
vrijd: 19 Aug. 1763' and with inscription 'E' and faintly inscribed 'Op het Eyland [...]' (verso)
pen and grey ink, grey wash
11.3 x 18.9 cm

Provenance:

Leonard A. Springer; Van Stockum, The Hague, 18 June 1941, lot 239, where acquired by;
Christiaan Pieter van Eeghen (1880-1968), Amsterdam (L. 6016).

Private collection, The Netherlands.

Literature:

C.P. van Eeghen, 'Proeve van een oeuvre-catalogus van Dirk van der Burg', *Oud Holland*,
LIX, 1942, no. 2.

Rather little is known about the topographical draughtsman Dirk van den Burg, who was born in Utrecht in 1721 and remained in that city throughout his career until his death in 1773.¹ The scarcity of information about his life and work can be partly explained by Van der Burg's comparatively limited production of drawings compared to that of his contemporaries. Furthermore, his work has often been confused with that of his contemporaries, especially with drawings by Jan de Beijer (1703-1780).²

It was the renowned collector C.P. Van Eeghen who first examined the work by Dirk van den Burg in depth and he was the first to reconstruct the artist's *œuvre*.³ As Van Eeghen observed, Van den Burg's style is particularly close to that of Cornelis Pronk, "the spiritual father of the topographical draftsmen of the second half of the eighteenth century" and that his influence is evident in Van der Burg's "pragmatism and sense of the concrete".⁴ Additionally, Van der Burg was strongly influenced by Jacob van Liender (1696-1759), particularly in the way he rendered trees.⁵ As demonstrated in Van Eeghen's preliminary catalogue, Van den Burg's *œuvre* (which totals 114 sheets in the preliminary catalogue) consists of drawings in pen and ink, enriched with wash. His love for nature is manifested in his depictions of landscapes and village views, which often carry the artist's hand-writing identifying the views and often supply a date. The present view of Marken is no exception to this; the drawing shows a flat and expansive landscape of the island with a strip of water in the foreground and six typical wooden buildings below a sky in soft shades of grey



¹ R. van Eijnden and A. van der Willigen, *Geschiedenis der Vaderlandsche Schilderkunst*, Haarlem, 1816-1840, vol. II, p. 38.

² See Van Eeghen, *op. cit.*, 1942, pp. 23-25.

³ *ibid.*, pp. 90-96.

⁴ *ibid.*, p. 33.

⁵ *ibid.*, p. 33.

emanating a serene atmosphere. Furthermore, the drawing is inscribed with the exact date, to the day, on the verso.

Drawings like these are important topographical sources on the 18th century Dutch landscapes and it is through the artist's drawings that his travels and activities over the years can be traced. His (dated) drawings indicate that he primarily drew during the summer months (on his annual provincial travels throughout the Netherlands). In August 1763, Van der Burg visited the Zuiderzee. Upon arrival by boat, he set foot on Marken,⁶ and this drawing is likely the very first that he made of that region.



⁶ *ibid*, p. 34.

**15. Jordanus Hoorn
(Amersfoort 1753-1833)**

A seated man

black chalk, black chalk framing lines

28 x 27.4 cm

Provenance:

The artist's studio estate and by descent;

Anonymous sale; Van Stockum, The Hague, 4 June 1947, part of lot 879 (280 figure, landscape and animal studies), where acquired by;

art dealer 'Buitendijk', The Hague, from whom acquired (along with a large group of studies by Jordanus Hoorn by;

Christiaan Pieter van Eeghen (1880-1968), Amsterdam (L. 6016), and by descent.

Jordanus, the son of a beekeeper located near Amersfoort, became a pupil of the topographer Gerrit Toorenburg (1732-1785) at the age of eighteen. The Haarlem Burgomaster and art collector Gerrit Willem van Oosten de Bruyn (1727-1797), who spent his summers at his country seat near Amersfoort, further encouraged Hoorn to pursue his career in Haarlem. From 1772 up to 1778 Hoorn was a member of the Haarlem drawing academy, where members practiced their drawing skills using farmers with their tools as models. These drawings could later be used to staffage their paintings with figures. To save costs, the artist themselves also posed as models. One such drawing is known through the inscription on its verso 'Den 10 November 1777 weer begonnen te tekenen naar malkander op mijn kamer' [10 November 1777 started drawing again after each other in my room].¹ Unfortunately, it is unknown which artists sat during these drawing sessions.

From the period *circa* 1725-1780, only a small number of groups of signed figure studies executed during drawing sessions at drawing societies are known, with Jordanus Hoorn's drawings being one of these.² In 1788, Hoorn returned to Amersfoort where he founded a drawing academy, but he continued to visit Haarlem to draw from live models, as evidenced by a drawing dated 1788.³ The present drawing is entirely characteristic of the artist's drawings and can, for example, be compared to two sheets in the Rijksmuseum.⁴



¹ Leiden, University Library, Special Collections, inv. PK-T-AW-881; see F. Livestro-Nieuwenhuis, *Jordanus Hoorn, een Amersfoortse kunstenaar in zijn tijd, 1753-1833*, Amersfoort, 1983, p. 25, ill.

² See R.J.A. te Rijdt, *Nederlandse figuurstudies 1700-1850*, exhib. cat., Rijksmuseum, Amsterdam, 1994.

³ Rijksmuseum, Amsterdam; inv. RP-T-1959-90 (donated by Christiaan Pieter van Eeghen).

⁴ Inv. RP-T-1959-94 and RP-T-1947-185.

**16. Ernst Willem Jan Bagelaar
(Eindhoven 1775-1837 Son)**

The artist (or an artist) drawing in the dunes near Den Helder; Dunes on Vlieland with Terschelling in the background; An English frigate on fire off the coast of Vlieland; and A man smoking a pipe on Vlieland

signed and inscribed 'bij den Helder/ Capitain Bagelaar/ ad viv. fecit.' (verso); 'op 't Eyland vlie/ capitain Bagelaar ad viv fecit/ het Eyland terschelling in 't verschiet' (verso); 'verbranden van het/verzylde Engels Fregat/ [...] oorlog [...] eine op 21 febr./ 1803 voor 't vlie/ bagelaar ad viv fecit' (recto) and 'Capitain Bagelaar/ ad viv. fecit' (verso); 'Capitain Bagelaar/ ad viv. fecit op 't vlie' (verso)

pen and grey ink, grey wash, two with pen and brown ink framing lines, watermarks Pro Patria

each circa 16 x 20.1 cm

Provenance:

Possibly the artist's estate; Martinus Nijhoff, The Hague, 23 March 1868, part of lot 80 ('E.W.J. Bagelaar. Collection considerable de dessins et études, dans une portefeuille').

At the tender age of fourteen, Bagelaar entered military service as a cadet. He swiftly ascended the ranks, progressing from lieutenant to captain, and then to major, before retiring at the age of forty in 1814. In 1798, while stationed in Alkmaar, Bagelaar visited the artist and collector J.P. Klinkhamer, which ignited his interest in creating his own art. According to Van Eijnden en Van der Willigen, he spent the little spare time he had during his military career drawing.¹ After being introduced to Abraham Bosse's *Traité des manières de graver en taille-douce* in 1802, Bagelaar began producing prints, eventually creating a body of work that included some 300 etchings.

Many of Bagelaar's most interesting drawings were produced during his military campaigns. These campaigns took him to Texel (1797), Germany and Austria (1800-1801), Prussia (1806-1808), Paris (1811) and Hamburg (1813-1814). One series of drawings, still on their original mounts and bound in an album, made during a campaign in 1800 in Germany, is now in the Rijksmuseum, Amsterdam.² The mounts of those drawings, and the inscriptions they carry, can be closely compared to the present four previously unpublished drawings. One of the present drawings depicts a view of Den Helder, while the other three show landscapes on the island of Vlieland. Interestingly, few other drawings documenting his time on Vlieland are known and as such these drawings add valuable information about the artist's travels at the time. The sheet showing a frigate on fire off the coast of Vlieland is dated '21 febr. 1803', providing a clear date and location, which could also suggest a possible date for the others.

Another drawing of Vlieland, dated 1804 and depicting the village of Oost-Vlieland,

¹ R. van Eijnden and A. van der Willigen, *Geschiedenis der Vaderlandsche Schilderkunst, sedert de helft der XVIII eeuw*, Haarlem, 1830 [reprint, Amsterdam, 1979], vol. III, p. 189.

² Inv. RP-T-1919-1 to RP-T-1919-13.



was sold at auction in 2004, but its present whereabouts are unknown.³ A further drawing from 1804, showing a dune landscape on Vlieland with a flock of sheep, is in the Noord-Hollands archief.⁴ According to Bagelaar's inscription on the *verso* of that sheet, the herdsman with his flock of sheep are drawn after a composition by Jan Luyken (1649-1712). Interestingly, the seated artist in that drawing is the same as the one in the dune landscape in one of the present drawings. Given the fact that the present drawing was probably drawn in or around 1803, it seems plausible that the drawing in the Noord-Hollands archief was made after the present sheet. The drawing depicting a nocturnal view of Vlieland can be closely compared to another nocturnal drawing, executed in 1817, which is now in the Museum Boijmans van Beuningen, Rotterdam.⁵



³ Anonymous sale; J.L. Beijers, Utrecht, 2-3 November 2004 [lot number unknown]; see for an image; <https://www.bagelaar.nl/tekeningen/t068-oost-vlieland-op-het-eiland-vlieland> [accessed 8 August 2024].

⁴ Inv. 6001.

⁵ Inv. PAK 3965

**17. Pieter Ernst Hendrik Praetorius
(Amsterdam 1791-1876)**

The Binnen Visserstraat seen from the Brouwersgracht, Amsterdam

signed 'Praetorius' (recto)

black chalk, grey wash, pen and black ink framing lines

14.5 x 10.1 cm

Pieter Ernst Hendrik Praetorius was the son of a bookkeeper and spent his career working in the financial world as a banker and estate agent.¹ His true passion, however, lay in the arts and we are fortunate to know a considerable amount about his creative journey thanks to a document in which this amateur artist provides a brief but insightful account of his artistic pursuits.² Praetorius states that he received his first drawings lessons in 1800 when he was 8 or 9 years old. Early in his career, he mainly copied works by Dutch 17th-century masters, but in 1814 he made his first painting 'naer het leven'. Later, he became a member of the societies 'Zonder Wet of Spreuk', 'Felix Meritis' and 'Arti et Amicitiae'. In 1839 he was one of the founders of the 'Maatschappij ter Bevordering van Beeldende Kunsten' and from 1852-1875 he was chair of the board of directors of the Rijksmuseum.

Praetorius' drawings often show topographical subjects identified by the artist's neat inscriptions, which stand out for their atmospheric character as well as the artist's original viewpoints and compositions. The present drawing, although small in size, is a prime example of these characteristics. The sheet depicts a view of the Binnen Visserstraat, which was built from the 16th century onwards, seen from the Brouwersgracht. Praetorius meticulously rendered the large number of houses with their clock- and stepped gables, and further enlivened the composition by including a narrow strip of the Brouwersgracht. The artist too included two passersby at right as well as a man relieving himself at the lower left corner.



¹ P.H. Damsté, 'De Geschiedenis van het portret van Jaspas Schade door Frans Hals', *Oud Holland*, 1985 (no. 1), p. 38.

² Inv. RP-D-2018-4

**18. Willem Ferdinand Abraham Isaac Vaarzon Morel
(Zutphen 1868-1955 Koudekerke)**

A seated man

signed and dated 'Vaarzon/ W.F.A.J - Morel/ Dec 1893'

charcoal

50 x 32.5 cm

Willem Vaarzon Morel, who came from an artistic family from Haarlem, was trained by August Allebé (1838-1927) at the Rijksakademie in Amsterdam from 1888.¹ While Allebé was not a wildly innovative painter, he was an important teacher for many Dutch impressionist painters at the time including George Hendrik Breitner, Jan Toorop and Lizzy Ansingh. In contrast to the painters from the 'Haagse School', whose main interest was the depiction of the Dutch landscape, Breitner, and also Vaarzon Morel, took inspiration from daily life, especially that of Amsterdam. Besides drawings and paintings of domestic scenes, Vaarzon Morel was active as an illustration artist. Especially early on in his career (before 1900), he produced a large number of illustrations for a variety of publications and he was considered one of the greatest talents of his time in this field.

The present drawing, neatly signed and dated Dec[ember] [18]93, was executed not long after Vaarzon Morel had finished his training at the Rijksakademie. The drawing demonstrates Vaarzon Morel's talents as a draughtsman and his original approach to his subjects. The sitter, either a farmer or a contractor, is shown from the back while leaning on a stick. The artist captured the sitter's clothing with broad and expressive yet fluent linework while the face of the sitter is subtly rendered in a finer and more delicate way. Even though Vaarzon Morel most likely was unfamiliar with the work of Vincent Van Gogh (who had died three years earlier), it is interesting to note the rather striking parallels between this drawing and to Van Gogh's drawings of peasants. Two drawings from 1882 of a seated old man which show strong similarities both in subject and in treatment of the figures, are in the Van Gogh Museum in Amsterdam.²



¹ A. Beenhakker, *Vaarzon Morel. Een schildersfamilie*, Vlissingen and Middelburg, 2003, p. 9.

² Inv. F0966 and F0997.

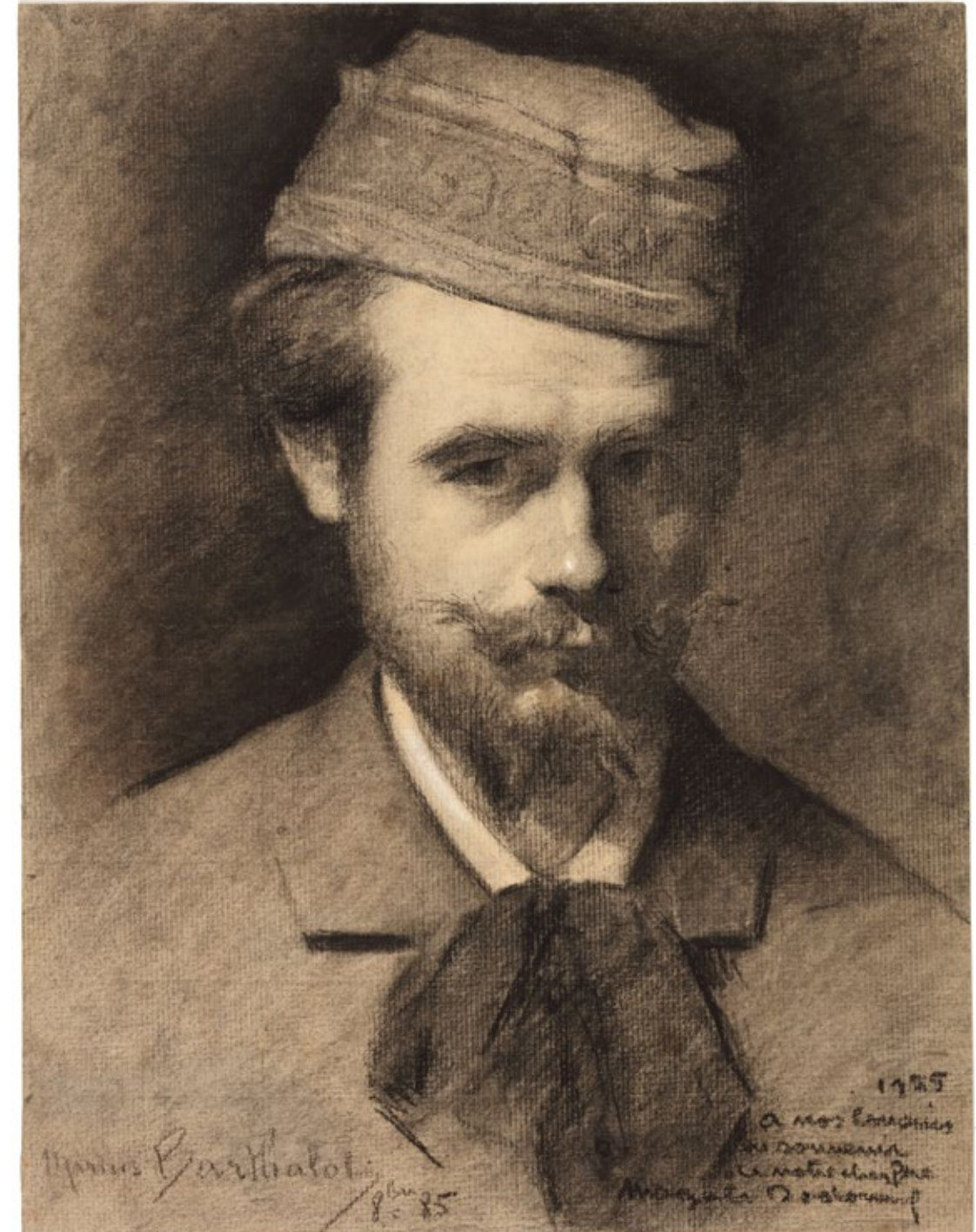
19. Marius Barthalot
(Marseilles 1861-1955)

Self-portrait (recto); Portrait of a woman (crossed out) (verso)

signed 'Marius Barthalot/ 8 [octo]bre 85' and with inscription 'a nos [...] / souvenir [...] / 1925' (recto) and 'portrait de Marius Barthalot/ fair par lui meme en octobre 1885' (verso)

charcoal and touches of white chalk
29.8 x 23 cm

Barthalot made this particularly charming and engaging self-portrait early on in his career, in 1885. After he completed his artistic training at the Academy des Beaux arts in Marseille and Paris, where he was trained by Alexandre Cabanel and Léon Bonnat, he exhibited his work at the Salon des Artistes Français from 1883.¹ Throughout his career he won various medals and prizes including a bronze medal at the Exposition Universelle in 1900 and a second-class prize in 1907 and the Albert Maignan prize in 1913. The present drawing appears to have been offered as a gift in 1925 according to the inscription at the lower right.



¹ E. Bénézit et al., *Dictionary of artists, Volume 1, A-Bedeschini*, Paris, 2006.

20. Angelo Jank
(Munich 1868-1940)

Houses along the river Tauber near Rothenburg ob der Tauber
signed, dated and inscribed 'Jank/ Rothenburg [18]99'
black, red and white chalk
47.5 x 38.9 cm

Angelo Jank, born to the painter and stage designer Christian Jank (1883-1888), was trained at the Academy of Fine Arts of Munich from 1891-1896.¹ Soon after graduating, he exhibited with members of the Munich Secession and from 1896 he provided illustrations for the newly established art and literary journal 'Die Jugend', an important promotor of German Art Nouveau. Besides his illustrative work, Jank was a teacher at the Women's Academy of the Munich Artists' Association from 1899 to 1907 and later became a Professor of Animal Painting at the Academy of Fine Arts, Munich in 1922.

While Jank almost exclusively produced equestrian scenes later in his career, his earlier work is more varied. The present drawing was executed in 1899, shortly after he had left the academy, and it demonstrates the artist qualities as a draughtsman and landscape artist. From a bird's eye perspective, Jank depicted houses along the river Tauber outside of the town walls of Rothenburg ob der Tauber. The composition is dynamic, with swirling and dancing lines that vividly render the rooftiles, trees, and river, while the use of white chalk for the plastered walls as well as the pigeons perched on one of the roofs furthermore adds contrast and depth to the composition.



¹ G. Saur, *Saur Allgemeines Künstlerlexikon. Die Bildenden Künstler aller Zeiten und Völker*, Munich, 1992, vol. 77, p. 293.

21. Sjoerd Hendrik de Roos
(Smallerland 1877-1962 Haarlem)

A row of haystacks

signed with monogram 'SR' in a circle

pastel

39.7 x 48 cm

Provenance:

With Simonis & Buunk, Ede.

It is no doubt partly due to his many talents that Sjoerd Hendrik de Roos' activities as a draughtsman are today largely forgotten. It is for his book cover designs, type face designs, and stamps, instead, that the artist is still best known. However, that the De Roos was an exceptionally talented draughtsman too is attested by the artist's portrait- and landscape drawings that have survived. While his portrait drawings clearly reveal the influence of Jan Toorop (1858-1928), his landscape drawings show the influence by a range of different artists and styles.

De Roos was keen on nature and his landscape drawings are a testimony to this. As observed by G.W. Ovink, De Roos did not capture nature in swiftly executed drawings in a sketchbook, but, as one could expect from a type and letter designer, in more densely drawn, precise and highly finished drawings.¹ Drawing did not need to provide the artist with an income, allowing De Roos the freedom to experiment with different styles and subjects at his leisure. The present drawing, which was likely executed in the first decade of the 20th century judging the artist's symbolist signature,² is a fine example of De Roos' flirtation with different styles including symbolism, pointillism and impressionism. The drawing blurs these styles effortlessly; the haystacks are depicted with long, fluent strokes while short strokes and dots render the grass as well as light and shade. A connoisseur and collector himself, De Roos no doubt was well aware of the works he is referencing here, not the least those by Claude Monet, who created his famous haystack series some ten years earlier. Another drawing of haystacks by De Roos is in Frans Hals Museum, Haarlem.³



¹ G.W. Ovink, *Bij tien tekeningen van de S.H. Roos*, Wageningen, 1942 (not paginated).

² The same signature appears on a drawing depicting De Roos' father from 1902; see RKD, image number 3389982.

³ See exhib. cat., *Moderne kunst-keuze uit het Frans Hals museum*, De Hallen, Haarlem, 1970, no. 70, ill.

22. Han van Meegeren

(Deventer 1889-1947 Amsterdam)

Self-portrait with death playing a violin behind
signed and inscribed 'H van Meegeren/ zelfportret'
charcoal, stumping
63 x 46.5 cm

Literature:

F.G. Kreuger, *List of works by H.A. van Meegeren 1889-1947*, [own publication], p. 41, no. Azf.f, p. 68, fig. f (as possibly Han van Meegeren or Jacques van Meegeren).

Han van Meegeren is without doubt one of the most infamous, if not the most infamous, art forgers of all time. Like many other forgers, Van Meegeren's start of his artist career was difficult and he had a troubled relationship with curators and art critics. After having been refused as a member of the *Haagse Kunstkring*, Van Meegeren moved to his villa in France in 1932 where he started producing forgeries in complete isolation. The most famous of forgeries, of course, is *Christ at Emmaus*, which was acquired by the Museum Boijmans Van Beuningen in 1937.¹ Other museums too unknowingly bought forgeries by the artist; the Rijksmuseum bought, for example, a painting in the style of Frans Hals showing Malle Babbe.²

Besides paintings, Van Meegeren also produced a large drawn oeuvre. The present sheet is a fine self-portrait showing the artist at work while death is playing the violin behind him. While the sheet is signed, it has been suggested that the drawing could actually have been the work by his son Jacques van Meegeren, who himself was a forger of his father's work. However, Jacques's work is often of mediocre quality, making the attribution to the father more likely. The sheet can be compared, for example, to *Baron X*, a large drawing showing a man on the phone with a skeleton behind him which is closely comparable in style and execution.³



1 Inv. St 1.

2 Inv. SK-A-4242. Furthermore, for a list of forgeries by Van Meegeren acquired by museums see F.H. Kreuger, *A new Vermeer. Life and Work of Han van Meegeren*, Rijswijk, 2007, pp. 223-226.

3 See RKD record no. 3329594.

**23. Olphaert den Otter
(born Portugaal, 1955)**

Geen traagheid van Bruegel/No Sloth by Bruegel
signed and dated 'Olphaert 10/4/2006'
egg tempera on paper
61 x 46 cm

Exhibited:
Museum Boijmans Van Beuningen, Rotterdam, *S&K Morf*, 2008 (exhib. cat., p. 126, ill.).

No Sloth by Bruegel is part of the refuge morphology series, which consists of 126 egg tempera paintings on paper that form a large-scale study of the depiction (in art) of housing on the edge of homelessness. The starting point of the series was a small sketch of a hut and, as Philip Peters has observed, "the artist became conscious that this was not just any hut, it had to be *the* hut".¹ Peters continues that the painting for which it was a study eventually had to deal with "everything, encompass everything: the whole world. He [Olphaert] realised he could complete such a task only if he first undertook visual research into huts. Four years and 126 paintings later he was ready to make the final painting, which he entitled *De buitenplaats (The retreat)*." Each work in the series is based on an existing work of art, with the earliest work being Robert Campin's (circa 1378-1444) *The Nativity* from 1425 and the latest Urs Fischer's (born 1973) *Bread House* from 2006. As the titles indicate, Olphaert has removed the protagonists inhabiting the prototypes giving centre stage to the shelters, huts, caves and stables themselves. By removing the protagonists, the focus has shifted from the traditionally religious narratives to secular subjects like huts, buildings, and caves, and as a result the viewers can position themselves within the scenes. The present work is based on the hut appearing at right in *Sloth (Desidia)*, from: *The Seven Deadly Sins* engraved by Pieter van der Heyden after Pieter Bruegel (fig. 1).



Fig. 1. Pieter van der Heyden after Pieter Bruegel, *Sloth (Desidia)*, from: *The Seven Deadly Sins*, engraving, 22.7 x 29.6 cm, 1558, Metropolitan Museum of Art, New York.

¹ P. Peters, 'The Retreat', in *S&K Morf*, exhib. cat., Museum Boijmans Van Beuningen, Rotterdam, 2008, p. 156.

24. Diederik van Leeuwen
(born Rotterdam, 1953)

Untitled

signed 'Diederik van Leeuwen' (verso)

acrylic paint

22 x 16.7 cm

For Diederik van Leeuwen, who trained at the Gerrit Rietveld Academie and Rijksacademie in Amsterdam and who lives and works in Rotterdam, the most important creative inspiration stems from an early childhood experience. When only 8 years old, the artist was struck by a very heavy bout of influenza which nearly took his life. He then had a near death experience which had a profound influence on the Van Leeuwen's work; threading a constant theme throughout his drawn and painted *œuvre*. Throughout his artistic career, Van Leeuwen aimed to do the impossible; to capture the light that he saw as a child during that pivotal moment. This has resulted in a large number of 'studies', as the artist calls them, which aim to capture the essence of this experience. The present work is one of the many works that is the result of this creative and spiritual journey. Swiftly executed with acrylic paint, the work seems to offer a small snapshot of this other worldly world. While the painting perhaps appears to be a purely abstract work of art in itself at first glance, it could in fact be regarded as an almost figurative painting of the 'invisible'.



25. Wim Konings
(born Haaksbergen, 1954)

Diamond (square)

graphite

76.6 x 57.3 cm

Wim Konings, who lives and works in Rotterdam, has increasingly turned his attention to his immediate surroundings and the objects of everyday life in recent years. In contrast to his earlier work, which thoroughly explored the history of art, his focus has shifted to simple objects found in his daily environment. These incredibly densely-worked drawings, each executed over the course of a month (or longer), depict ordinary items such as a box, a hammer or a glove. While these objects take centre stage in Konings' work, these drawings are as much intense studies of light as they are of the objects themselves. This approach has resulted in acutely observed views depicting scenes such as the Amsterdam Rijnkanaal, where light flickers on the water, or shadows cast on the walls of the artist's studio. It is perhaps no surprise, therefore, that the subjects of Wim's most recent drawings are diamonds—a material in which the interplay of light lies at the very heart of its essence. The present large-scale drawing, executed in graphite, is an almost abstract study of its subject. Presented from a radically frontal perspective, the drawing highlights what diamonds perhaps do best: reflecting light in an infinite array of angles.



Prints



26. Simon van de Passe

(Cologne circa 1595-1647 Copenhagen)

Christ as the Man of Sorrows

signed and inscribed 'Simon Passæus sculp:./Crisp: Passæus invent: et excud: A° 1615./ Ille

dollore [...]/ medicia malis' (in the plate)

engraving, fleur-de-lys in a crowned shield

30.5 x 22.1 (plate); 34.1 x 25.5 cm (sheet)

Franken 125; Hollstein 2

a very fine impression with broad margins, the sheet in good condition



27. Jan Saenredam

(Zaandam 1565/1566-Assendelft 1607)

Marriage for wealth officiated by the devil, after Hendrick Goltzius

inscribed 'Diviti[a]e [...] astu' (in the plate)

engraving (circa 1595), watermark crozier (cf. Laurentius 275, Arnheim 1600)¹

The New Hollstein 526², a very good impression of the first edition issued by Hendrick Goltzius, trimmed within the platemark, some paper remnants verso, a slightly thin spot in the centre of the lower edge, otherwise in good condition

22.9 x 15.9 cm

This is the second engraving in a series of three depicting allegorical forms of marriage. The first shows *A marriage for worldly love officiated by cupid*; the second *A marriage for wealth officiated by the devil* and the third *A marriage for spiritual love officiated by our Lord*. Each print bears an inscription by the famous playwright and poet Cornelis Schonaeus (1540-1610), explaining the different forms of marriages and their risks and rewards. The present engraving's inscription reads 'Whom base riches and opulence conjoin, Are miserably deceived by the sly cunning of the devil'.³ Jan Saenredam captures the subject brilliantly with his exceptionally skilled use of the burin. Depicted are a somewhat elderly and opulent and richly dressed couple who are being married by a nude demon with goat legs. The woman's dress is adorned with jewellery on her wrist hangs an overloaded purse filled with coins. The devil's foul intentions are highlighted by her breath, which contains coins exhaled towards the face of the woman. The man's pose, as he almost strides towards his bride, combined with the couple's facial expressions, further underscores the sinister nature of this marriage. It is only in the third engraving, where a devout couple is married by Christ, that they find true love, sharply contrasting with the first two engravings in the series.



¹ T. and F. Laurentius, *Watermarks. 1600-1650, found in Zeeland Archives*, Middelburg, 2007, pp. 20-21 and 127.

² M. Leesberg, *The New Hollstein. Dutch & Flemish Etchings, Engravings and Woodcuts. 1450-1700. Hendrick Goltzius. Part III*, Oudekerk aan den IJssel, 2012, p. 211.

³ J. Clifton, in *Through a glass darkly. Allegory & Faith in Netherlandish prints from Lucas van Leyden to Rembrandt*, exhib. cat., Atlanta, Michael C. Carlos Museum, Emory University, 2019, p. 102.

**28. Hendrick Goltzius
(Brüggen 1558-1617 Haarlem)**

The Holy Family with the infant John the Baptist

signed, dated and numbered 'HG [interlaced] 1593./ 6' and inscribed 'PRAECVRSOR [...] ANNIS.' (in the plate)

engraving, watermark encircled star (cf. Briquet 6090, datable 1594, Ferrara)¹

47.5 x 35.3 cm (plate); 49.3 x 37.3 cm (sheet)

The New Hollstein 13, third and final state², a fine impression with sharp contrast, printing clearly, the supporting lines in the text still faintly visible, there are horizontal and vertical paper paper flaws and printing creases (which has resulted in a pinpoint hole in the centre of the sheet), there is some slight foxing and discolouration (mainly along the lower edge), the sheet is otherwise in very good untreated condition.

In the years following his return from his sojourn in Italy, Goltzius' production of engravings flourished both in terms of quantity and quality. Produced during this time (around *circa* 1595), the series of 6 monumental engravings, to which the present engraving belongs, are known as the artist's *meisterstiche*. These works are celebrated for their artistic and technical virtuosity as well as their impressive scale, earning early acclaim from Karel van Mander in his 1604 *Schilderboeck*.³ Van Mander notes that Goltzius produced the series in response to the art he had seen in Italy and that he engraved the plates very swiftly in order to present the prints at the Frankfurter Buchmesse.

According to Van Mander, the *Circumcision*, executed in the style of Albrecht Dürer, was sold and circulated without the artist's monogram and treated with smoke to make them look older. The trick fooled many collectors, provoking reactions ranging from ire to admiration. The present engraving was inspired by two engravings by Cornelis Cort after Federico Barocci. Goltzius sought to emulate the Italian master, enlarging and transforming the compositions while introducing a number of elements of his own. The scene depicts Mary with the Christ Child, who affectionately strokes the face of Saint John as Joseph quietly observes the scene from above. Like in Cort's engraving, Goltzius included a cat and a bird to the composition - a traditional symbol of the human soul - but diverges by having the cat catch the bird, adding a dynamic twist to the theme. The purity of Mary, furthermore, is symbolized by the beautifully rendered lilies in a vase on the left.



¹ C.M. Briquet, *Les Filigranes. Dictionnaire Historique des Marques du Papier. Tome Deuxième Ci-K*, Geneva, 1907.

² M. Leesberg, *The New Hollstein. Dutch & Flemish Etchings, Engravings and Woodcuts. 1450-1700. Hendrick Goltzius. Part I*, Oudekerk aan den IJssel, 2012, p. 21.

³ K. van Mander, *Het Schilder-Boeck [...]*, Haarlem, 1604, fols. 284v-285r.

29. Ferdinand Bol
(Dordrecht 1616-1680 Amsterdam)

Bearded old man

with numbers '90/6' (verso)

copperplate

7.3 x 5.4 cm, oval

Provenance:

Pieter de Haan (1723-1766), Amsterdam; De Winter *et al.*, Amsterdam, 9 March 1767, p. 234, lot 68 (7 guilders to Fouquet, together with lot 69).

Pieter Fouquet Jr. (1729-1800), Amsterdam.

Claude-Henri Watelet (1718-1786), Paris, bought before 1785.

Pierre-François Basan (1723-1797), Paris.

Henry-Louis Basan (fl. 1810);

Auguste Jean (d. 1820), Paris and by descent to;

Auguste Jean Veuve, Paris (fl. 1820-1846).

Auguste Bernard, Paris, in 1846 and by descent to his son;

Michel Bernard, Paris, by whom sold in 1906 to;

Alvin Beaumont, Paris, by whom sold to;

Robert Lee Humber, Greenville, North Carolina, and by descent.

Artemis, London and R.M. Light & Co., Santa Barbara, California, 1993, by whom sold to

Dr. James H. Lockhart, Jr., Geneseo, New York, 1994, and by descent;

Cottone Auctions, Geneseo, New York, 23 September 2022, lot 173.

Literature:

A.C. Coppier, *Les eaux-fortes de Rembrandt*, Paris, 1917, p. 130.

E. Hinterding, 'The history of Rembrandt's copperplates, with a catalogue of those that survive', *Simiolus, Netherlandisch quarterly for the history of art*, vol. 22 (1993-1994), p. 302 and p. 313.

J. Rutgers, *The New Hollstein. Dutch & Flemish Etchings, Engravings and Woodcuts, 1450-1700. Ferdinand Bol*, [forthcoming].

Ferdinand Bol trained with Rembrandt from 1636 to 1640¹ and in addition to being one of Rembrandt's most successful pupils as a painter, Bol was among the few who also achieved considerable success as an etcher. Like Bol's paintings, his etchings demonstrate Rembrandt's strong influence, although Bol's etchings have a distinct quality of their own. His etchings, of which he made about some twenty in total, are often executed with very fine, yet velvety lines. Bol etched his first print in 1636, the first year of his apprenticeship with Rembrandt, which shows a copy in reverse of Rembrandt's *Esther before her visit to*



¹ L. van Sloten, 'Ferdinand Bol, the Etcher', in *Rembrandt's master pupils. Ferdinand Bol and Govert Flinck*, exhib. cat., The Rembrandt House Museum and Amsterdam Museum, Amsterdam, 2017-1018, p. 207.

Ahasuerus and his last etching is from somewhere around 1653.² The present composition is datable to *circa* 1642³ (fig. 1), the same year Bol produced an etched self-portrait.⁴

The present plate's provenance can be traced back to Pieter de Haan, an Amsterdam print dealer who amassed a monumental collection of prints and drawings including a large number of copperplates. His estate sale included a group of 430 copperplates by artists such as Adriaen van Ostade (1610-1685) and Jan Gillisz. van Vliet (*circa* 1605-1689) amongst which were 75 plates by Rembrandt.⁵ The present plate was lot 68 in the De Haan sale and it was offered together with 23 impressions pulled from the plate. 56 of the Rembrandt plates (or those attributed to Rembrandt at the time) from the De Haan sale, including the present one, were bought by the Amsterdam art dealer Pieter Fouquet Jr. As observed by Erik Hinterding, he might have bought them acting on commission as the plates were soon afterwards owned by the Parisian art critic, collector and engraver Claude-Henri Watelet. The group of plates, which now totalled around 83⁶, were bought *en bloc* by Pierre-François Basan, a fellow Parisian print dealer and publisher, who published the plates in his famous Rembrandt *recueil* in 1789.⁷ The plates then passed to Pierre-François' son, Henry-Louis Basan, who pulled a great number of impressions from the plates. The group later came into the possession of another Paris publisher, Auguste Jean (in around 1810), who also published a *recueil* with impressions from them.⁸ The plates remained in Paris (see *provenance*) until they were sold by Alvin Beaumont in 1938 to Robert Lee Humber who placed them on permanent loan in the North Carolina Museum of Art in Raleigh. It was only in 1993 when the group was sold by Artemis in London that the plates were dispersed to a global audience of museums and private collectors.

While the present plate was part of the group of Rembrandt copperplates and was long considered to be by Rembrandt, its attribution to the artist was questioned comparatively early on. In his catalogue of Rembrandt etchings from 1751, Edme-François Gersaint⁹ accepted the print as by Rembrandt, an opinion that was later followed by Adam von Bartsch,¹⁰ but in 1828 Ignace Joseph de Claussin was the first to publish the print as by

Ferdinand Bol.¹¹ He did note that "[...] mais il est reconnu depuis long-temps par les premiers connaisseurs pour être de F. Bol. don't il porte tous les caractères"¹² (but it has long been recognized by leading experts as being by F. Bol, displaying all his characteristic features). Although the attribution to Bol has occasionally been questioned,¹³ there is now general consensus about the it.¹⁴ Leonore van Sloten has observed about the present composition that the rendering of the head is more sketchy than those by Rembrandt and that the face is only defined by a thin outline and a few hatchings on the sitters face which are typical trademarks of Bol's use of the etching needle.¹⁵ Van Sloten compares it to *Young woman with hat* (Hollstein 16), which shows the face of a woman rendered in a closely comparable technique and style.¹⁶ That the print was considered to be by Rembrandt for a long time, and the fact that the plate was part of the large group of Rembrandt copperplates, meant that prints were pulled from the plate for centuries. Amongst the later editions in which it was included is Henry-Louis' Basan's *Recueil de quatre-vingt-cinq estampes originales* published in 1807-1808 of which an example is in the Rijksmuseum, Amsterdam (fig. 2).¹⁷



Fig. 1. Ferdinand Bol, *Bearded old man*, etching, 7.3 x 5.4 cm, Rijksmuseum, Amsterdam, inv. RP-P-OB-645.



Fig. 2. Ferdinand Bol, *Bearded old man*, etching, 7.3 x 5.4 cm, Rijksmuseum, Amsterdam, inv. BI-1961-168-26.

2 L. van Sloten, *op. cit.*, p. 207 and p. 209, figs. 291-292.

3 J. Rutgers, *op. cit.*, [forthcoming].

4 L. van Sloten, *ibid.*, p. 212, fig. 298.

5 E. Hinterding, *op. cit.*, p. 272.

6 *ibid.*, p. 276, note. 119.

7 *ibid.*, p. 276.

8 *ibid.*, p. 279.

9 E.-F. Gersaint, *Catalogue raisonné de toutes les pièces qui forment l'oeuvre de Rembrandt*, Paris, 1751, no. 272.

10 A. von Bartsch, *Catalogue raisonné de toutes les estampes qui forment l'oeuvre de Rembrandt et ceux de ses principaux imitateurs / Composé par les Sieurs Gersaint, Helle, Glomy et P. Yver*, Vienna, 1797, no. 295.

11 I.J. de Claussin, *Supplément au Catalogue de Rembrandt: suivi d'une description des estampes de ses élèves [...]*, Paris, 1828, p. 50, no. 18.

12 I.J. de Claussin, *op. cit.*, p. 18.

13 D.M. Tsurutani, *The Etchings of Ferdinand Bol*, MA thesis, Oberlin College, 1974, 70, under Doubtful category, no. D 18.

14 The print will furthermore be published in the forthcoming volume of *The New Hollstein* devoted to the artist.

15 L. van Sloten, *Ferdinand Bol (1616-1680). Etchings in the artist's home*, exhib. cat., Amsterdam, Museum van Loon, 2000, no. 15, ill.

16 L. van Sloten, *op. cit.*, no. 14, ill.

17 Inv. BI-1961-168.

30. Jan Gillisz. van Vliet
(Leiden 1600-1668)

Portrait of Rembrandt, after Rembrandt
etching

signed, dated and inscribed 'RHL [interlaced] inventor/ JG [interlaced] v. vliet fec./ 1634'
(in the plate)

22.2 x 18.8 cm (plate); 22.3 x 19 cm (sheet)

Bartsch 19; Hollstein 19¹, first state (of three), a very good impression, trimmed just outside, on or just inside the plate mark (upper right and lower left), there are some unobtrusive flattened creases, there are two central horizontal (contemporary) paper flaws, there are three small ink spots, there is a thin spot upper left and a scratch in the lower right which has been treated, the sheet is in otherwise good condition

A substantial part of Van Vliet's *œuvre* consists of prints after his own invention, which were often, at least to a small extent, executed in the style of Rembrandt. In addition to these, Van Vliet made prints together with Rembrandt, and finally, he made prints directly after paintings by Rembrandt.² Both artists, born in Leiden, collaborated for about five years, from 1631 to 1636.³ The present etching is amongst the works that were created during this period it can be regarded as the highlight of the artist's graphic *œuvre* in terms of subject matter and execution. Very little documentary evidence about the collaboration of the two artists has survived, so the prints themselves, such as the present one, are the main sources shedding light on this collaboration. The print, which is one of Van Vliet's rarest and most sought-after prints on the market, belongs to a series of 6 *tronies* after paintings by Rembrandt, of which five have survived. These all date from before Rembrandt's departure to Amsterdam and it is therefore possible that Van Vliet saw these works in Rembrandt's workshop in Leiden.⁴ The present etching is after Rembrandt's celebrated and astonishingly loosely painted self-portrait from *circa* 1628, now in the Rijksmuseum.⁵ While Van Vliet could not translate the loose brushwork in the etching due to the medium's limitations, he did manage to render Rembrandt's portrait with great accuracy and brilliant chiaroscuro lighting. He furthermore extended the composition to make it the same size as the other *tronies* in the series. The cross-hatching in the lower left, added to suggest both a shadow casted by the sitter and to give the print a more three-dimensional quality, is undoubtedly inspired by Rembrandt's own etchings.⁶



1 C. Schuckman, *Hollstein's Dutch and Flemish Etchings, Engravings and Woodcuts. ca. 1450-1700. Volume XLI. Johannes (de) Visscher to Robert van Voerst*, Roosendaal, 1992, p. 162.

2 M. Royalton-Kisch, 'Van Vliet: Rembrandt's Printmaker', in *Rembrandt & Van Vliet. A collaboration on copper*, exhib. cat., Museum Het Rembrandthuis, Amsterdam, 1996 p. 8.

3 E. de Heer, 'Jan Gillisz van Vliet, 'Plate Cutter in Leyden'', in *Rembrandt & Van Vliet. A collaboration on copper*, exhib. cat., Museum Het Rembrandthuis, Amsterdam, 1996.

4 M. Royalton-Kisch, *op. cit.*, p. 52.

5 Inv. SK-A-4691.

6 See, for example, The New Hollstein 120.

31. Jan Gillisz. van Vliet
(Leiden 1600-1668)

Pedlar

signed 'JG [interlaced] van vliet inv.' (in the plate)

1632

etching

9.4 x 6.4 cm

Hollstein 79¹, third state (of five), a good, dark impression, mostly trimmed just outside the platemark, trimmed to the platemark (and just inside) in the upper edge

This small etching, clearly inspired by Rembrandt's etchings of peasants and beggars, is part of a series of ten showing peasants playing instruments, rat-catchers, pedlars and beggars from 1632.



1 C. Schuckman, *Hollstein's Dutch and Flemish Etchings, Engravings and Woodcuts. ca. 1450-1700. Volume XLI. Johannes (de) Visscher to Robert van Voerst*, Roosendaal, 1992, p. 203.

32. Rembrandt Harmensz. van Rijn

(Leiden 1606-1669 Amsterdam)

The Flight into Egypt: a Night Piece

with inscription 'Rambrun Eauafort [...] (verso)

etching and drypoint

1651

12.8 x 11 cm (plate); 13.1 x 11.3 cm (sheet)

Bartsch, Hollstein 53; The New Hollstein 262, 6th state (of ten)¹, a good and clear impression with only some slight signs of wear, there is some slight cockling and an almost invisible crease upper right, the paper is somewhat thin in the lower right corner, with narrow margins around all edges, the sheet is in otherwise very good condition

Provenance:

Robelot (late 18th/early 19th century) (L. 2141); Valleé and Defer, Paris, 6-11 December 1847, (part of) lot 212 ('Rembrandt [...] Cent quarante-cinq pieces de son œuvre').

Vicomte Philogène de Montfort (1806-1883), Paris (L. 1035 and 1822 'Ph. de Montfort/ 1[8]49.)

Albert Pieter van den Briel (1881-1971), Utrecht (Lugt 407a), possibly by descent to; J.P. van den Briel (not in Lugt).

In this intimate night scene depicting the Flight into Egypt, Rembrandt's exceptional prowess as a story teller and his almost theatrical approach to his subject are particularly evident. Rembrandt dramatically altered the composition in the different states of the composition. In the rare first state (of which only 19 impressions are known), Joseph's lantern shines an extremely bright, almost flash-like, light on the holy family making them stand out from the darker background. From the second state, however, Rembrandt reworked the plate completely with dense (cross)hatching, setting the scene at night.

In the present state (the sixth), the lantern's light is much more subdued, only subtly illuminating the family as they attempt to make their journey to Egypt without being noticed. In contrast to the first state, the landscape has now become almost invisible, allowing Rembrandt to focus on the main characters of the scene; we can just about observe Joseph holding his lantern while he leads the donkey on which Mary is riding. While Joseph focuses on the road ahead, Mary, holding the Christ Child safe to her chest, while looking straight at the viewer.

Rembrandt was clearly captivated by the subject as the Flight into Egypt as well as The Rest on the Flight into Egypt are among his most frequently depicted subjects in his etched œuvre.



¹ E. Hinterding and J. Rutgers, *The New Hollstein. Dutch & Flemish Etchings, Engravings and Woodcuts, 1450-1700. Rembrandt*, Ouderkerk aan den IJssel, 2013, text, pp. 196-197, plates, p. 36.

33. Cornelis Visscher

(Haarlem 1628/1629-1658 Amsterdam)

The Large Cat

engraving, watermark proprietary watermark

14.2 x 18.2 cm (plate); 16 x 20 cm (sheet)

Hollstein 42, second and final state¹, a very good and rich impression, with margins, there is some discolouration to the paper (mainly visible verso) and there is some occasional surface dirt, there are some scattered stains, mainly in the edges, there is an almost invisible diagonal crease lower right, the sheet is in otherwise good condition

Provenance:

Unknown collector's mark 'D' (handwritten mark, 17th or 18th century) (L. 3173).

George Usslaub (1845-1929) (L. 1221).

Despite Cornelis Visscher's short career - the artist died when about 30 years old - he left a substantial drawn and printed oeuvre, which includes some of the most celebrated 17th century genre prints such as *The Gypsy*, *The Rat-catcher* and *The Large Cat*. Visscher's drawings, mostly executed in black chalk on vellum, were praised by Arnold Houbraken, who noted that his drawings were of such quality that he could not think of a better example for young artists.² Furthermore, Visscher's prints were highly praised and sought after throughout the 18th- and 19th century as evidenced by the two catalogue raisonnés which were published shortly after each other in 1864³ and 1865.⁴

The Large Cat is without doubt one of, if not the most famous prints that the artist produced. In the words of Elisabeth Foucart-Walter and Pierre Rosenberg, *The Large Cat* is "One of the finest and doubtless oldest portrayals of a cat [...]. In this veritable *tour de force* crouches a cat, and behind it a mouse [...]. Even if one can discern a certain complicity between the artist and his model - which could only be his own cat - it would obviously be inappropriate to label this engraving a "portrait".⁵ Indeed, the present engraving was without doubt not intended as a portrait of the artist's own cat, but should be viewed in the tradition of animal depictions in the graphic arts starting with Martin Schongauer's elephant and Albrecht Dürer's rhinoceros some 150 years before.

While 15th- and 16th century prints showing single animals mainly depicted exotic animals, prints of single native, and often domestic, animals became hugely popular in the Northern Netherlands in the 17th century. Unsurprisingly, farm animals such as sheep,

1 C. Schuckman, *Hollstein's Dutch and Flemish Etchings, Engravings and Woodcuts. ca. 1450-1700, Volume XL, Cornelis de Visscher [...]* Lambert Visscher, Roosendaal, 1992, p. 46.

2 A. Houbraken, *De groote Schouburgh der Nederlantsche Konstschilders en Schilderessen [...]*, Amsterdam, 1753, vol. 3, [second edition], p. 77.

3 W. Smith, *A catalogue of the works of Cornelius Visscher*, Bungay, 1864.

4 J. Wussin, *Cornelis Visscher. Verzeichnis seiner Kupferstiche*, Leipzig, 1865.

5 E. Foucart-Walter and P. Rosenberg, *The painted cat. The cat in Western painting from the fifteenth to the twentieth century*, Paris, 1988, p. 39.



cows and horses - who played a crucial role in the economic boom that the Netherlands was experiencing at the time - were depicted in a large number of single prints or print series by artists such as Paulus Potter, Nicolaes Berchem, Karel du Jardin and Pieter van Laer. Domestic animals like dogs and cats too appear in countless prints, drawings and paintings with a host of allegorical, religious and moralistic connotations. Besides their moralistic and allegorical connotations (cats were associated with sight and freedom, amongst others), cats played a important and practical role in Dutch 17th-century cities. Despite the authorities' efforts to keep cities free of rodents, Dutch cities were riddled with mice and rats, and cats played a crucial role in households to keep their numbers to a minimum.

The design for the present print was in the collection of the great collector Jacob de Vos Jbz. until it was sold in 1883. It was later acquired by baron Edmond de Rothschild who bequeathed it (as part of his monumental bequest) to the Louvre, Paris.⁶ The sheet, showing the same composition but without the mouse and grill in reverse, is signed and dated 1657, giving a rather precise date for the engraving, given the fact that Visscher died in 1658.



Fig. 1. Cornelis Visscher, *A reclining cat*, black chalk on vellum, 17.3 x 23.5 cm, Musée du Louvre, Paris.

⁶ Inv. 563; J. Hawley, *The Drawings of Cornelis Visscher (1628/9-1658)*, unpublished PhD. dissertation, University of Virginia, no. A120.



34. Lucas Franchois II
(Mechelen 1616-1681)

Bust of a bearded man (St Jerome?)

inscribed 'A. v Dyck' (burnished) and with pencil inscriptions 'inv. 549/ Dubb [...]' and 'A. 4488' (verso)

etching, watermark fleur-de-lys (indistinct)

11.1 x 8.1 cm (plate); 11.6 x 8.6 cm

Hollstein 4¹, this state not listed; The New Hollstein 58, second and final state², a good, although unevenly printed impression, there are two slightly thin spots at top, but the sheet is in otherwise very good condition

Provenance:

Prentenkabinet, Universiteitsbibliotheek Leiden (L. 700b).

Rijksprentenkabinet, Rijksmuseum, Amsterdam (L. 2228).

Besides being trained by his father, Lucas Franchois II was a pupil of Peter Paul Rubens (1577-1640). It is thought that Franchois moved to Paris to work for the Princes of Condé after the death of his father in 1643.³ After three years he moved back to the Southern Netherlands where he received commissions for (monumental) altarpieces from churches and monasteries. While painting constituted by far the most significant aspect of his career and undoubtedly provided his primary source of income, the artist did create a small number of etchings. Three of those works, including the present one, are after works by Anthony van Dyck (1599-1641). The present etching, showing a wonderfully freely interpreted head of a bearded man, is exceptionally rare. Hardly any impressions are known to have survived, either in private or public collections; The New Hollstein cites one impression of the first state in Amsterdam and one impression of the second state in Brussels.⁴ Franchois' small printed *œuvre* and the few impressions of his etchings that have survived, suggest that the artist was experimenting with the technique, rather than creating etchings for a larger audience. Both the present etching and the one in Brussels are printed in a rather messy way; the inscription 'A. v Dyck' which appears in the first state has been burnished, the ink is not evenly distributed and furthermore there are fingerprints - likely Franchois' own - visible in the upper left of the present etching. Due to their rarity and unique character, these etchings provide us with valuable glimpses into the artist's studio and working practices.



1 F.W.H. Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts. ca. 1450-1700. Volume VII, Fouceel-Gole*, Amsterdam, 1952, p. 6.

2 S. Turner, *The New Hollstein. Dutch & Flemish Etchings, Engravings and Woodcuts. 1450-1700. Anthony van Dyck. Part VIII*, Rotterdam, 2002, p. 45.

3 E. Duverger and D. Maufort, 'The cast for the production of Van Dyck's prints', in *Anthony van Dyck as a printmaker*, exhib. cat., Antwerp, Museum Plantin-Moretus and Stedelijk Prentenkabinet, 1999, p. 371-372.

4 A first state impression is in the Rijksmuseum, Amsterdam (inv. RP-P-OB-52.236) and the second state in the KBR, Brussels (inv. S. I 13411).

**35. Nicolaas Verkolje
(Delft 1673-1746 Amsterdam)**

The moustrap

signed and inscribed 'G. Douw Pinx./ N. Verkolje Fec.' (in the plate)

mezzotint

25.6 x 21.1 cm (plate); 32.4 x 27.2 cm (sheet)

Wurzbach 26¹; Nagler 31², a fine impression with broad margins, there are some minor creases and two ink stains in the margins, the sheet is in otherwise good condition

Together with his father, Johannes I (1650-1693) and his brother, Johannes II (1683-1755), Nicolaas Verkolje is recognized as one of the most successful mezzotint makers of the late 17th and 18th century. The mezzotint technique, developed in the first half of the 17th century by Ludwig von Siegen (1609-1680), became hugely popular in the second half of the 17th century and remained so throughout the 18th and 19th centuries. Mezzotints were particularly well-suited to reproduce paintings and in the 18th century the technique was used widely to reproduce Dutch golden age paintings. Collectors praised these prints, highly, a demand the Verkolje family exploited by producing a diverse range of mezzotints, some of which were printed on luxurious or unusual materials like silk, blue paper, and Japan paper.

As observed by Junko Aono 'the most splendid of Verkolje's reproductive works are his mezzotint prints after seventeenth-century paintings, especially candlelight pieces' of which the present composition is a fine example.³ The print reproduces a painting by Gerard Dou,⁴ which shows the motif of 'De Muizenval' (the mousetrap) which was a popular theme in Dutch 17th century art. The scene, lit by a single candle, depicts a woman holding a mousetrap alongside an overturned pewter vessel. A boy, gazing directly at the viewer, points to the mousetrap, alluding to the perilous game of (physical) love. Mezzotint prints such as this circulated widely, helping to disseminate the candlelight theme and likely contributing to the popularity of the 17th century candlelight paintings they reproduced. They also played a significant role in associating Verkolje with seventeenth-century candlelight scenes, thereby enhancing Nicolaas' reputation as an artist.



1 A. von Wurzbach, *Niederländisches Künstler-Lexikon auf Grund archivalischer Forschungen bearbeitet mit mehr als 3000 Monogrammen*, Leipzig and Vienna, 1904-1911, vol. II, p. 773.

2 G.K. Nagler, *Neues allgemeines Künstler-Lexicon oder Nachrichten von dem Leben und den Werken der Maler, Bildhauer, Kupferstecher, Formschneider, Lithographen*, Munich, 1832-1852, vol. 20, p. 113.

3 J. Aono, 'Reproducing the Golden Age: Copies after Seventeenth-Century Dutch Genre Painting in the First Half of the Eighteenth Century', *Oud Holland*, vol. 121, no. 1 (2008), p. 20.

4 A painting of this composition attributed to Gerard Dou was sold at Lempertz, Cologne, 19 November 2022, lot 1552.

36. Jacob Houbraken

(Dordrecht 1698-1780 Amsterdam)

Portrait of Jacob Houbraken, after Jan Maurits Quinkhard

inscribed 'Jacobus Houbraken [...] / 1698' and signed and inscribed 'J.M. Quinkhard pinxit 1748./ J. Houbraken sculpsit 1749.' (in the plate)

engraving

31 x 22 cm (plate); 33.5 x 25.1 cm (sheet)

Muller 2594a¹, a very fine impression in very good and untreated condition, there is an unobtrusive tear in the lower left margin (not touching the subject)

The son of the artist biographer Arnold Houbraken, Jacob was one of the most prolific and gifted (portrait) engravers of his time. According to Immerzeel, the artist was trained by his father, though his distinctive style also bears the influence of notable Flemish and French printmakers such as Robert Nanteuil and Gérard Edelinck.² Immerzeel furthermore praises Houbraken's work with the burin, stating that his art is beyond all praise and reaches the zenith of engraving skill.³ Amongst Houbraken's most important engraved contributions to publications are those for *De groote schouburgh der Nederlandsche konstschilders en schilderessen [...]* (1718) written by his father; Jan Wagenaar's *De Vaderlandsche Historie* (1749) and *The Heads of Illustrious Persons of Great Britain* by John and Paul Knapton (1747).

In addition to his engraving prowess, Houbraken was an auctioneer and an avid collector, reflecting the broader artistic pursuits of his contemporaries. This particularly charming engraving, after a painting by Jan Maurits Quinkhard, depicts Houbraken in his *kunst kabinet*, exuding a sense of relaxed confidence. He is portrayed leaning nonchalantly on a prints- and drawing folder, while holding what appears to be an engraving in his left hand.

That the artist built a substantial collection of paintings, prints and drawings is evidenced by the auction catalogue of his collection that appeared in the year following his death. Besides 65 paintings, the catalogue describes hundreds of drawings and thousands of prints.⁴

¹ F. Muller, *Beschrijvende catalogus van 7000 portretten van Nederlanders en van buitenlanders, tot Nederland in betrekking staande [...]*, Amsterdam, 1853.

² C. Immerzeel, *De levens en werken der Hollandsche en Vlaamsche kunstschilders, beeldhouwers, graveurs en bouwmeesters van het begin der vijftiende eeuw tot heden*, Amsterdam, 1843, vol. 2, p. 58.

³ C. Immerzeel, *op. cit.*, p. 58.

⁴ P. van der Schley et al., Amsterdam, 2 April 1781.



37. Jacob Houbraken

(Dordrecht 1698-1780 Amsterdam)

Bely and Dirk, after Cornelis Troost

engraving, indistinct watermark

40.5 x 29 cm (plate); 47.8 x 35.6 cm (sheet)

Ver Huell 9,¹ a very good proof impression, a few occasional unobtrusive foxmarks, some unobtrusive creases in the edges, but otherwise in very good condition

The story of *De ontdekte schijndeugd*, a moral play written by David Lingelbach (published 1687), proved an important source of inspiration for Cornelis Troost (1696-1750). He made a large number of drawings depicting various stories from the play, some of which were engraved by Jacob Houbraken. The present engraving, a very fine proof impression, is one such example. The composition shows Bely, the maid of the leading character of the play, with her suitor Dirk. Her exposed bosom, Dirk's gaze and his leg over that of Bely, leave little doubt over the young lovers intentions. It is not, however, the amorous behavior of Dirk and Bely that is criticized here, it is the behaviour of Bely's employer instead. While she condemns Bely, she herself is unfaithful to her husband, a fact that is revealed at the end of the play. The present composition is a pendant to *The discovery of a lover*.²



¹ A. Ver Huell, *Jacobus Houbraken et son oeuvre*, Arnhem, 1875, p. 129.

² See for an impression; Rijksmuseum, Amsterdam, inv. RP-P-OB-48.169.

38. Jacob Houbraken
(Dordrecht 1698-1780 Amsterdam)

Portrait of Simon Fokke

1773

engraving, proprietary watermark

18.9 x 12.2 cm (plate); 26.3 x 19.9 cm (sheet)

Muller 1690c,¹ Ver Huell 135,² first state of three (based on the impressions in the Rijksmuseum), a very good impression with wide margins sold together with an impression of the third state

Provenance:

Jan Baptist de Graaf (1742-1804), Amsterdam (L. 1120).

This wonderfully fresh proof impression depicts the draughtsman, engraver and book illustrator Simon Fokke. The artist is depicted with his engraver's tools, such as an engraver's pad, burin, paper and copperplate in front of him. Fokke, together with Jacob Buys, was one of the most important and prolific book illustrators of his time and amongst his most important illustrations were those for Jan Wagenaar's *Vaderlandsche Historie*, a monumental publication of the history of Holland published between 1749-1789.



¹ F. Muller, *Beschrijvende catalogus van 7000 portretten van Nederlanders [...]*, Amsterdam, 1853, p. 87.

² A. Ver Huell, *Jacobus Houbraken et son oeuvre*, Arnhem, 1875.

39. Jan Chalon

(Amsterdam 1738-1795 London)

Portrait of the artist's sister, Christina Chalon

signed 'J. Chalon. f.' (in the plate)

etching

9.3 x 7.4 cm (plate); 9.8 x 7.8 cm (sheet)

Le Blanc 1-100,¹ second and final state (based on the impressions in the Rijksmuseum)

Provenance:

Private collection, The Netherlands.

Like his father, Hendrik Chalon (fl. 1798), Jan Chalon was first and foremost active as a musician. His talents were such, that he left for Paris when 25 years old where he published several of his musical compositions. After spending several years in the French capital, he moved to London where worked as a musician for several prominent families.² Besides his musical interest, he too shared a passion for prints with his father. Both Hendrik and Jan amassed large print collections and for Jan this became a source of inspiration to produce prints of his own.

Jan's primary focus of his print collection was the etched *œuvre* of Rembrandt as he considered the artist the greatest printmaker that ever existed. Jan's entire printed *œuvre* is an homage to the Dutch 17th century master; Chalon aimed to emulate Rembrandt's etchings as closely as possible. In his spare time, and without any formal training, Jan created a total of one hundred wonderfully intimate etchings executed in the style of Rembrandt's etchings. As sitters he chose his family members including his father and his sister, Christina, who is portrayed in this charming etching. Christina herself was a celebrated artist, who, like her brother, mainly worked in the style of 17th century artists (in her case, mainly that of Adriaen van Ostade). Due to Jan's untimely death, he did not manage to publish his printed *œuvre* himself, but they were published by his son-in-law, Christian Josi (1768-1828), posthumously. According to Van der Eijnden en Van der Willigen, 150 impressions were printed on normal paper and twelve on Japan paper after which the copperplates were destroyed so that no further good impressions could be printed.³



¹ Ch. Le Blanc, *Manuel de l'amateur d'estampes [...] précédé de considérations sur l'histoire de la gravure*, Paris, 1854-1890, vol. 1, p. 626.

² R. van Eijnden and A. van der Willigen, *Geschiedenis der Vaderlandsche Schilderkunst, sedert de helft der XVIII eeuw*, Haarlem, 1830 [reprint, Amsterdam, 1979], vol. II, p. 269.

³ R. van Eijnden and A. van der Willigen, *op. cit.*, p. 271.

**40. Willem Witsen
(Amsterdam 1860-1923)**

Voorstraathaven II, Dordrecht

etching, watermark Van Gelder & Zonen and Strasburg lily in a crest
signed and numbered 'Witsen' and 'No. 82' and with the address of E.J. Wisseling & Co. (in
the plate)

27.9 x 31.2 cm (plate); 49.4 x 65.7 cm (sheet)

Boon 87; Van Wisselingh 419; De Groot 93b, first and final state¹

Willem Witsen was born into a prominent Amsterdam family in 1860.² His talent for drawing emerged at a young age and after having left school, he received took lessons from the landscape painter Jan Evert Morel and Carel Philippeau and later he received evening classes at the *Rijksakademie van Beeldende Kunsten* from August Allebé. By the early 1880s, Witsen had become increasingly involved with the innovative ideas of his artistic friends, resulting in the founding of the artists' association St. Lucas.³ Throughout the years, Witsen developed a strong interest in the graphic arts working alongside artists such as Antoon Derkinderen, Jacobus van Looy and Hendrik Haverman. Inspired by leading examples from Paris and Antwerp, Witsen, along with fellow young artists who were known as the *Tachtigers*, established the *Nederlandsche Etsclub* in 1885. With the aim of revitalizing Dutch printmaking, the *Nederlandsche Etsclub* organized group exhibitions and published portfolios with prints annually. As noted by De Groot, Witsen expressed himself within the tradition of printmaking in a unique and recognizable way and he played a significant role as a stimulator and organizer in Dutch printmaking.⁴

Witsen's love of urban landscapes, which earned him the nickname 'the painter of cityscapes', took him to various cities across the Netherlands as well as to London and Venice, where he captured atmospheric scenes in prints and drawings. Between 1898 and 1899, he travelled to Dordrecht multiple times where he navigated the canals on a so-called *atelierschuit* (a type of boat on which an artist could work).⁵ *In situ*, he made sketches which served as the designs for a series of twelve etchings depicting views in Dordrecht.⁶ The series stands out for their stark realism and radical viewpoints combined with an exceptionally delicately observed interplay between light, water, and architecture. Instead of depicting famous historic buildings or well-known views, the etchings focus on anonymous houses, primarily on the Voorstraathaven. Witsen opted for a meticulous,



¹ I. de Groot et al., *Willem Witsen. Schilderijen. Tekeningen. Prenten. Foto's. 1860-1923*, Bussum, 2003, p. 209.

² J. Reynaerts, 'Beheerste bewogenheid. Het leven van Willem Witsen (1860-1923)', in I. de Groot et al., *Willem Witsen. Schilderijen. Tekeningen. Prenten. Foto's. 1860-1923*, Bussum, 2003, p. 14.

³ J. Reynaerts, *op. cit.*, 2003, p. 19.

⁴ *ibid.*, p. 187.

⁵ *ibid.*, p. 183.

⁶ J.F. Heijbroek, *Willem Witsen en Dordrecht. Wandelen en varen door de stad rond 1900*, Bussum, 2003, p.7.

almost photographic,⁷ framework within which a play of lines converged. The artist was as meticulous in his printing technique as he was in his artistic approach; from around 1897 (just before he began his Dordrecht series), he typically printed several additional states after the first until he was satisfied with the result.⁸



⁷ Witsen was indeed a keen photographer and did use, sometimes (although rarely) photos for his prints, see I. de Groot, *op. cit.*, Bussum, 2003, p. 183.

⁸ *ibid.*, p. 183.