Prints and Drawings 16th to 20th century Winter 2023

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DEN OTTER

Stor Sharifsterer



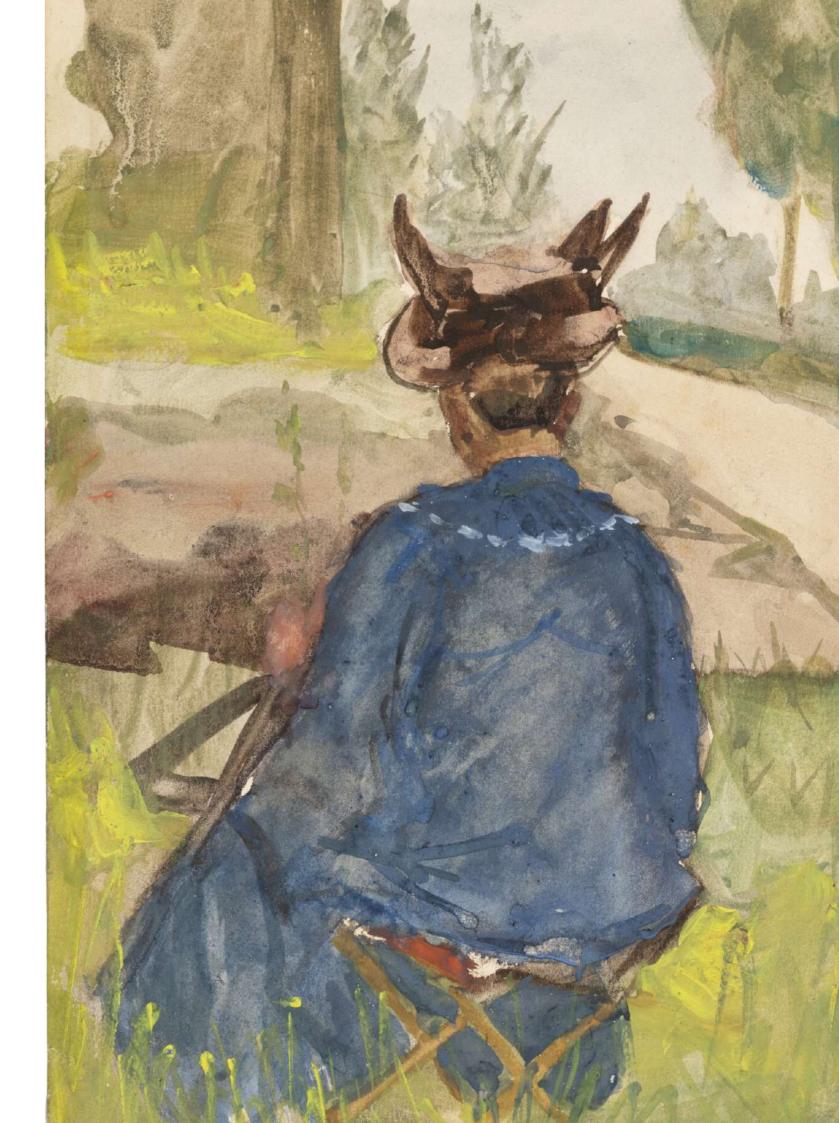
Prints and Drawings 16th to 20th century Winter 2023



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DEN OTTER

Drawings



1.

Abraham van Diepenbeeck

('s-Hertogenbosch 1596-1675 Antwerp) The Lamentation with number '8' (verso) black chalk, pen and brown ink, brown wash, pen and brown ink framing lines 8.8 x 15 cm

Provenance:

Johann Georg, Herzog von Saxen, (1869-1938), Dresden (L. 4483).

Abraham van Diepenbeeck was one of the most prolific draughtsman from Rubens' circle. Over 500 sheets can be attributed to him today and, as Saskia van Altena recently observed, Diepenbeeck's 'vast œuvre arguably made him one of the most important artists responsible for the dissemination of the Flemish Baroque idiom, especially after Rubens's death.'¹

The Lamentation shown in this small yet powerful drawing was a subject often treated by Van Diepenbeeck. An oil painting, measuring 44 x 33.8 cm, showing a Lamentation in a landscape setting with a cross in the background was recently with Rafael Valls, London² and a drawing of the subject, executed with the same characteristic bold penwork but more finished and more richly staffed, was sold at auction in 1997.³

Yet another drawing of the Lamentation, which is a design for a stained-glass window, freely executed in black chalk and brown ink, is with Galerie de Lowet de Wotrenge.⁴ In terms of style and size, the drawing can furthermore be compared to two drawings measuring 9.5 x 15.5 and 8.6 x 15.5 cm respectively, now in the Museum Boijmans Van Beuningen, Rotterdam.⁵

Despite its small size, Diepenbeeck charged the present drawing with an expressive and emotional quality through his characteristic, vigorous penwork. The highly emotional nature and magnitude of the moment are further highlighted by the putto at right, who points at Christ's wounded feet and holds nails from the cross, and the angel at left with his hands clasped in despair. The loss on a more personal level is embodied by Mary, who holds Christ's arm in her left hand while making a sign of blessing with her right.



¹ S. van Altena, "Rubens's most truthful follower": Abraham van Diepenbeeck as a Draftsman', *Master Drawings*, vol. 58, no. 4 (Winter 2020), p. 493.

² with Rafael Valls, 2014 (see exhib. cat., Recent Acquisitions, 2014).

³ Anonymous sale; Christie's, Amsterdam, 10 November 1997, lot 384.

⁴ S. van Altena, op. cit., p. 496, fig. 3.

⁵ inv. MB 5057 (PK) and MB 5058 (PK).

2.

Herman Saftleven

(Rotterdam 1609-1685 Utrecht)

Design for a decorative cartouche signed and dated 'Herman. SaftLeven./ Anno/ . i664' black chalk, pen and black ink, brown and grey wash, fragmentary watermark, pen and grey ink framing lines 12.9 x 16.4 cm

Provenance:

Anonymous sale; Sotheby Mak van Waay, Amsterdam, 18 November 1980, lot 123. Lodewijk Houthakker (1926-2008), Amsterdam (L. 3893).

Literature:

W. Schulz, *Herman Saftleven 1609 - 1685. Leben und Werke*, Berlin/New York 1982, p. 490, no. 1453, fig. 239.

P. Fuhring, Design into Art. Drawing for architecture and ornament. The Lodewijk Houthakker Collection, London 1989, vol. I, p. 145, no. 102, ill.

Herman Saftleven was born into a family of artists: his father, Herman the Elder (*circa* 1580-1627) fathered three painter sons, Herman the Younger, Cornelis (1607-1681) and Abraham Saftleven (*circa* 1611/13 - *circa* 1646), of whom Herman and Cornelis are considered the most talented.¹ Around 1632, Herman established his studio in Utrecht, where he married Anna van Vliet the following year. He became an extraordinarily productive painter, draughtsman and etcher. Among his patrons were Stadtholder Frederik Hendrik of Orange and the City Council of Utrecht, for whom he made a series of topographic drawings in 1647-48 and in 1669. Between 1655 and 1667 he held various administrative positions in the Utrecht guild of Saint Luke. His daughter Sara Saftleven was a painter of flower still-lifes; she was presumably trained by her own father, by whom a number of flower drawings survive.²

In the early 1650s, Saftleven travelled along the Rhine and Moselle rivers, which were to exert a lasting influence on his work. During his travels he drew a series of views of Rhine towns, from Arnhem and Cleves to Bingen, near Mainz. Once returned to his studio, he transformed these travel sketches into finished drawings and paintings. Many drawings of this sort are preserved as part of the Atlas Bleau, assembled by the Amsterdam lawyer Laurens van der Hem, and now in the National Library in Vienna. Saftleven frequently used these drawings for his oil paintings, which generally depict wide hilly river landscapes.



¹ For the artist, see Wolfgang Schulz, *Herman Saftleven 1609-1685: Leben und Werke, mit einem kritischen Katalog der Gemälde und Zeichnungen*, Berlin 1982 and J. Nieuwstraten, 'De ontwikkeling van Herman Saftlevens kunst tot 1650. Spiegel van stromingen in de Nederlandse landschapschilderkunst', *Nederlands Kunsthistorisch Jaarboek*, 16 (1965), pp. 81-117.

² W. Schulz, 'Blumenzeichnungen von Herman Saftleven d. J.', *Zeitschrift für Kunstgeschichte*, 40 (1977), pp. 135-153, esp. p. 136 and 149.



Saftleven was an extremely productive artist and a large corpus of his works survives. In addition to his landscape paintings, many drawings by the artist are known. They are mostly landscapes, but Saftleven also drew town views, flower still-lifes and studies of figures and boats. In contrast to his brother Cornelis, Herman only made a very small number of animal studies, a few exceptions being the study of a wild boar in the Städel Museum in Frankfurt am Main³ and a study of a man with two horses in the Rijksmuseum, Amsterdam.⁴

The present cartouche design is unique in Saftleven's drawn œuvre, the only pure ornament drawing by him that has survived. Consisting of leaves and branches twisting around an oval medallion, the central snail is a reference to the artist's own surname, as *Saft Leven* can be translated as 'soft life' or 'slow life', in reference to the physical character of the snail - this was already noted by Peter Fuhring in his catalogue of the drawings in the collection of Lodewijk Houthakker, who made a formidable collection of drawn designs, of which this sheet formed part. The original function of the sheet remains open to debate, but as suggested by Schulz (see *literature*), it seems likely that it served as a frontispiece to a group of drawings by the artist, possibly landscapes produced during a journey in the year 1664. Saftleven's interest in the natural and botanic world is also evidenced by a group of watercolours he produced late in his career, including a study of a succulent plant in the Rijksmuseum in Amsterdam.⁵

3 inv. 3013. 4 inv. RP-T-1889-A-2093. 5 inv. RP-T-1948-94.

3. Nicolaes Pietersz. Berchem (Haarlem 1621-1683 Amsterdam) Studies of a sheep, rams and lambs black chalk 20.3 x 29.7 cm

Provenance: Nathaniel Hone (1718-1784), London (L. 2793).

Even though Nicolaes Berchem never set foot in Italy, he was one of the most prolific Dutch Italianate painters of the 17th century. His numerous landscapes, inhabited with shepherds and their herds, horse riders and travellers, are infused with the golden light for which the Italianates are still celebrated today. That Berchem prepared these landscapes meticulously is confirmed by the large number of drawings by his hand that have survived. While complete compositional studies are rare in the artist's drawn œuvre - one of such drawings is preserved in the British Museum, London¹ - the artist did use sketches to staffage his paintings with cows, sheep or figures. Rather than using preparatory drawings for his paintings, Berchem used his drawings to supply his paintings with figures, sheep or cattle.²

The present drawing is such a sheet; quickly executed in black chalk, this drawing was no doubt made from life. The style, subject and size of the drawing can be compared to a number of sheets now in institutional collections. The drawing is perhaps closest to a sheet in the Frits Lugt Collection, which shows three rams and sheep that are loosely organised on the page as is the case in the present drawing.³ Furthermore, there are two closely comparable drawings in the Louvre, both showing studies of sheep and a ram.⁴ These sheets have been dated by Annemarie Stefes to circa 1654, a date which might apply to the present drawing too. A third drawing in the Louvre, although slightly more worked up than the present sheet, is closely comparable too.⁵ Interestingly, Nathaniel Hone, whose mark can be found lower right on the present sheet, owned a counterproof of that drawing which is now preserved in the Louvre too.⁶ The more linear approach to the lesser worked out sheep and rams in the present drawings can furthermore be compared to a sheet in the Städel Museum, Frankfurt.⁷

Berchem used the present drawing for one of the rams in his painting A farrier

3 inv. 783.

4 inv. 22453 and 22454.

5 inv. RF 644.

6 inv. 22464.

7 inv. 751.



¹ A. Stefes, 'Nicolaes Berchem als tekenaar', in *Nicolaes Berchem. In het licht van Italië*, exhib. cat., Frans Hals Museum, Haarlem and elsewhere, 2006-2007, pp. 98-99, fig. 42.

² ibid., p. 99.

shoeing an ass near ruins, now in the Dulwich picture gallery (Fig. 1),⁸ and as such the drawing offers us a glimpse into the artist's studio practice. Not only does the drawing demonstrate that the artist picked single motives from different sheets, it too shows us that these studies also served as studies of light rather than only being studies of form. While there are differences between the ram in the drawing and the one in the painting (note the differences between the shapes of the horns), the light and shade on the painted ram follows that of the drawn one particularly closely. This is especially apparent in the fur in the ram's neck, his horns and in his cheek where the division of light and shade is indicated with a single line in the drawing.



Fig. 1. Nicolaes Berchem, detail from *A* farrier shoeing an ass near ruins, oil on canvas, 67.3 x 81.3 cm.



Fig. 2. Detail of the present drawing.



Anthonie van Borssom

(Amsterdam 1630-1677)

A view of a village, presumably Diemen, with cows in the foreground pen and brown ink, grey wash, countermark FD, pen and brown ink framing lines 15.6 x 24.3 cm

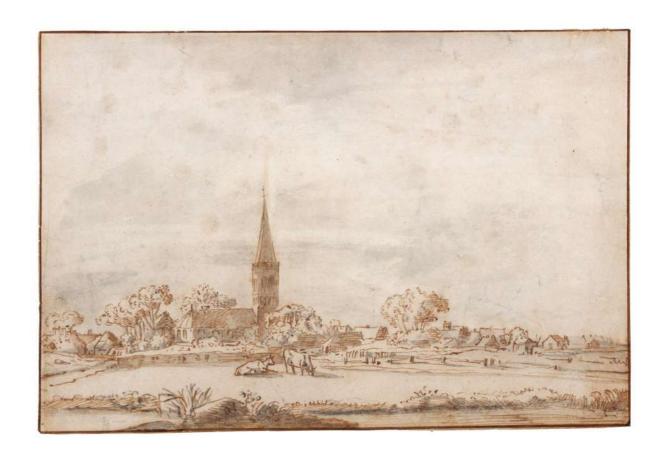
Provenance:

4.

A.G. de Visser (active 1858-1880), The Hague.
Adelbert von Lanna (1836-1909), Prague; H.G. Gutekunst, Stuttgart, 6-11 May 1910, lot 111 (35 Mark to 'Stroefer');
T.H. Stroefer.
Ernst J. Otto (20th century), Celles.
With C.G. Boerner, Düsseldorf, 1962 (Neuer Lagerliste nr. 34, Handzeichnungen alter und Neuerer Meister, no. 17).

Anthonie van Borssom was born in Amsterdam in 1630 to Maijke Mans and Cornelis van Borssom who was a 'spiegelkassemaker', a mirror-fronted wardrobe maker and gilder from Emden. Apart from his baptism and various documents relating to the artist's marriage, his will and death, details about his life are scarce.¹ No portrait of the artist has come down to us, neither have any of his writings, so, as Alice Davies has observed, Van Borssom's "art is his sole legacy".²

Besides a small number of etchings and a larger number of paintings, the main body of the artist's work consists of drawings. In her recent catalogue on the artist's drawn œuvre, Davies included 179 sheets, most of which show animal studies and landscapes. The subject of the present drawing has traditionally been identified as Diemen, but that identification was discarded when the drawing was offered by C.G. Boerner in 1962 (see *provenance*). The village of Diemen, located south-east of Amsterdam and next to the Zuiderzee, was a popular subject amongst Dutch 17th century artists. Rembrandt, amongst others, depicted the village in several drawings.³ The church of Diemen also appears in an etching by Claes Jansz. Visscher and the overall shape of the church as well as the stork nest are comparable, but the roof of the bay of the church is higher in Visscher's print.⁴ Given these differences, it should not entirely be ruled out that the drawing was made during a trip further from Amsterdam, as the artist travelled through



¹ A.I. Davies, Anthonie van Borssom (1630-1677). A Catalogue of his Drawings, Gent, Belgium, p. 13. 2 *ibid*, p. 14.

³ See F. Lugt, *Wandelingen met Rembrandt in en om Amsterdam*, Amsterdam, 1915, fig. 98-100; Museum Boijmans Van Beuningen, Rotterdam, inv. MB 1958/T 22.

⁴ C. Schuckman, Hollstein's Dutch & Flemish Etchings, Engravings and Woodcuts, ca. 1450-1700, volume XXXVIII. Claes Jansz. Visscher to Cleas Claesz Visscher II, Roosendaal, 1991, vol. I, no. 148, vol. II, p. 87.

The Netherlands to Germany towards the end of his life. The drawing's style and technique are entirely characteristic for the artist. The cows with their almost caricature like heads and schematic rendering, for example, can be compared to those in a sheet executed in the same technique (with a similar use of wash) in Oxford, Christ Church Picture Gallery.⁵ Furthermore, the rendering of shrubs and trees can be compared to that in a sheet showing Haarlem, now in the British Museum, London and another drawing, now in Kupferstichkabinett in the Staatliche Museen zu Berlin, is also executed in a closely comparable technique.⁶ While the church spire in that sheet is somewhat more compact than that in the present drawing, the overall shape (especially the low bay) of the church seems rather similar to that in the present drawing suggesting that the present drawing shows the same village from the other side of the church.

I am grateful to Alice Davies for confirming the attribution on the basis of a photgraph.

⁵ A.I. Davies, *op. cit.*, no. 3, ill.





Pieter Withoos (Amersfoort 1654-1692 Amsterdam) A thrush on a branch signed with monogram 'P:W: fe:' watercolour, bodycolour, brown ink framing lines, watermark IHS 18.3 x 19.1 cm

Provenance:

Private Collection, France.

Pieter Withoos was born into an artistic family based in Amersfoort: his father, Matthias Withoos (1627-1703), was a painter of still-lifes and town views, while four of Pieter's siblings, Jan, Alida, Maria and Frans Withoos, also pursued artistic careers.¹ Pieter was born shortly after his father's return from a Grand Tour to Paris, Florence and Rome, where he was worked in service of Cardinal Leopoldo de' Medici. Like his brothers and sisters, Pieter was taught by his father, who in his turn had been taught by Jacob van Campen. In 1672 the family moved to Hoorn to escape the occupation of Amersfoort by the troops of king Louis XIV. During the 1680s, Pieter lived in Utrecht, and later in Amsterdam. He was mostly active as an artist in watercolours, producing detailed depictions of birds, flowers and insects. From the late 1680s he was employed by the botanist Agnes Block (1629-1704), who lived on the Vijverhof estate near Amsterdam, where she collected birds and plants, including the first fruit-bearing pineapple. Pieter's sister Alida Withoos (circa 1660-1730), also produced drawings and watercolours for Block. The present sheet is beautifully preserved and monogrammed by the artist and can be especially closely compared to a drawing of a snipe in the Rijksprentenkabinet, Amsterdam.²



2 inv. RP-T-1900-A-4492.

5.

¹ For the artist, see M.W. Heijenga-Klomp, 'Matthias Withoos (*circa* 1627-1703) en zijn kinderen. Een Amersfoortse schildersfamilie', *Flehite, Historisch Jaarboek voor Amersfoort en omstreken*, 2005, pp. 108-131 and A. Boersma, *Ander Licht op Withoos. Drie Generaties Withoos*, Amersfoort, 2021, pp. 131-140.

6. Pieter van Bloemen (Antwerp 1657-1720)

A military encampment with two cooking pots, a tent and a man in the background black chalk, point of the brush and black and grey wash, pen and black ink framing lines 16.9 x 22.4 cm

Executed with the point of the brush over a faint black chalk study, this sheet is entirely characteristic of Pieter van Bloemen's technique. Like many of his contemporaries, including his brothers Jan Frans (1662-1749) and Norbert (1670-1749), Pieter van Bloemen journeyed to Rome between 1685-1693 during which time he produced many of his drawings. A remarkable album containing no fewer than 255 drawings from this period - an exceptional rarity - was sold at auction in 2005.¹ The drawings in that album give a fascinating insight into the working methods of the artist; Van Bloemen used the themes recorded in these drawings in his paintings, executed later in his studio. The present sheet might have been made for a similar purpose, it was undoubtedly drawn from life and possibly pasted in an album which the artist would have kept in his studio.



¹ Anonymous sale; Sotheby's, London, 6 July 2005, lot 138.

7. Willem van de Velde II (Leiden 1633-1707 London) A Kaag and other vessels in a light breeze

signed in initials 'WVVJ' (verso) graphite 10.8 x 21.7 cm

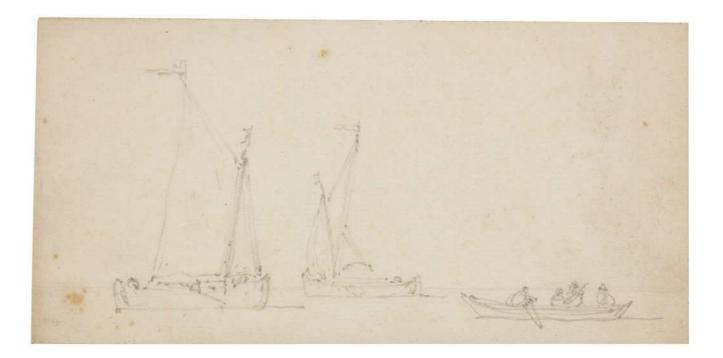
Provenance: Private collection, The Netherlands.

Willem van de Velde the Younger followed in the footsteps of his artist-father Willem van de Velde I (1611-1693), who was his first teacher.¹ He later studied with Simon de Vlieger, and specialized in marine scenes. While his father took a meticulous, documentary approach to his subject matter, the Younger Van de Velde developed a more free, expressive and atmospheric style. Following the economic downturn in Holland in 1672 the Van de Veldes emigrated to London.

Father and son Van de Velde took a uniquely modern and almost journalistic approach to their art and sailed out in a small rented vessel to document in series of drawings the important naval events of their age- often with considerable danger to themselves. The present sheet, executed in Van de Velde the Younger's characteristic style and technique, is likely to have been executed during one of these documentary journeys. These drawings in black chalk or graphite were often made in situ, the medium particularly suited for swiftly documenting momentary impressions. Sometimes details in brown ink would have been added after the artist had returned to the studio, the scene still fresh in the artist's mind. While the execution of the present sheet may not have taken more than minutes, it is well-observed and of strong impression. It is composed of only a few assured lines, the rowing boat at the right manned by a few figures drawn in the artist's distinctive style. Even though it is almost an essay in minimalism, Van de Velde took trouble to apply his monogram on the verso, and thus considered it a work of art in its own right, reflecting his fame and status as an artist. The handling can be compared to a sheet of nearly identical dimensions in the Rijksmuseum, Amsterdam.² Such sheets are likely to have formed part of sketching books of oblong format. Large clusters of drawings from the studio are preserved in the Museum Boijmans Van Beuningen, Rotterdam,³ and in the National Maritime Museum, Greenwich.⁴

3 See M.S. Robinson, *The Willem van de Velde drawings in the Boijmans Van Beuningen Museum Rotterdam*, Rotterdam 1979, 3 vols.

4 See M.S. Robinson, Van de Velde drawings: a catalogue of drawings in the National Maritime Museum, made by the Elder and the Younger Willem van de Velde, Cambridge 1958, 2 vols.



¹ For the artist, see J. van der Vliet, *Willem van de Velde & zoon*, exhib. cat., Amsterdam, Scheepvaartmuseum, 2021 and R. Daalder, *Van de Velde & son, marine painters*, Leiden, 2016. 2 inv. no. RP-T-1961-115.

8. Cornelis Dusart (Haarlem 1660-1704)

Head and shoulders of a man, seen en-profil black chalk, pen and black ink, watercolour, black chalk framing lines 9.6 x 7.8 cm

Provenance: Private Collection, France.

Cornelis Dusart was the last pupil of Adriaen van Ostade who had a profound influence on the artist.¹ Like his master, Dusart specialised in scenes of peasant life which he depicted in his large œuvre consisting of paintings, prints, 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 peasant scenes that echo those by his master. Besides these, he also produced a large number of small and highly detailed drawings of peasant heads. While the earlier head studies tend to be executed in chalk alone, very much in the tradition of those by his master,³ many of his later works are more worked out and drawn in colour. These drawings, show peasants heads often in a witty or caricature-like style. The present drawing can be compared to a group of small sheets executed in coloured chalks with subtly coloured backgrounds. The sheet is particularly close to a drawing showing the head of a man wearing a similar hat, previously in a Belgium private collection,⁴ and to a drawing showing the head and shoulders of a woman in the Rijksmuseum, Amsterdam.⁵ Other comparable sheets can be found in the Albertina, Vienna.⁶ The subtle accents in pen and black ink are furthermore characteristic for these head studies and an example, signed and dated 1690, with similarly executed accents is in the Maida and George Abrams collection, Boston.⁷

3 B. Schnackenburg, *op. cit.*, vol. I, nos. 81, 113-116, vol. II, plates 58-59 and for a coloured example see no. 255, plate 118.

4 Anonymous sale; Ader Tajan, Paris, 28 October 1994, lot 43.

5 Inv. RP-T-1897-A-3390.

6 Inv. 10160 and 10411.

7 See W.W. Robinson, Bruegel to Rembrandt. Dutch and Flemish Drawings from the Maida and George Abrams Collection, exhib. cat., Fogg Art Museum, Cambridge and elsewhere, no. 91, ill.



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

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

9.

Abraham Rademaker (Lisse 1676-1735 Haarlem)

View of the Mühltor of Hanau in Hessen from the north-east inscribed 'Poort tot hanau' (recto) and with number '2348.' (verso) graphite, pen and brown ink, grey wash, pen and brown ink framing lines, countermark IV (Jean Villedray) 18.5 x 32 cm

Provenance: Onno van Seggelen Fine Arts, Rotterdam; Private Collection, The Netherlands.

Literature:

C. Dumas, 'Aan Abraham Rademaker toe te schrijven tekeningen in een voor de kunstenaar nogal ongebruikelijke stijl', in *Connoisseurship. Essays in Honour of Fred G. Meijer*, Leiden, 2020, pp. 107-108, fig. 36.

Abraham Rademaker is primarily known for his 300 engravings in the *Kabinet van Nederlandsche outheden en gezichten*, first published in Amsterdam in 1725 and republished numerous times after. Besides the designs for this major publication, Rademaker left a large drawn oeuvre (which totals more than 1000 sheets) which can roughly be divided in three groups; the drawings for the *Kabinet* [...], drawings of significant buildings executed with the point of the brush and brown ink that were primarily executed after earlier examples and highly finished drawings in gouache showing Dutch and fantastical landscapes. There are furthermore a number of sub categories which have been discussed in great detail recently by Charles Dumas.¹

Only recently, Dumas has 'discovered' a comparatively small group of drawings which are executed in a so-called 'meticulous style' showing topographical views in which brown ink is used to render the architecture and grey wash to shadows, clouds and water. According to Dumas, these sheets could possibly be dated around 1715-1718. These drawings show foreign places and as Rademaker never travelled far over the German border, they must have been executed after prints, drawings or paintings by other masters. The present sheet, in which some graphite underdrawing is still visible, Rademaker depicts Mühltor (milltower) of Hanau, the city's wall and some of its buildings. As with the other drawings from the group, Charles Dumas has suggested that this drawing was inspired by an engraving by Matthäus Merian the Elder (1593-1650).



¹ See C. Dumas, *op. cit.*, pp. 89-97.

10.

Jan de Beijer

(Aarau 1703-1780 Emmerich am Rhein)

A view of the St Jans Kerk, Arnhem signed and inscribed 'JdB: ad Viv./ St Jans Kerk te Arnem.' black chalk, pen and brown ink, bown-grey wash, watermark Pro Patria, pen and brown ink framing lines 15.5 x 20.6 cm

Provenance: acquired at auction 20 April 1940 (auction Her[t]zberger according to a note on the mount); Private Collection, The Netherlands.

Literature:

H. Romers, J. de Beijer oeuvre-catalogus, The Hague, 1969, no. 40.

De Beijer depicted the St Jans Kerk in Arnhem in a number of drawings of which some are dated 1742.¹ Another, sketchier version of the present composition, which is about half the size of this sheet, is in the Gelders Archief.² It seems plausible that the sheet now in the Gelders Archief was made from life and that the present drawing was later executed in the artist's studio. An engraving by Hendrik Spilman which was used in 'Het verheerlykt Nederland of Kabinet van hedendaagsche gezigten', after Jan de Beijer's invention, was published in Amsterdam in 1746 (Fig. 1).





Fig.1. Hendrik Spilman, *St Jans Kerk, Arnhem*, engraving.

¹ see H. Romers, op. cit., nos. 34-40.

² ibid., no. 38.

11. Anthonie Andriessen (Amsterdam 1746-1813 Amsterdam)

A young woman seated at a table pen and brown ink, grey wash, over traces of black chalk, black ink framing lines 14.5 x 11.2 cm

Provenance:

with Shaunagh Fitzgerald, London, 1985 (*Old Master Drawings*, Shaunagh Fitzgerald, London, November 1985, no. 37b). Private Collection, USA.

Like his better known brother Jurriaan Andriessen (1742-1819), who was also his teacher, Anthonie specialized in painted wall decorations, which were hugely popular from the middle of the 18th century.¹ Jurriaan's son Christiaan (1775-1846) kept a visual diary between 1805 and 1808 which has become one of the most iconic documents of its time. Both brothers were active in the Amsterdam *Teekenacademie* (drawing academy); their pupils included some of the best-known 19th century Dutch artists, such as Wouter Johannes van Troostwijk, Hendrik Voogd and Jean Grandjean.

The majority of Anthonie's drawings are landscapes, sometimes executed in coloured washes, sometimes in grey or brown ink, and they are strongly reminiscent of drawings by masters of the 17th century. Anthonie is known to have studied the masters of the Golden Age, and drawn copies after paintings by Jan Wijnants, Adriaen van de Velde, Dominicus van Tol and Frans Hals are known from historic sale catalogues. Anthonie's most original work, however, consists of a small group of figure studies, to which the present sheet belongs. They are drawn in a strongly stylized manner and appear to have been done quite late in his career, in the early years of the 19th century. These drawings bring to mind those by his nephew, Christiaan, but it has not been established whether the young artist influenced the older uncle, or *vice versa*, or not. Comparable sheets depict a *Woman in a Window*, now in the Metropolitan Museum of Art,² a *Women Seated at a Table*,³ and a *Seated Mother and Child*, in the Rijksmuseum, Amsterdam.⁴

I am grateful to Charles Dumas for confirming the attribution.



(actual size)

3 with Th. Laurentius, Zaltbommel, 1978, *Honderd Tekeningen van Oude Meesters*, no. 5, ill. 4 inv. RP-T-00-821.

¹ G. Saur, Saur Allgemeines Künstlerlexikon. Die Bildenden Künstler aller Zeiten und Völker, Munich, 1992, vol. 3, p. 674.

² inv. 2009.180.

12. Johannes Pieter Visser Bender (Haarlem 1785-1813)

A landscape with a boy washing his feet in a pond, dunes and a village beyond signed and dated 'J.P.Visser. Bender. inv: et. delit./ 1806' and with inscription 'M ½ door hem aan zynen weldoener den Heer J. Spaendonk present gedaan.' (verso) traced of black chalk, point of the brush and brown and grey wash, pen and brown ink framing lines, watermark '[...]aandyk' 16.5 x 20.8 cm

Provenance:

Anonymous sale; Sotheby's, Amsterdam, 2 November 2004, lot 253.

The Haarlem printmaker and draughtsman Joannes Pieter Visser Bender grew up in an artistic family, both his father and stepfather were jewellers and silversmiths,¹ and received his training in drawing by Warnaar Horstink and in engraving by Izaak de Wit Jansz.² He became a member of the Haarlem Tekencollegie early on in his career and towards the end of his life he became its director. Besides his meticulous landscape prints, his small-sized portrait drawings of prominent citizens from his native Haarlem were celebrated during his life and indeed shortly after by Roeland van Eynden and Adriaan van der Willigen in their seminal *Geschiedenis der Vaderlandsche Schilderkunst* [...].³ A large number of those drawings is now at the Teylers Museum, Haarlem.⁴

Less known, and much rarer in the artist's œuvre, are independent drawings of Haarlem and views of the countryside surrounding the city. The present landscape drawing appears to be such a sheet; in the far distance, behind the tree and the disappearing cart, a row of carefully lit dunes is just visible. These could well be the dunes near Bloemendaal (a town just west of Haarlem), a subject that the artist also treated in a larger drawing which is now at the Noord Hollands Archief.⁵ In this sheet, Visser Bender arranged different elements in an almost stage-like setting, giving the drawing a somewhat surreal quality. At right one observes a boy washing his feet in the sun, while a horse at left stands in the shade, quietly observing the scene.



3 ibid., vol. IV, p. 192.

5 inv. 43168.

¹ L.A. Schwartz, *The Dutch Drawings in the Teyler Museum. Artists born between 1740 and 1800*, Haarlem, Ghent and Doornspijk, 2004, p. 457.

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. 496.

⁴ L.A. Schwartz, op. cit., nos. 662-694, ill.



13. Pieter Ernst Hendrik Praetorius (Amsterdam 1791-1876)

The Schalkwijkerpoort, Haarlem signed 'Praetorius/ f 1826' (recto) and inscribed 'te zien op de Schalkwijker Poort/ te Haarlem, 8 October 1826' (verso) black chalk, watercolour, watermark IHS, pen and brown ink framing lines 26.1 x 32.6 cm

Provenance: Private Collection, The Netherlands.

Pieter Ernst Hendrik Praetorius was the son of a bookkeeper and worked in the financial world throughout his career as a banker and estate agent.¹ His true passion, however, concerned the arts and we are fortunate to know a comparatively large amount about his creative career thanks to a document in which the amateur artist gives a brief but very informative description of his artistic activities.² Praetorius states that he received his first drawings lessons in 1800 when he was 8 or 9 years old. At the beginning of 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 co-founded the 'Maatschappij ter Bevordering van Beeldende Kunsten' and from 1852-1875 he was chair of the board of directors of the Rijksmuseum.

In this document Praetorius also listed his artistic friends and acquaintances as well as paintings he had produced over the years. At the end of the document he described 5 paintings made at the end of his life; one of these depicted the Schalkwijkerpoort and the artist refers here to a drawing of the same subject which must be the present drawing.³ Furthermore, in 1828, a work described as 'Een Gezigt op de Schalkwijker Poort te Haarlem' was exhibited in the 'Ouden Mannen-Huis' in Haarlem. Unfortunately, no dimensions or technique are mentioned, making it hard to establish whether the exhibited work was the present drawing or a painting based on it.

The present drawing is entirely characteristic of Praetorius' style; through delicately applied watercolour and controlled draughtsmanship Praetorius created a particularly tranquil and timeless view. The beautifully rendered reflections in the water as well as the seated figures to the left, and the two standing ones on the bridge, only add to the peaceful quality of tgw harmonious composition. The Schalkwijkerpoort, seen from the back at left, was built in the 15th century and gained its characteristic appearance in 1633. The gate was popular among Dutch artists who depicted it in a large number of prints and drawings, but unfortunately this did not prevent the city to tear it down in 1866.

2 inv. RP-D-2018-4.

3 Rijkmuseum, Amsterdam; inv. RP-D-2018-4.



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

14. Willem Hekking (Amsterdam 1796-1862)

A purple hedge bindweed signed 'W. Hekking Fc.' traces of graphite, watercolour, graphite framing lines, watermark JWhatman 1836 20.9 x 22.3 cm

Provenance:

Francina Louise Martin-Schot (1816 - 1894), and by descent to the present owners.

Like his father, Theodorus Hekking (1766-1819), Willem started his career as a painter of wall hangings. Rather early in his career, however, he specialised in drawings and paintings depicting fruits and flowers which received praise from his contemporaries.¹ Amongst Hekking's pupils were his son, Willem Jr (1825-1904) and Adriana Maria van Toulon (1792-1880) who also specialised in still-life painting.

Hekking continued producing watercolours of fruits and flowers throughout his career and it is perhaps in these watercolours that the artist excelled most. His watercolours demonstrate the artist's exceptional skill in handling the medium as well as his great eye for detail. They tend to depict single fruits, vegetables or flowers isolated on blank sheets of paper. Such drawings can be found, for example, in Teylers Museum, Haarlem and Museum Boijmans Van Beuningen, Rotterdam and the Centraal Museum, Utrecht.²

The present drawing, whose colours have been remarkably well preserved, shows a purple hedge bindweed curling around itself across the sheet and ranks amongst Hekking's finest drawings. While some of the artist's sheets appear to be of an almost scientific nature, this sheet combines both a scientific and artistic approach. The composition is highly elegant, yet at the same time Hekking made sure to show all the aspects of the plant in greatest detail; the leaves are shown from below and above and the flowers are depicted from bud to full blossom.

The sheet was acquired by the artist Francina Louise Martin-Schot (1816-1894), presumably directly from the artist and has remained in the same family ever since. Martin-Schot, like Hekking, specialised in flower and still-life painting and worked most of her life in Rotterdam. She became a member of the Koninklijke Academie in Amsterdam in 1847 and exhibited numerous times in The Hague, Rotterdam and Amsterdam.



¹ R. van Eijnden and A. van der Willigen, *Geschiedenis der Vaderlandsche Schilderkunst, sedert de helft der XVIII eeuw*, III, 1830 [reprint, Amsterdam, 1979], p. 307.

² Teylers Museum, Haarlem, inv. AA 85a and AA 85b; Boijmans Van Beuningen, Rotterdam, inv. PAK 90 (PK); Centraal Museum, Utrecht, inv. 25941.

15.

Cornelis Springer (Amsterdam 1817-1891 Hilversum)

A view of the Royal Palace in Amsterdam

signed with initials 'CS/ [18]43' (*recto*) and signed 'C: Springer/ 1843' (*verso*) and with inscriptions 'Het Koninklijk Paleis te Amsterdam' and 'Le Palais du Roi à Paris' (*verso*) traces of graphite, pen and brown ink, watercolour, graphite framing lines 16.7 x 22.4 cm

Provenance:

The Goupil Gallery, London.

Jean Charles Joseph and Maria Lydia Drucker-Fraser, by whom presented to a private collector and by descent to the present owner.

Cornelis Springer was celebrated as the preeminent Dutch topographical painter of his time, a reputation that the artist still holds to this day. Born into a family of carpenters and building contractors, he was blessed with great knowledge of architecture. He learned the principles of perspective and architectural drawing from his brother, Hendrik Springer, who was an architect and later completed his artistic training at the Amsterdam Academy in 1835. That same year, when the artist was just 18, he was apprenticed to the topographical painter Kasper Karsen who specialised in *capricci*. While Springer also did produce fantasy landscapes and town views, he specialised in accurate topographical views early on (although he did not hesitate to occasionally amend specific architectural elements). Throughout his career, Springer produced a large number of highly detailed paintings and drawings depicting views of villages, towns and cities throughout the Netherlands which serve as important topographical records.

These works gave him recognition early on and in 1843 he won a silver medal for his work from the Felix-Meritis society. In that same year he executed the present hitherto unpublished drawing. The sheet shows Springer's ambition in producing highly detailed, yet atmospheric topographical views. Neatly signed and dated, the drawing shows the Royal Palace on the Dam and the Nieuwe Kerk in Amsterdam. Springer brilliantly rendered the light falling on the architecture and he depicted the decorations on the Royal Palace, and the shadows they cast, with great precision. The scene is furthermore enlivened by a large variety of figures passing by; figures by foot or on carts and a man walking his dog. At left, a woman with her daughter peer into a window of the craft shop A. Heyman.¹ The sheet served as the design for a lithograph by Théodore Fourmois, published by F. Buffa & Zonen in *circa* 1845 in Amsterdam.² Another drawing by Springer executed in 1848 in a style closely related to the present drawing shows the Kalverstraat from the south, with at right the gallery of F. Buffa & Zonen and in the far distance the Nieuwe Kerk.³



¹ A lithograph, also after a drawing by Cornelis Springer, showing A. Heyman's firm from a different angle can be found in the Stadsarchief Amsterdam, see image number 010094003066.

² Stadsarchief Amsterdam, see image number 010097002312.

³ Stadsarchief Amsterdam, see image number 010001000402.



16. Johanna Elisabeth 'Betsy' Repelius (Amsterdam 1848-1921) Thérèse Schwartze at work

watercolour and bodycolour 23.4 x 15.1 cm

Provenance: With Simonis en Buunk, Ede.

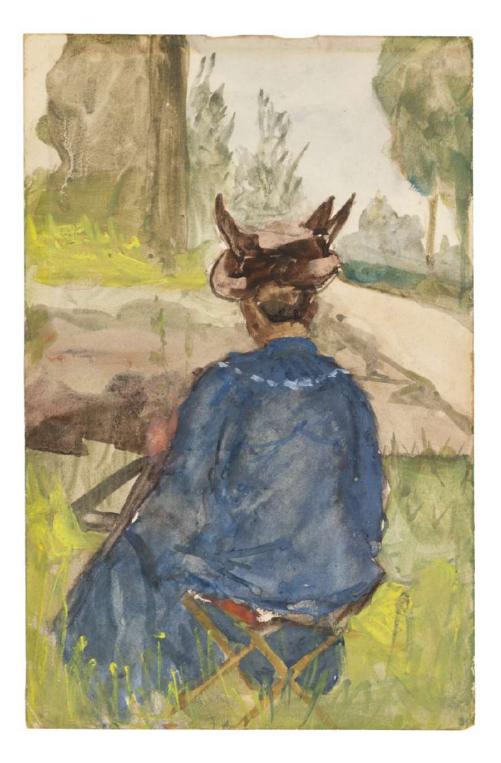
Literature:

H. Klarenbeek, *Penseelprinsessen & Broodschilderessen. Vrouwen in de beeldende kunst 1808-1913*, Bussum, 2012, p. 108, ill.

Johanna Elisabeth Repelius was born into an Amsterdam patrician family as the youngest of eight children.¹ Betsy, as she became known, did not merry and pursued an artistic career- very much against the will of her father. Despite her father's reluctance at first, she was allowed to follow her artistic ambition and started her training with Petrus Franciscus Greive (1811-1872) and completed it at the Rijksakademie between 1873-1876 where she was trained in drawing and watercolour by August Allebé (1838-1927). It was during this period that she befriended her contemporary, Thérèse Schwartze (1851-1918) and it was in her studio that Repelius received further drawing lessons from Nicolaas van der Waay (1855-1936) in the 1880s.

Unfortunately, rather little is known about Repelius' life. However, due to her friendship with Schwartze we can gain some insight into her life and work. In 1878 Schwartze and Repelius made a three-week journey to Paris, probably to visit the Salon, and in a letter from 1900 by Repelius and Schwartze to Georgina Schwartze the artists wrote about their visit to the world exhibition.² Her close relationship to Schwartze, and indeed other contemporary artists, is attested by her will in which she stated to leave considerable sums to her artist friends. Sadly, the will also stated that her letters and diaries would be destroyed after her death and very few of her works are known to have survived.³

In the present, swiftly executed sheet, first published in 2012 (see literature), Repelius caught Schwartze at work in a field. The loose handling of the watercolour and bodyclour suggest that the sheet was executed *en plein air* rather than in the studio. Schwartze, in turn, is also known to have made a portrait of Repelius, but unfortunately the present whereabouts of this work are unknown.⁴



4 ibid., note 21.

¹ P. Gorter en M. Bax, 'Vondelstraat 29. Betsy Repelius en haar Opdrachten aan Joseph Cuypers en Piet Mondriaan', *Amstelodamum Jaarboek*, no. 98, p. 114.

² *ibid.*, p. 114-115.

³ ibid., p. 115.

P<u>rin</u>ts



17. Lucas van Leyden

(Leiden 1494-1533)

Soldiers giving the Saviour to Drink

signed 'L' (in the plate) and with inscription 'R800' and Vente Danz 1883' (verso)

engraving

11.1 x 8.4 cm

The New Hollstein 73-c¹, a good, but later impression, trimmed just within the platemark, but outside the composition, trimmed to the composition along the right edge, the paper is in generally good condition

Provenance:

Anonymous sale; Alexandre Danz, Leipzig, 29 October 1883, *L'œuvre Presque complet de Lucas de Leyde* [...], lot 50 ('Superbe épreuve, elle est bien conservée'). Samuel Solomonovitsch Scheikevitch (1842-1908), Moscow and Paris (cf. L. 2264).

According to Karel van Mander, Lucas van Leyden was born as the son of the Dutch painter Huych Jacobsz. (*circa* 1470-*circa* 1536), in 1494. It is perhaps not surprising, given his father's occupation, that Van Leyden embarked on his own artistic journey early on. At the tender age of nine, Van Leyden was already producing engravings and by the age of twelve he sold his first painting. The artist started his training with his father and was later apprenticed with the painter Cornelis Engebrechtsz. (*circa* 1462-1527). After his training under Engebrechtsz., he is mentioned as a member of the Crossbowmen between 1514 and 1519.

While he was a highly gifted painter and draughtsman, he is primarily celebrated for his printed œuvre. His extensive and diverse body of printed works, which consisted of engravings, etchings and woodcuts, established his status as the preeminent and influential graphic artist in the Netherlands during his time and he generally seen as the Dutch counterpart of Albrecht Dürer (1471-1528). In the present engraving, Van Leyden depicted Christ sitting on a rock, wearing the crown of thorns. Two Roman soldiers are standing next to him on either side; one offers him a drink from a bowl, while the other is holding a jug. According to the gospel of Matthew, it was customary among the Romans to offer men who were to be hung a drink consisting of a mixture of cheap vinegar and gall. The purpose of this drink was to numb the pain someone would endure on the cross. However, Christ would not take it, as he wanted to have a clear mind. Van Leyden depicts the pivotal moment where Christ is offered the drink but refuses to consume it.



(actual size)

¹ J.P. Filedt Kok, The New Hollstein. Dutch & Flemish etchings, engravings and woodcuts. 1450-

^{1700.} Lucas van Leyden, Rotterdam, 1996, p. 92.

18. Jacob Matham (Haarlem 1571-1631)

Blazon of the Old Haarlem Chamber of Rhetoric of the Pellicanists ('Trou moet Blycken') signed and dated 'HGoltzius Inventor./ JMatham sculptor' (in cartcouche) and inscribed 'Getrouheyt [...] wel.' and Gaf [...]was' in cartouche and decorative border

engraving, 1597

35.8 x 23.4 cm

The New Hollstein 56¹, second and final state, a very good impression, trimmed just inside the platemark, laid down on a 17th century backing sheet, some discolouration to the paper, but otherwise in good condition

This rare engraving depicts the blazon of the Haarlem chamber of rhetoric 'Trou moet Blycken', also known as the Pellicanists. These chambers, which flourished in the 15th and 16th centuries in the Low Countries, brought together men who shared dramatic and lyric interests. Their members engaged in competitive contests and organised lotteries and Hendrick Goltzius is known to have designed stage props and costumes for one organised by the Pellicanists in 1596.

The design for the present print was also supplied by Goltzius. He also produced the design for the painted blazon of the Pellicanists executed in 1606 by his pupil Frans Pieter de Grebber which remains with the Pellicanists to this day. While the compositions of both works differ, the iconography is closely related. They show different stories concerning different forms of suffering, loyalty and self-sacrifice; both depict Christ crucified at the centre of the composition, a pelican nourishing its chicks by picking its chest below and the story of Aeneas carrying his father Anchises in the background.



¹ L. Widerkehr, The New Hollstein, Dutch & Flemish Etchings, Engravings and Woodcuts. 1450-1700, Jacob Matham, Part I, Ouderkerk aan den IJssel, 2007.

19. Studio or circle of Jan Sadeler (I) (?) (Brussels 1550-1600 Venice) The Last Supper signed with initials 'AASa' (verso) engraved copperplate 21.7 x 35.7 cm

This intriguing copperplate relates closely to a composition engraved by Jan Sadeler (I) after a now lost painting Peter de Witte, known as Peter Candid (*circa* 1548-1628).¹ While two copies after the print by Jan Sadeler (I) are known, the present version appears to be an unpublished and previously unknown version of the composition.² The unknown signature 'AASa' on the *verso* could be that of the maker of the copperplate, rather than the artist who cut the plate.



Fig.1. Reverse image of the plate in black and white.



¹ see B. Volk-Knüttel, *Peter Candid (um 1548-1628). Gemälde – Zeichungen – Druckgraphic*, Berlin, 2010, no. D 11, pp. 346-347, ill.

² K.G. Boon, Hollstein's Dutch and Flemish Etchings, Engravings and Woodcuts. ca 1450-1700, Volume XXI, Aegidius Sadeler to Raphael Sadeler, Amsterdam, 1980, no. 206.



20.
Christoffel van Sichem I
(Amsterdam 1546-1624)
Judith with the Head of Holofernus, after Hendrick Goltzius
woodcut
signed and inscribed 'CVSichem. Scul. [CVS interlaced]/ HG. [interlaced]'
13.7 x 10.6 cm
The New Hollstein 395¹, first state (of two), a good impression, a few small foxmarks and some discolouration to the paper, otherwise in good condition



(actual size)

¹ M. Leesberg, The New Hollstein, Dutch & Flemish Etchings, Engravings and Woodcuts, Hendrick Goltzius, Part III, Ouderkerk aan den IJssel, 2012.

21.
Jan Saenredam
(Zaandam 1565/1566- Assendelft 1607)
Portrait of Karel van Mander
signed and dated 'An,o 1604/ HG. Pinxit./ J. Saenreda[m] sculp./ MENSCH SOECKT VEEL,
DOCH EEN IS NOODICH./ Caerle ver mander van Molebeke/ in Vlaender, Schilder AETAT.
56.' (in the plate)
engraving, 1604
17.8 x 12.4 cm (plate); 18.7 x 12.8 cm (sheet)
The New Hollstein 753¹, first and only state, a good impression, some slight discolouration to the paper, otherwise in good condition



(actual size)

¹ M. Leesberg, The New Hollstein, Dutch & Flemish Etchings, Engravings and Woodcuts, Hendrick Goltzius, Part IV, Ouderkerk aan den IJssel, 2012.

22.

Jan Saenredam

(Zaandam 1565/1566-Assendelft 1607)

History of the First Parents of Man, after Abraham Bloemaert variously signed, inscribed and dated engraving, watermark Strasbourg Bend and Coat of Arms of Baden Hochberg,1604 27.7 x 19.5 cm (and smaller) Bartsch 13-18; Hollstein 1, first state (of five), 2, first state (of two), 3, first state (of three), 4, first state (of two), 5, first state (of two), 6, first state (of three)¹ good, clear impressions, trimmed just outside, to or just within the platemark, some sheets somewhat discoloured, some occasional foxmarks, one sheet has been cleaned and with a small filled paper loss, laid down at two or three corners at the *verso*

Jan Saenredam was, together with Hendrick Goltzius (1558-1617) and Jan Harmensz. Muller (1571-1628) one of the greatest print makers of his time. He is thought to have joined Goltzius' workshop at the end of the 1570s and left ten years later after having cut plates after many of Goltzius' inventions.- After he left Goltzius' workshop, Saenredam worked for Jacques de Gheyn II (1565-1629) from 1589-1591 and later in the 1590s he engraved prints for Karel van Mander, Cornelis Cornelisz. van Haarlem and Abraham Bloemaert (1564-1566).

The present series of six engravings depicting the story of Adam and Eve are after inventions by the latter artist and demonstrate Bloemaert's mature drawing style as well as Saenredam's exceptional skill with the burin. The leading subjects of the stories, Adam and Eve, take central stage, but the compositions are further filled with (exotic) animals, gnarled trees and panoramic mountain views in the background. They are lit with dramatic light, often with sharp contrasts between light and shade highlighting the dramatic nature of the scenes. Each print is divided into two 'stages' that almost function as stage sets; the main event is shown in the foreground while a moment that took place before is shown in the background. The series, published in 1604 after drawings by Bloemaert of which only one is known to have survived,³ must have been popular for a long period of time judging the fact that they continued to be printed by several publishers, even into the 18th century.⁴ Furthermore, the compositions found their way to silverware, decorative furniture, woodcuts and glassworks.⁵





^{1 .}G. Boon, Hollstein's Dutch and Flemish Etchings, Engravings and Woodcuts. ca. 1450-1700. volume XXIII, Jan Saenredam to Roelandt Savery, Amsterdam, 1980.

² A. Beyer *et al.* [red.], *De Gruyter, Allgemeines künstler-lexikon, Rovere-Samonà*, Berlin and Boston, 2018, p. 330.

³ J. Bolten, Abraham Bloemaert. c. 1565-1651. The Drawings, 2007, [privately printed], vol. I, no. 6.

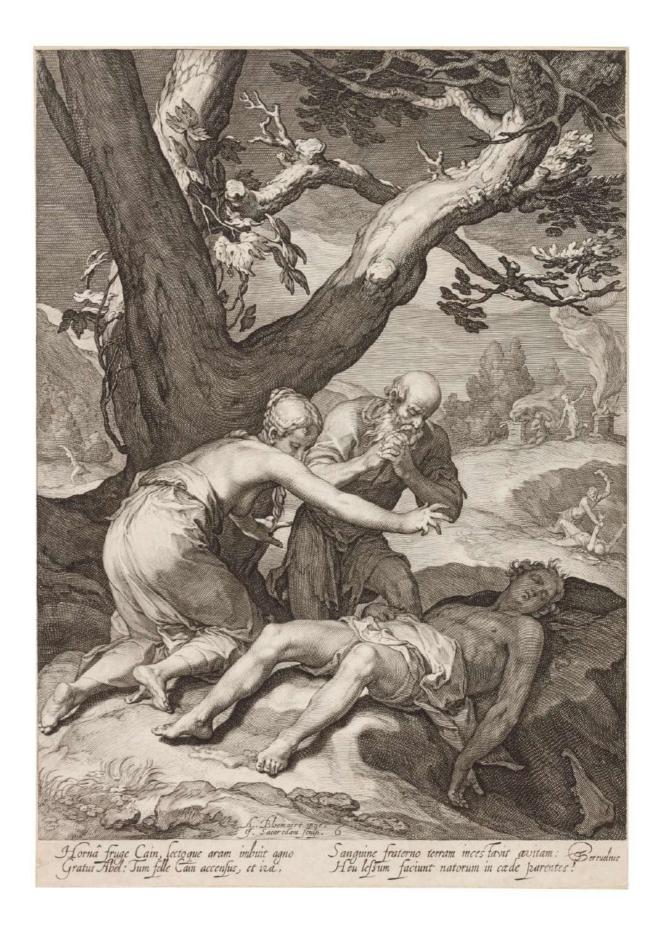
⁴ see, for an impression published by Isack Houwens; RP-P-1884-A-7883.

⁵ J. Bolten, *op. cit.*, p. 18; see for a woodcut after Hollstein 4, Rijksmuseum, Amsterdam, inv. RP-P-2015-17-110-5 and for a glass panel after Hollstein 4, inv. BK-NM-10183-A.









23. Willem Panneels (Aachen circa 1600-1634 Baden-Baden)

The Toilet of Venus

signed, dated and inscribed 'Excellentissime Pictoris. Petri Pauli Rubeni. inue. Dicipulus Guiliel. Panneels/ Antuerpiensis Francofurti ad Manum fecit 1631 F.v.W. ex. [Frans van den Wijngaerde]' etching, countermark VM, 1631

16.6 x 10 cm (plate); 21.5 x 16 cm (sheet)

Hollstein 23,¹ second and final state, a very good, richly inked impression with strong plate tone and very wide margins, the sheet is cockled, there is some discolouration along the upper edge, in beautiful untreated condition

Provenance:

Museum Boijmans Van Beuningen, Rotterdam (L. 700a and 1855a).

In the inscription underneath this etching showing the Toilet of Venus, Panneels refers to himself as a pupil of 'that very noble and most excellent painter, Peter Paul Rubens'. The inscription furthermore states that the present work was made in 1631 and, interestingly, that it was executed in Frankfurt am Main. In 1630 Panneels had asked Rubens for a letter of recommendation so that he could travel to his fatherland.² The letter, drawn up on 1 June 1630, gives us a fascinating insight into the relationship between Rubens and Panneels. In it, Rubens states that Panneels had earnestly studied under his supervision for five and a half years and that he had completed his apprenticeship with good results. Rubens furthermore stated that Panneels had been in charge of his household during his journey to England and Spain from 1628-1630 and that he had given him a fully satisfactory account of his management on his return. With these recommendations, Panneels managed to travel to Frankfurt am Main the year after.

The etching executed in that city was strongly inspired by Rubens' painting of the subject, executed some 15 years earlier, in around 1614/15.³ He followed Rubens' picture closely in the overall composition, the figures and the mirror's shape, but did extend it at the upper and lower parts and added the crossbow and arrows and drapery in the background. He too replaced the black woman at right in Rubens' picture with an elderly woman holding a comb.



¹ K.G. Boon and J. Verbeek, *Dutch and Flemish Etchings, Engravings and Woodcuts. ca.* 1450-1700. *Volume XV. Van Ostade-De Passe*, Amsterdam, 1964, p. 121.

² A. Balis, 'A painting by Willem Panneels, an intriguing pupil of Rubens', *The Rubenanium Quarterly*, 2020, no. 3, p. 3.

³ The Princely Collections, Liechtenstein, Vaduz-Vienna, inv. GE120; see A. Schröder (ed), *From Rubens to Makart. Liechtenstein. The Princely Collections*, exhib. cat., The Albertina Museum, Vienna, 2019, no. 26, ill.

24. Workshop of Claes Jansz. Visscher (Amsterdam 1586/1587-1652)

Six views during the siege of Gennep titled and inscribed below the upper edges etchings, watermark PH (in 'Het Dorp Middelaer'), 1641

13 x 25.2 cm

FMH 1845;¹ Hollstein 93,² first and only state, originally published as one plate, very fine uniform set, in untreated condition, one print with one foxmark, trimmed within the platemark, but outside the images

Provenance:

Friedrich August II von Sachsen, King of Sachsen (1797-1854) (L. 971).

Claes Jansz. Visscher's publishing house was one of the most influential and productive of the first half of the 17th century. It was located in the Kalverstraat in Amsterdam in a house called 'De Visscher' from where Visscher published almost five thousand prints, many of which depicted landscapes or topographical subjects. Visscher played a crucial role in popularizing printed landscape series in The Netherlands by republishing 16th century landscape prints and, more importantly, by publishing his own landscape series such as *Plaisante Plaetsen*, which marked a new era in Dutch landscape printing.

The present series of six prints depict the siege of Gennep Castle etched in Visscher's characteristic style. Due to its strategic location in between the Niers and Maas rivers, the castle was often the scene of fierce battles during the 80 Year War. The siege shown in the present series took place in 1641 when Stadtholder Prince Frederik Hendrik together with an army of 20,000 forced the Spanish army to surrender. Besides the castle itself, the series depicts views of battles which took place in the castles, cloister and nearby villages.

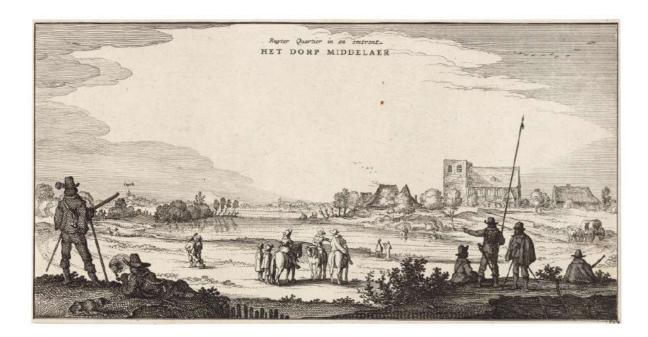


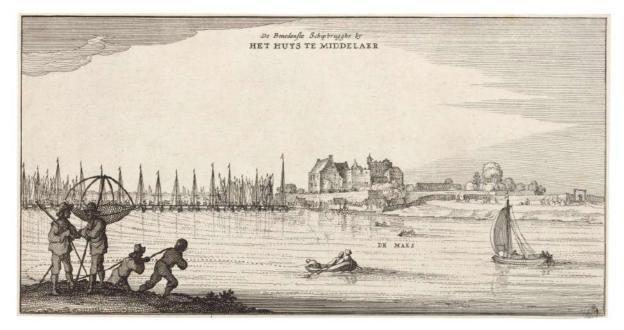


24.

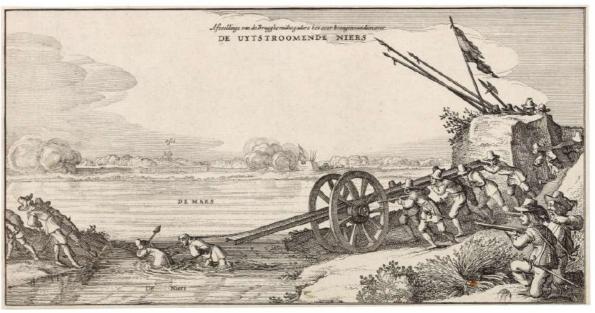
F. Muller, De Nederlandse geschiedenis in platen. Beredeneerde beschrijving van Nederlandsche Historieplaten, zinneprenten en historische kaarten. [...], Amsterdam, 1863-1870, vol. 1, p. 259.
 C. Schuckman, Hollstein's Dutch & Flemish Etchings, Engravings and Woodcuts, ca. 1450-1700,

volume XXXVIII. Claes Jansz. Visscher to Cleas Claesz Visscher II, Roosendaal, 1991, p. 60.









25.

Jan Lievens

(Leiden 1607-1674 Amsterdam)

Bust of a young man, facing right signed 'IL invens' and with the publisher's address 'Franciscus van den Wijngaerde ex' (in the plate) etching, countermark LB 14.9 x 12.3 cm (sheet) Bartsch 26; Hollstein 44; Schnackenburg 182¹, fourth and final state, trimmed to or just inside the platemark, a good, but partly worn (in the sitter's hat, hair and coat) impression, the sheet is in otherwise good condition

Provenance:

With P. & D. Colnaghi, London (with their code C37725). With Th. Laurentius, Zaltbommel. Private Collection, The Netherlands.

The artistic talents of the child prodigy Jan Lievens were already hailed by collectors and connoisseurs during his teenage years. Driven by great ambition, Lievens had already ascended to stardom by the tender age of 12 and later found himself in service of both Dutch and English princely patrons. His ambitions also led to one of the most dynamic and exciting artistic rivalries of the Dutch Golden Age - the rivalry between Lievens and that other great 17th century master, Rembrandt.

Born just one year apart, Lievens and Rembrandt spurred each other to the very boundaries of their artistic capibilities. In both paintings and prints, they sought to emulate and surpass one another, resulting in two of the most innovative and varied œuvres of Dutch 17th century art.

However, one of the most fascinating artistic rivalries, did not unfold on grand painted canvases, but rather in intimate etched studies of heads, known as *tronies*. The rivalry culminated with the four oriental heads that Lievens produced around 1631/1632, prompting Rembrandt to make copies after them, three of which were inscribed 'geretuckeerd' (meaning adapted and improved), just to make his intentions even clearer. While one could argue that Rembrandt indeed improved these compositions, the present etching brilliantly showcases Lievens' artistic prowess in printmaking. Lievens brilliantly captured the boy's facial features as well as the play of light and shade on his face, hat and garment.



(actual size)

¹ B. Schnackenburg, Jan Lievens. Friend and Rival of the Young Rembrandt, with a Catalogue Raisonné of his early Leiden work. 1623-1632, Petersberg, 2016.

26. Rembrandt Harmensz. van Rijn (Leiden 1606-1669 Amsterdam)

Christ Disputing with the Doctors: a sketch signed and dated 'Rembrandt. f. 1652.' (in the plate) etching and drypoint, watermark arms of Amsterdam, 1652 12.6 x 21.4 cm (plate); 13.7 x 21.6 cm (sheet) Bartsch, Hollstein 65; Hind 257; New Hollstein 267,¹ first state, b (of two), a good impression of the first state (b), with the wobbly line upper left and the marks at the upper and right edge, an unobtrusive almost invisible skillfully restored tear in the third man at left, trimmed outside, or just or into the platemark, the sheet in otherwise very good condition

While Rembrandt was flourishing artistically in the 1650s, he did find himself in a financial crisis which forced him to sell his copperplates in around 1650.² Shortly after this loss, the artist produced a number of rapidly-executed, sketch-like etchings depicting episodes from Christ's life. These etchings, executed with quick use of the etching needle, stand out for their spontaneous character and give us a great sense of the artist's draughtsmanship. The same bold and abbreviated style can, for example, be observed in a drawing of the same subject from *circa* 1652, in the Louvre, Paris³ and in a drawing showing *Christ and the Woman with the Issue of Blood*, from *circa* 1655-1660, in the Albertina, Vienna.⁴

In his seminal work *Rembrandt as an Etcher. A Study of the Artist at Work*, Christopher White described the experimental approach of Rembrandt in this etching as following:

"This etching shows how many of the plates in the 1650s must have looked after the initial work in etching and before their elaboration with drypoint and burin. It is possible that Rembrandt may have contemplated carrying out further work on this plate, but when he took a trial pull he was satisfied, as well as he might be, with its suggestive quality, and in the event did no more than touch up a few places in drypoint."⁵

The print depicts one of the few episodes from Christ's childhood that is recorded in The New Testament (Luke 2: 41–51). The episode tells the story of the return of Christ, aged 12, with his parents after having visited Jerusalem for the Passover. When Joseph



¹ E. Hinterding and J. Rutgers, *The New Hollstein. Dutch & Flemish Etchings, Engravings and Woodcuts, 1450-1700. Rembrandt*, Ouderkerk aan den IJssel, 2013, text II, plates III, no. 267, ill.

² J. Rutgers and T.J. Standring, *Painter as Printmaker*, exhib. cat., Denver Art Museum, 2018-2019, p. 138.

³ Inv. RF4720; see P. Schatborn and E. Hinterding, *The Complete Drawings and Etchings*, Cologne, 2019, D141, ill.

⁴ Inv. 8793; see P. Schatborn and E. Hinterding, op cit., 2019, D116, ill.

⁵ C. White, *Rembrandt as an Etcher. A Study of the Artist at Work*, Newhaven and London, 1999 (second edition), p. 71.

and Mary returned to Nazareth, they discovered Christ was no longer with them. After searching for their son, they found him in the Temple involved in a debate with learned men who were astonished with the child's knowledge.

As ever, Rembrandt was particularly concerned with depicting the emotions of the learned men, who are paying close attention to what the young boy has to say. Some of the men are leaning towards Christ, two men at upper right seem to whisper to each other and others appear to quietly contemplate Christ's words. The importance of the boy's words, furthermore, seem to be underlined by Christ's thoughtfully gesturing hands.



27. Adriaen van Ostade (Haarlem 1610-1685)

The Two Gossips signed 'Avostade' (in the plate) etching, 1642 (?) 10.2 x 9 cm Bartsch, Hollstein and Godefroy 40,¹ third state (of five), a very good impression of the third state, before the line on the left arm of the woman at right, trimmed on or just inside the platemark, the sheet is in good condition

Provenance:

Jan Frederik Bianchi (1878-1963), Amsterdam (L. 3761); Paul Brandt, Amsterdam, 23-27 November 1964, lot 400 (très belle épreuve'), where acquired by Theo Laurentius. with Th. Laurentius, Zaltbommel (their inventory number prabr079). Private Collection, The Netherlands.



(actual size)

¹ L. Godefroy, The Complete Etchings of Adriaen van Ostade, Amsterdam, 1995.

28. Adriaen van Ostade (Haarlem 1610-1685)

The Organ-Grinder signed 'Av. ostade/ 1647' (in the plate) etching, fragmentary watermark Phoenix in a Wreath (Godefroy 33) 11.1 x 9.5 cm (plate) Bartsch, Hollstein, Davidsohn and Godefoy 8,¹ third state (of five), a very fine impression of the rare third state, a richly inked impression with plate tone, partly trimmed to the platemark, but otherwise with thread margins, an unobtrusive almost invisible diagonal crease in upper right half of the sheet, the sheet is in very good condition

Provenance:

Paul Davidsohn (1839-1924), Gdansk (L. 654); C.G. Boerner, Leipzig, 22-26 November 1920, lot 1714 ('Noch mit feiner Einfassung. Ausgezeichneter Abdruck, mit etwas Rand.').

Literature:

P. Davidsohn, Die Originalradieruingen von Adriaen van Ostade, Leipzig, 1922, p. 8.

Born in 1610 in Haarlem, Adriaen van Ostade grew up in the liberal city with its flourishing art scene. Van Ostade became a member of the Haarlem Sint Lukasgilde in 1634 and, according to Arnold Houbraken, was trained by the celebrated Haarlem high society painter Frans Hals.² Unlike Hals, Ostade sought his subjects in his neighbors and peasants from Haarlem's surrounding countryside rather than its more well-to-do citizens. Van Ostade captured the joys and sorrows of the everyday life with intricate detail in his large number of paintings and drawings. Besides these, the artist left a large and varied œuvre of 50 etchings, which, like his paintings and drawings, depict scenes from everyday life such as farmers feasting, peasant families occupied in their daily pursuits and musicians, giving a fascinating insight in daily life in the 17th century.³

In the present etching, Van Ostade depicts a man with his head slightly tilted forward, and a small grin is detected on his face, while playing a hurdy-gurdy (a handcrank-turned string instrument). Hurdy-gurdy players were a popular subject in Dutch art and gained particular popularity in the 17th century, frequently appearing in etchings by artists such as Rembrandt and Jan Joris van Vliet. In these etchings, the hurdy-gurdy



(actual size)

¹ L. Godefroy, The Complete Etchings of Adriaen van Ostade, Amsterdam, 1995, pp. 56-58.

² A. Houbraken, *De groote Schouburgh der Nederlantsche Konstschilders en Schilderessen*, Amsterdam, 1718, vol. I, p. 347.

³ See S.W. Pelletier, 'Adriaen van Ostade's Etchings: An Introduction', in *Everyday Life in Holland's Golden Age: The Complete Etchings of Adriaen van Ostade. Studies of Dutch Graphic Art, Volume III*, exhib. cat., Amsterdam, Museum het Rembrandthuis, 1998, pp. 7-14 and Godefroy, *op. cit.*, nos 1-50.

players were usually blind, but whether this is also the case for the man in the present etching is unclear due to the shadow cast over his eyes. Van Ostade subtly plays with the small distinction between a beggar and a musician through the costume the figure is wearing. The attire is more commonly associated with a 17th-century musician than a beggar, though the difference between the two was rather small.⁴ As observed by Tom Rassieur, the model in the present etching is probably the same as that is in three drawings by Ostade, of which one served for an etching.⁵

This particularly strong and fresh impression comes from the celebrated collection of Paul Davidsohn, one of the most esteemed prints and drawings collectors of his time. In his seminal *Les Marques de Collections de Dessins & d'Estampes*, Frits Lugt described the collector as follows:

"Son activité de collectionneur fut énorme, il assista à presque toutes les grandes ventes de ces 40 dernières années. Avec persistance, il s'efforça de réunir des œuvres aussi complets, des séries aussi représentatives que possible. C'est pour Dürer, Ostade et Rembrandt qu'il fit les plus grands sacrifices."⁶

Indeed, during these 4 decades of intense collecting, Davidsohn brought together an exceptional collection of Van Ostade etchings, both in terms of quality and completeness. Davidsohn's scholarly approach to collecting is furthermore attested by the œuvre catalogue of Van Ostade's etchings that he published towards the end of his life, in 1922 (see literature).



⁴ S.W. Pelletier and L. J. Slatkes, 'Catalogue of the Exhibition', in op. cit., pp. 99-100.

⁵ T. Rassieur, 'Adriaen van Ostade, the Methodical Artist: Preparatory Drawings, a Chronology and Rembrandt', in *op. cit.*, p. 31-32, figs. 1-4.

⁶ F. Lugt, Les Marques de Collections de Dessins & d'Estampes, The Hague, 1921, p. 115.

29. Cornelis Visscher II (Haarlem 1628/29-1658 Amsterdam)

Pallas Athena, after Parmigianino engraving, indistinct (armorial?) watermark 40.1 x 27.1 cm (sheet); 39.6 x 26.5 cm (plate) Hollstein 38,¹ first state (of four), a very good and richly inked impression, small margins, the paper is in very good condition

The prints by the prolific engraving Cornelis Visscher II were sought after and celebrated during his lifetime, but it was in the 18th century that his work received particularly high praise. In 1751, Robert Hecquet published a first catalogue of Visscher's prints as a supplement to his catalogue of prints after Rubens and in 1767 Pierre-François Basan stated that Visscher's engraving style was an example to all who wished to learn the technique.²

Visscher's graphic œuvre was furthermore described in the 19th century by Willem Smith (1864) and Joseph Wusin (1865). The artist's brilliant engraving-technique can be observed in this large and well-preserved print showing Pallas Athena. Cornelis Visscher gives the goddess, who is associated with wisdom, warfare, and handicraft, an almost sculptural quality and metallic or silvery patina through his skillful use of the burin. The print reproduces a painting by Parmigianino which was part of the famous collection of the brothers Gerard and Jan Ryenst in Amsterdam and which was acquired by the States of Holland and West Friesland and presented to Charles II in 1660, known as the Dutch Gift, and is now in the Royal Collection.³ It was published as part of a suite of 34 prints after pictures from the Reynst cabinet known as the CAELATUAE,⁴ which, due to the absence of a testament or inventory of the collection, forms a crucial source in reconstructing this important collection. The project was probably started in 1655 by Gerard Ryenst who commissioned Cornelis II van Dalen, Jeremias Falck, Cornelis Holsteyn, Jan Lutma, Theodoor Matham and Visscher to reproduce highlights from his collection. When Gerard Reynst died in 1658, the project was unfinished but the prints were eventually published in Amsterdam in the latter part of the 1660s.⁵

2 ibid., p. 5.

3 inv. RCIN 405765.

4 A.-M. Logan, *The 'cabinet' of the brothers Gerard and Jan Reynst*, Amsterdam, Oxford and New York, 1979, p. 37.

5 ibid., p. 39.



¹ C. Schuckman, Hollstein's Dutch & Flemish Etchings, Engravings and Woodcuts, ca. 1450-1700, volume XL, Cornelis de Visscher- Lambert Visscher, Roosendaal, 1992.

Nicolaas Verkolje (Delft 1673-1746 Amsterdam)

Portrait of Carel Borchaert Voet with inscription 'f 20 A. p.n[?]' (verso) mezzotint, watermark fleur-de-lys 27.4 x 21.3 cm (plate); 27.6 x 21.6 cm (sheet) Wurzbach 11,¹ second state (of four), a very good impression, with thread margins, a tiny

unobtrusive backed tear in the lower left corner and a tiny retouched (?) spot in the sitter's garment, two unobtrusive creases in the lower corners, otherwise in very good and fresh condition

Mezzotints by Nicolaas Verkolje and his father Johannes I (1650-1693), were highly sought after during their lifetimes and prices for them sored at auction in the mid-18th century. Especially proof impressions and impressions on special sheets of paper such as blue or Japan paper were popular among collectors. The present print is a particularly fine impression of such a work; it is a second state before the name of the sitter has been added on the stone ledge. The print shows the painter Carel Borchaert Voet (1671-1743) who specialised in paintings of still-lifes. He furthermore produced drawings of birds and insects and was commissioned by king William III (1650-1702) to produce a book with drawings of insects and their larvae. Due to the king's untimely death, however, this project never came to fruition. A number of drawings of insects by Voet have survived and in the present mezzotint the artist is shown while holding one. A highly finished oil-sketch by Verkolje showing the sitter in reverse to that in the present print, which possibly served as a preparatory study, is in the Rijksmuseum, Amsterdam.² Another drawn portrait shows the sitter in an oval surrounded by putti and an allegorical figure.³



30.

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 inv. RP-T-1940-462; R.-J. te Rijdt, in Nicolaas Verkolje. 1673-1746. De Fluwelen Hand, exhib. cat., Enschede, Rijksmuseum Twenthe, 2011, no. 31, ill.

³ Bibliotheek Nederlandse Entomologische Vereniging, Amsterdam; op. cit., no. 33, ill.

31.
Jacob Houbraken
(Dordrecht 1698-1780 Amsterdam)
Portrait of Cornelis Troost, after Cornelis Troost
engraving
37.4 x 26.8 cm (plate); 40.4 x 29.2 cm (sheet)
FM 5473b¹; Ver Huell 418², first state (of two), proof impression before the letter, a very good impression with margins, the paper is in good condition

Provenance:

's Rijks Prentenkabinet, Amsterdam (L. 240). 's Rijks Prentenkabinet, Amsterdam (L. 789a). Private Collection, The Netherlands.

In this particularly fine and animated portrait engraving, Houbraken presents us with the portrait of Cornelis Troost on an easel, surrounded by attributes from an artist's studio. Leaning against the easel are a maulstick with a laurel wreath, a drawings folder and a palette. Furthermore, there are loose drawings, a plaster after an Antique bust and drawing tools scattered on the floor. These attributes do justice to Cornelis Troost who was, after all, one of the most versatile artists of his time. Generally considered the leading artist of the 18th century, Troost excelled in drawing, printmaking, pastel and painting. His love for acting – he was an actor until his 28th year – is furthermore attested by the painting in the background propped against a pillar. The small framed picture, or possibly pastel, shows a scene from Thomas Asselijn's comedy 'Jan Claasz of de gewaande dienstmaagd' wherein Reinier Adriaansz declares his love for Saartje Jansz, which Troost also depicted in a mezzotint in reverse.³

Troost was also a prolific portrait painter and the portrait shown here was also by his hand. The original is now lost,⁴ but we know of Troost's authorship trhrough the inscription in the second state of the engraving where the artist is credited as its inventor. A drawing by Jacobus Buys with the exact same composition as the present drawing, in reverse and incised, must have served as the preparatory drawing for the engraving (even though Buys is not credited as the inventor on the print).⁵



¹ F. Muller, *Beschrijvende catalogus van 7000 Portretten van Nederlanders* [...], Amsterdam, 1853, p. 261.

² A. Ver Huell, Jacobus Houbraken et son œuvre, Arnhem, 1875, p. 78.

³ see for an impression Rijksmuseum, Amsterdam, inv. RP-P-OB-17.375.

⁴ J.W. Niemeijer, Cornelis Troost. 1696-1750, Assen, 1973, no. 3 S, p. 156.

⁵ Rijksmuseum, Amsterdam, inv. RP-T-1894-A-3008.

32. Attributed to Luca Ciamberlano (Urbino *circa* 1580-*circa* 1641)

Prester John, King of Ethiopia inscribed 'IL PRETEIANNI, RED/ EHTIOPIA/ Rome, Kal/ Man: 1599/ Iohannis Orla: formis' (in the plate) and with inscription 'a 24. [...]bre/ 1793. 6' (pen and grey ink) engraving, 1599 24.2 x 15.3 cm (plate); 24.2 x 18.7 cm (sheet) Bartsch 152;¹ DeGrazia Bohlin R46, second and final state, a good impression with margins, there are four diagonal creases, a water stain across the sheet and some occasional foxmarks

Provenance:

Private Collection, The Netherlands.

Malvasia was the first to attribute this engraving to Agostino Carracci, but an attribution to Carracci's follower Luca Ciamberlano is now widely accepted.² According to Bohlin "the lively face must indeed be based on a drawing by Agostino, but the hardness of the engraving technique is certainly closer to his follower Luca Ciamberlano."³

The engraving shows the mythical king Prester John, depicted as a descendent of the Magi (as he was thought to be), with his crest in the background. The legend of Prester John has its origins in the 12th century; in 1165 a letter was supposably sent by someone known as Prester John, king of the Indies, to several European rulers. In it, he described his magical Christian kingdom in the East which was in danger of being overrun by infidels and barbarians. In 1177 Pope Alexander III sent a letter in response in order to find the magical kingdom, which was thought to be located in India. Over the centuries variations of the letter circulated, prompting continual pursuits by Western rulers in search of the land where 'honey flows [...] and milk abounds everywhere'.

The presumed location of this magical land of harmony and justice evolved through the centuries, in the 13th century it was thought to be in India and subsequently, in the 15th century, it was thought to be in Africa. By the late 16th century, when the present engraving was published, Prester John was firmly believed to have been king of Ethiopia as is attested by the inscription at the bottom of this print. In the 17th century the search for the 'Ethiopian king' subsided, yet the legend had by then profoundly impacted world history, spurring European explorers and scholars to embark on journeys and mapping hitherto uncharted lands.

² D. DeGrazia Bohlin, *Prints and Related Drawings by the Carracci Family. A catalogue Raisonné*, Washington, 1979, p. 410, R46.





¹ D. DeGrazia Bohlin, The Illustrated Bartsch, 39, Formerly volume 18 (Part 1), Italian Masters of the Sixteenth Century, New York, 1980, p. 193.

33. Sébastien Bourdon (Montpellier 1616-1671 Paris) The Holy Family signed, dated and inscribed 'S.Bourdon/ 1649/ DILECTUS MIHI ET EGO ILLI/ Petrus Mariette exc. [Pierre Mariette I] (in the plate) etching, 1649 17.9 x 13.9 cm (plate); 35.5 x 23.5 cm (sheet) Robert-Dumesnil 15¹; Thuillier 127,² second and final state, a good impression, some

occasional dryly printed areas, on an uncut sheet, some folds in the margins, the sheet is stained in diagonally at left, otherwise in good condition



¹ A.-P.-F. Robert-Dumesnil, Le peintre-graveur Francais, ou catalogue raisonné des estampes gravées par les peintres et les dessinateurs de l'ecole Française, Paris, 1835, vol. 1, pp. 140-141.

² J. Thuillier, Sébastien Bourdon 1616-1671. Catalogue critique et chronologique de l'œuvre complet, exhib. cat., Montpellier, Le musée Fabre and elsewhere, 2000-2001, p. 270.

34.

Franz Hanfstaengl (Baiernrain 1804-1877 Munich)

Portrait of Raden Saleh signed and dated 'Fr. Hanfstaengl 1843.' (in the plate) and with graphite inscription '30' lithograph, chine-collé 24.2 x 33.5 cm some occasional staining and light foxing, a waterstain lower left, but otherwise in good condition

Literature:

see W. Kraus and I. Vogelsang, *Raden Saleh. The Beginning of Modern Indonesian Painting*, exhib. cat., Galeri Nasional Indonesia, 2012, frontispiece (other impression illustrated).

Raden Saleh, one of Southeast Asia's most important artists, was the father of modern Indonesian painting and played an important role in the artistic exchange between the East and West in the 19th century. Born into a noble family in Java in 1811, Saleh travelled to Holland in 1829 where he was trained by the Dutch artists Cornelis Kruseman (1797-1857) and Andreas Schelfhout (1787-1870), making him the first Indonesian artist to receive his artistic training in Europe. While Saleh's portraits show the influence of Kruseman and his early landscapes that of Schelfhout, his mature landscape paintings reveal the influence of French and German artists whose work Saleh saw during his sojourns in both countries. His most celebrated paintings depict dramatic hunting scenes with tangible drama, reflecting the Romantic spirit of both painters and philosophers across Europe.

The present lithograph by Franz Hanfstaengl shows a beautifully rendered portrait of Raden Saleh. The artist is shown while interrupted during a drawing session; his gaze is alert and in his right hand he is holding his chalk while he is balancing the drawing he is working on his leg. Furthermore, Saleh is depicted as an Indonesian prince, wearing richly decorated clothes, a turban and a kris dagger. The artist is shown in the same clothes in a portrait of the artist by Conrad l'Allemand executed a year before the present work was made.¹



¹ J.M. Nauhaus, Raden Sale (1811-1880). Ein Javanischer Maler in Europa, 2013, Thüringen, no. 55,

ill.; Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett, inv. C 1937-1186.

35. Maurits Cornelis Escher (Leeuwarden 1898-1972 Laren)

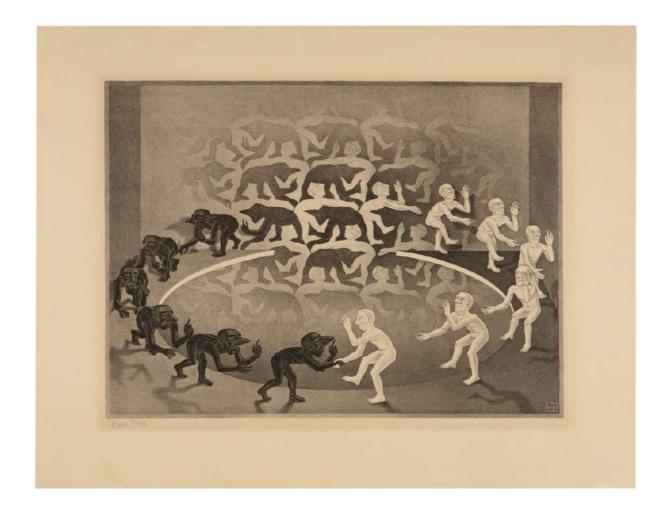
Ontmoeting (Encounter) signed 'M.C. Escher N° 22/30' lithograph, watermark Holland Van Gelder (VGZ interlaced), 1944 47 x 61 cm Bool 331¹, the sheet is in generally good condition, there is some discolouration to the paper and there is some light and mount staining, there is a 3 cm repaired tear in the lower

edge, the sheet is otherwise in good condition

Few artists have left such a large, varied and complex graphic œuvre as the Dutch graphic artist Maurits Cornelis Escher. While celebrated today as one of the most gifted and original graphic artists of the 20th century, his initial steps as an artist, and indeed most of his career, were far from smooth. Escher was born in Leeuwarden in 1898 as the youngest son of the civil engineer George Arnold Escher and his second wife, Sara Gleichman. Five years later, in 1903, the Escher family moved to Arnhem where their youngest son attended a special school due to his sickly nature. His grades were generally poor and he failed his second grade. Unsurprisingly, there was one subject in which Escher excelled; drawing.

After his difficult school years, Escher went to the Technical College in Delft in 1918 and from 1919 to 1922 he attended the Haarlem School of Architecture and Decorative Arts, where he studied drawing and woodcut making under Samuel Jessurun de Mesquita (1868-1944). In 1922, he made a journey to Italy and Spain which had a profound influence on his work. The geometrical decorative designs of the Alhambra proved to be a major source of inspiration which would play a definitive role in Escher's artistic direction. After his comparatively brief sojourns in Italy and Spain, the artist settled in Rome (1924-1935) with his wife and son. In 1935 he left Italy to flee from Mussolini's regime and after having lived in Switzerland and Belgium (1935-1941), Escher moved back to The Netherlands and settled in Baarn 1941.

During the war Escher continued to produce some of his most important works such as *Verdum (Earth, Sky and Water)* (1942), *Reptiles* (1943) and *Encounter* (1944). About the latter work Escher remarked that 'out from the grey surface of a black wall there develops a complicated pattern of white and black figures of little men. And since men who desire to live need at least a floor to walk on, a floor has been assigned for them, with a circular gap in the middle so that as much as possible can still be seen on the black wall. In this way they are forced not only to walk in a ring, but also to meet each other in the foreground: a white optimist and a black pessimist shaking hands with each other'.² The optimist is depicted with a smile and an open hand raised in the air, while the pessimist is shown with an angry face and a raised finger in a gesture of warning. The two figures



¹ F.H. Bool et al., Leven en werk van M.C. Escher, Het levensverhaal van de graficus. Met een volledig geïllustreerde catalogus van zijn werk, Amsterdam, 1981, p. 285.

² M.C. Escher, M.C. Escher: The Graphic Work, Cologne, 1992, p. 11.

emerge from the background, make their way to the front over the circular floor and meet in the foreground where they shake hands. While Escher's work is generally not politically moved, it is hard not to see a statement of piece and friendship in the present work which was, after all, executed during the end of the second world war.

