

DEN OTTER

FINE ART

16th-20th Century Prints - March 2025





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**1. Albrecht Dürer
(Nürnberg 1471-1528)**

The Virgin with the swaddled Child

signed with the artist's monogram and dated 'AD/ 1520' (in the plate)

engraving

1520

14.2 x 9.6 cm

Bartsch 38, Hollstein, 40, Meder 40 a (of e), Schoch, Mende and Scherbaum 91¹

A very good, rich and clear impression, trimmed to or just within the platemark, there is some rubbing and some unobtrusive closed tears (?), especially in the halo around the Virgin's head, there are some paper remnants on the verso and there are some occasional slightly thinner spots, the sheet is fixed to strips of Japan paper, the sheet is in otherwise good condition

Provenance:

Kunsthalle Bremen (L. 293).

This late engraving depicts an almost sculpted Madonna and Child with radiant haloes against a panoramic landscape. Dürer's highly precise and controlled use of the burin lends the composition a formal quality. Yet, at the same time, Mary's love for the Christ Child is evident in her tender gaze and the way she cradles him. The composition evokes the Pietà, foreshadowing Christ's ultimate fate. Aware of her Son's Passion, Mary mourns his future suffering and crucifixion. The preliminary study for the print was previously at the Boijmans Van Beuningen Museum, Rotterdam² and a linear study, of which the attribution has been questioned, is still at the Boijmans Van Beuningen Museum, Rotterdam.³



¹ R. Schoch, M. Mende and A. Scherbaum, *Albrecht Dürer. Band I. Kupferstiche, Eisenradierungen und Kaltnadelblätter*, Nürnberg, 2001, pp. 226-227.

² Inv. D I 274 (PK). This sheet is part of 508 drawings from the D.G. van Beuningen collection which was sold in 1940 to Dr. Hans Posse, Hitler's Sonderbeauftragter Linz.

³ Inv. D I 150 (PK).

2. Albrecht Dürer (Nürnberg 1471-1528)

The Presentation of the Virgin in the Temple, from: *The Life of the Virgin*

woodcut, watermark High Crown (Meder 20)

signed with monogram 'AD' (in the woodblock)

circa 1503

29.5 x 21.1 cm

Bartsch 81, Hollstein 193a, Meder 193 a (before text), Schoch Mende Scherbaum 171,¹ a (before the Latin text edition)

A very good and clear impression, trimmed just outside or to the borderline, with ample gaufrage visible on the verso, some paper and tape remnants on the right sheet edge of the verso, the sheet is in very good condition

Provenance:

Dr. Wilhelm August Ackermann (1793-1865), Lubeck and Dresden (L. 791).

Siegfried Barden (1854-1917), Hamburg (L. 218 and 2756).

Unidentified mark 'H: 1715' (cf. L. 1280c).

Unidentified mark 'E[...]'] (mark not traced in Lugt).

Dürer started working on the series of woodcuts illustrating the life of the Virgin in circa 1502, but it was not until 1510/1511 that the final woodcuts for the complete cycle of twenty were finished.² The series was published as a whole, in book form, in 1511 accompanied with Latin verses by Benedictus Chelidonium, a Benedictine monk from the Saint Aegidius Monastery in Nürnberg. Through Renaissance architectural frameworks, Dürer tells the story of the life of the Virgin in clear and balanced compositions. The images must have been easily accessible and understandable for readers of the book at the time as Dürer depicted the figures in contemporary settings and clothes.

The present print, number six in the series, shows the presentation of Mary in the temple, a story that is not recounted in the New Testament, but in the Gospel of James from the second century AD. According to the gospel, Mary's parents, Joachim and Anne, decided to consecrate their daughter to God and to bring her to the Temple of Jerusalem at the age of three. Dürer depicts this particular moment; the young Mary confidently ascends the steps of the temple towards the high priest who awaits her the top of the staircase. For the next few years she was to study and pray under his care. As with many other prints from the series, the scene is set in an classical architectural frame with Roman elements.

¹ R. Schoch, M. Mende and A. Scherbaum, *Albrecht Dürer. Das druckgraphische Werk. Band II. Holzschnitte und Holzschnittfolgen*, Nürnberg, 2001, pp. 238-239.

² R. Schoch, M. Mende and A. Scherbaum, *op. cit.*, pp. 214-223.



3. Sebald Beham

(circa 1500-1550 Frankfurt-am-Main)

Hercules slaying the hydra, from: The labours of Hercules

with number '2' (in ink, upper right corner) and inscribed 'HERCULES [...] OCCIDIT' and signed and dated 'HSB [interlaced] 1545' (in the plate)

engraving

5.3 x 7.8 cm (plate); 10.4 x 15.4 cm (sheet)

Bartsch 102; Pauli 100; Hollstein 100 III (from four); The New Hollstein 99 III (from four)¹

A good impression with very wide margins, there are a few small stains (mainly outside the subject), but the sheet is in otherwise good condition



¹ A. Röver-Kann, *The New Hollstein. German Engravings, Etchings and Woodcuts. 1400-1700, Sebald Beham, Part I*, Ouderkerk aan den IJssel, 2024, pp. 155-156.

4. Frans Floris I

(Antwerp circa 1515-1570)

Victoria surrounded by prisoners and trophies: Allegory on the victory of the House of Habsburg over the Turks

signed, inscribed and dated 'frans floris fecit/ Cock excudebat/ 1552/ Hæc [...] Superba'
(in the plate)

etching and drypoint

1552

31.8 x 43.9 cm (plate); 32.4 x 44.6 cm (sheet)

Hollstein 4, The New Hollstein 156, first state (of three)¹

A very good impression, there is an unobtrusive stain in the lower right corner, there are two creases which are only visible on the verso, the sheet is in otherwise good condition

Provenance:

Hillinger collection (L. 4334).

This large print, completely filled with dense etchwork that leaves no space of the sheet unused, is a particularly early etching and the only print by Frans Floris of which the attribution is accepted.² In the centre of the composition stands Victoria, the personification of Habsburg victory against the Ottoman Turks. She is surrounded by twisted and tormented prisoners that are tumbling over each other. The print relates to a lost painting by Floris that was part of the triumphal arch of the Genoese Nation which was constructed for the entry of emperor Charles V and the future king Philip II of Spain into Antwerp in 1549. A woodcut by Jost Amman (1539-1591) published in 1565 is thought to be much closer to the original painting and differs in many details from Floris' etching; for example, Victoria holds a lance and shield and the prisoners can be clearly identified as Turks.³ Furthermore, there is an account by the Spanish chronicler Juan Cristóbal Calvete de Estrella that described the painting.⁴ The text underneath the composition by the Genoese poet Stephano Ambrosio Schiappalaria recalls the triumphal arch and asks the regents to pursue the Turks by land and sea as the Habsburg Empire, even after their victory, still faced threats from the forces of Suleiman the Magnificent.



As Edward Wouk has observed 'Floris used this imposing print to proclaim his authority as an interpreter of Italian art, both ancient and modern: the antique trophies are

¹ E.H. Wouk, *The New Hollstein. Dutch & Flemish Etchings, Engravings and Woodcuts, 1450-1700. Frans Floris. Part II*, Ouderkerk aan den IJssel, 2011, pp. 184-187.

² E.H. Wouk, in *Hieronymus Cock. The Renaissance in Print*, exhib. cat., Leuven, Museum and Paris, Institut Néerlandais, 2013, p. 314.

³ E.H. Wouk, *op. cit.*, 2011, no. 157, pp. 188-189.

⁴ E.H. Wouk, *op. cit.* 2013, p. 314.

reminiscent of his drawings of the base of Trajan's Column, the figure of Victoria derives from a Greco-Roman statue of Minerva from the Palazzo della Valle-Capranica sculpture court in Rome, and many of the struggling prisoners imitate the famous *Sibyls and Ignudi* of Michelangelo's Sistine Chapel.⁵



5 E.H. Wouk, *op. cit.*, p. 314.

5. Cornelis Bos

(Den Bosch 1506/1510-1555 Groningen)

Lot and his daughters leaving the burning city of Sodom, from: The story of Lot
inscribed 'Martinius Hemskerck. I.F.' (in the plate)

etching, armorial watermark

circa 1551

25.1 x 20.1 cm (plate) 26.6 x 20.1 cm (sheet)

Hollstein 22 (as Coornhert); The New Hollstein 16¹, first and only state

A very good, rich and early impression with plenty of wiping marks, small margins, there are some occasional small stains and surface dirt, there is a small paper loss in the upper left corner in the margin, there is a thin spot in the upper right corner, there are some paper remnants on the verso, otherwise in good condition

Provenance:

Richard Jung (1911-1986), Fribourg-en-Brigau (L. 3791).



6. Johannes Sadeler I
(Brussels 1550-1600 Venice)

Title page for: The Story of the Family of Seth

signed and inscribed 'I. Sadeler: auct: et : sculp:.' and titled 'Bonorum et Malorum[suum clementissimum]' (in the plate)

engraving

1586

20.3 x 27.3 cm (plate); 22.7 x 29.9 cm (sheet)

Hollstein 41¹, first and final state

A strong and dark impression with wide margins, there is a vertical drying fold through the centre of the sheet, there is some occasional surface dirt, but the sheet is in otherwise very good and untreated condition

This richly filled composition, laden with objects, figures and animals containing moralistic meaning and allegorical annotations, is the title page for Sadeler's series showing the story of the family of Seth, published in 1586. Seth was the third son of Adam and Eve and his parents are shown here in the rather unusual way - as skeletons at the lower left and right. Eve, at lower left, is shown while holding the forbidden fruit while Adam, at right, holds a scroll that reads 'You are dust and unto dust you shall return'. The print is dedicated to Ferdinand II, Archduke of Austria (1529-1595), whose coat of arms is shown above the scroll along with the title of the series. The series, engraved after designs by Maarten de Vos (1532-1604), is titled 'Bonorum et Malorum consensio', referring to the knowledge of good and evil and the reward and punishment of these. It starts with a depiction of a young Seth coming home to his father Adam and continues with further episodes from his life and that of Noah, a descendent of Seth.



¹ C. Schuckman, *Hollstein's Dutch & Flemish Etchings, Engravings and Woodcuts. 1450-1700. Volume XLIV. Maarten de Vos, vol. Text*, Rotterdam, 1996, p. 16, vol. *Plates I*, p. 20.

**7. Jacob Matham
(Haarlem 1571-1631)**

Saint Luke painting the Virgin, after Hendrick Goltzius

signed and inscribed 'HG [interlaced]/ fecit./ Iac. Matham sculptor./ Cum privil. S. Cæs. M. tis' and 'Nobilis illi [...]præconia christo' and 'Spertata phitatis [...] D.D. Matham' (in the plate)

circa 1614

engraving, watermark Crozier

50.1 x 37.4 cm

The Illustrated Bartsch 113; The New Hollstein (Goltzius) 470, first state (of two); The New Hollstein 110¹ (Matham), first state (of two)

A very good impression, trimmed to or inside the borderline, the lower edge has been trimmed slightly into the text, there are some nicks and tears in the edges and there is a tear in the lower which has been restored, there is a tear in the centre which has been restored, the sheet is in otherwise good condition

This large engraving was probably engraved after a now lost pen drawing (a so-called penwork) by Hendrick Goltzius.² The model for the face of Saint Luke, which stands out for its distinct characteristics, has been the subject of scholarly debate; he has been identified as Maximilian Laignier, to whom this print is dedicated, and Jan Govertsz. van der Aar, a merchant and collector from Haarlem, and a friend of Goltzius.³



1 L. Widerkehr, *The New Hollstein. Dutch & Flemish Etchings, Engravings and Woodcuts. 1450-1700. Jacob Matham. Part I*, Ouderkerk aan den IJssel, 2007, pp. 226-227.

2 L. Widerkehr, *op. cit.*, p. 226.

3 See *ibid.*, p. 226.

8. Pietro Testa

(Lucca 1611-1650 Rome)

Saint Jerome repentant in the desert

signed with the artist's monogram 'PT' and inscribed with the publisher's address 'Calisto ferranti for.' (in the plate) and with inscription '+5 Pietro Testa itt' (verso)

etching, watermark crown with a star

circa 1631-1637

30.8 x 23 cm (plate); 32.2 x 24.5 (sheet)

The Illustrated Bartsch 15¹, second state (of three); Bellini 9², second state of three;

Cropper 8³

A fine impression with wiping marks and small margins, there is some occasional surface dirt, but the sheet is in otherwise good and untreated condition

Besides being a gifted painter and draughtsman, Pietro Testa - nicknamed Il Lucchesino after the town where he was born - is regarded as one of the most brilliant Italian etchers of his time. The present etching showing *Saint Jerome repentant in the desert* is among Testa's best-known prints and is entirely characteristic of the artist's distinctive technique and subject matter.

In contrast to descriptions of the subject by Baldinucci and others, Testa does not depict the saint in a barren desert, but rather in a wooded and verdant environment. Although Testa includes the saint's traditional attributes – such as a cross, a stone for beating his chest, a lion, an inkwell, and a book – he places Saint Jerome not in a wilderness, as described in his letters, but within a more Arcadian landscape.⁴

Cropper dates the present etching between 1631-37, based on technical comparisons with *The Lucchese Saints Interceding with the Virgin for the Victims of the Plague*, from circa 1630-1631, and *The Garden of Charity* from circa 1631-1637.⁵ As suggested by Cropper, the etchings of the 1630s appear deceptively spontaneous, yet they are executed with meticulous precision.

The present etching demonstrates - as Münz observed - how much Testa is indebted to the etchings of Annibale Carracci (1560-1690) and Simone Cantarini (1612-1648), who in turn relied on Federico Barocci's (circa 1535-1612)

1 P. Bellini and R.W. Wallace, *The Illustrated Bartsch. Italian Masters of the Seventeenth Century*, Norwalk, 1990, pp. 145-146.

2 P. Bellini, *L'Opera incisa di Pietro Testa*, Vicenza, 1976, p. 43.

3 E. Cropper, *Pietro Testa. 1612-1650. Prints and Drawings*, Philadelphia, 1988, pp. 15-17.

4 E. Cropper, *op. cit.*, p. 15.

5 *Ibid.*, no. 11, p. 20.



contributions to the development of the medium. Like Annibale, Testa succeeded in translating the effects of pen drawings into etching. Following the example of his predecessors, he systematically explored how tonal values, texture, and spatial effects could be conveyed through the chiaroscuro of both drawing and etching. By varying the intensity of hatching, altering line direction and using broken contours, Testa was able to render textures such as tree bark with great effectiveness. This variation in linework, enhancing the texture of the tree, is clearly evident in the present print.

To this range of effects inherited from Annibale, Testa added his own refinement by carefully staging the biting of the plate, rather than relying on drypoint.⁶ The result, as seen here, is a contrast within the linework itself: strong, sharp single lines – for instance, in the foliage on the right – are juxtaposed with softer, more delicately placed lines in the angels and the lion's mane at the lower right corner. The frequent spots of foul or uneven biting reveal his apparent indifference to technical perfection and to the careful polishing and grounding of the plate. These imperfections are often interpreted as expressions of spontaneity and artistic individuality.⁷



⁶ *Ibid.*, no. 8, p. 16.

⁷ *Ibid.*, p. xxviii.

**9. Johann Wilhelm Baur
(1607 Strasburg-1642 Vienna)**

Illustrations to Ovid's Metamorphosis

etchings

variously signed and numbered (in the plate), some titled on the backing sheets

circa 1639-1641

13 x 20.7 cm

Hollstein 12; Bonnefoit R. 119-260¹, first edition

A near complete set, lacking a small number of prints, some prints by Baur replaced by copies, all sheets are laid down on the album sheet, some of the prints discoloured, the sheets bound into a leather album

Provenance:

Louis-Benoît Perrin, Lyon (1799-1865).



¹ R. Bonnefoit, *Johann Wilgelm Bauer (1607-1642). Ein Wegbereiter der barocken Kunst in Deutschland*, Berlin, 1997, pp. 158-165.

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

The pancake woman

signed and dated 'Rembrandt. Ft 1635.' (in the plate)

etching

1635

11 x 7.9 cm

The New Hollstein 144¹, second state (of seven)

A good impression, some slight signs of wear, with narrow margins, there are thin spots in the upper two corners and there is an unobtrusive crease (only visible on the verso), the sheet is in otherwise good condition

Provenance:

Anonymous sale; Paul Brandt, Amsterdam, 15-17 November 1960, lot 734, where acquired by;

Melle Martin Land (1914-1999) and Margretha Johanna Henriette Land-Westerdorp (1917-2003), Utrecht, and by descent.

The iconographic origins of the subject of this small print can be traced to the 16th century when Flemish artists depicted fool's kitchens and the battle between carnival and lent in their works. By the 17th century in The Netherlands, the specific theme of a woman baking pancakes had become both popular and widespread. Artists such as Adriaen Brouwer (*circa* 1604-1638) and Willem Buytewech (1591/1592-1624) treated the subject and a print by Jan van de Velde (1568-1623) from *circa* 1620-1630 shows a woman baking pancakes in a manner similar to that in the present etching. As observed by Holm Bevers, it is plausible that Rembrandt took Van de Velde's print as a starting point for his work.

Despite its small size, Rembrandt's composition is notably rich and dynamic. The woman preparing her pancakes is surrounded by children: a toddler tries to save his pancake from a dog; at right a young boy wearing a hat is enjoying his treat; and another boy in the background, seen from behind, holds a coin with which he intends to buy his pancake. While no preparatory drawing is known, a study of the same subject is in the Rijksmuseum, Amsterdam and another drawing, now lost, can also be related to the print.² Beyond being a familiar scene from daily life, the subject may also convey a moral message. In the emblem book by Jan van der Veen, published in 1642, for example, the baking of undone pancakes was related to being dumb, chatter that offends eloquence and civility.³

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. 233-234, plates, p. 14.

² Inv. RP-T-1891-A-2424; H. Bevers, in *Rembrandt: De Meester & zijn Werkplaats. Tekeningen & Etsen*, exhib. cat., Berlin, Kupferstichkabinett SMPK and elsewhere, 1991-1992, p. 194, fig. 10b and 10c.

³ H. Bovers, *op. cit.*, p. 194.



**11. Roelant Roghman
(Amsterdam 1627-1692)**

Eight Tirolian Landscapes
etchings

16.7 x 29.1 cm and smaller

Hollstein 25, 27, 29 and 32 with the address of Jeremias Wolff

Hollstein 25-32¹; Hollstein 25, second state (of four); Hollstein 26, first and only state;

Hollstein 27, second state (of three); Hollstein 28, first and only state; Hollstein 29, second and final state; Hollstein 30, first and only state; Hollstein 31, first and only state; Hollstein 32, second state (of four)

A rare and complete set, 6 with armorial watermark, very fine impressions, some occasional foxing, but the sheets are in otherwise very good and untreated condition, wide margins

Provenance:

Chevalier Joseph-Guillaume-Jean Camberlyn (1783-1861), The Hague and Brussels (L. 514).

Arenberg Collection (L. 567).

Rudolf Philip Goldschmidt (circa 1840-1914), Berlin (L. 2926).

Pieter Willem van Doorne (1896-1971), Vreeland (L. 4731).



1 K.G. Boon, *Hollstein's Dutch and Flemish Etchings, Engravings and Woodcuts. ca. 1450-1700. Volume XX. Constantijn Daniel van Renesse to Geraert van Ryssen*, Amsterdam, 1978, pp. 78-81.



12. Wenceslaus Hollar
(Prague 1607-1677 London)

Landscape with a house on a cliff, after Gottfried Wals

signed, dated and inscribed 'WHollar fecit, 1646/Antwerpie,/ Ælsheimer/ pinxit' (in the plate)

etching

1646

13.8 x 12.2 cm

Pennington 1221¹, first and only state; The New Hollstein 864², first and only state

A very richly inked impression, trimmed to or just within the platemark, otherwise in excellent condition

Provenance:

Prosper Henry Lankrink (1628-1692), London (L. 2090).

While the inscription on this etching suggests the painting it is after is by Adam Elsheimer (1578-1610), the attribution of the painting has been much debated. The picture, which is now in the Kunsthalle Bremen, is nowadays generally given to Gottfried Wals (circa 1595-1638), a German painter who spent most of his career in Italy.³



¹ R. Pennington, *A descriptive catalogue of the etched work of Wenceslaus Hollar. 1607-1677*, Cambridge, 1982.

² S. Turner, *The New Hollstein. German Engravings, Etchings and Woodcuts. 1400-1700. Wenceslaus Hollar. Part III*, Ouderkerk aan den IJssel, 2010, p. 143.

³ For a discussion about the painting, see A. Repp, *Goffredo Wals. Zur Landschaftsmalerei zwischen Adam Elsheimer und Claude Lorrain*, Cologne, 1986, no. 8, ill.

13. Pieter Schenk I

(Elberfeld 1660-1711 Leipzig)

Portrait of Gerard de Laresse

signed and inscribed 'Sordet [...] Olim' and 'Gerardus Larisse [...] Leodiensis' and 'G. Laresse pinx./ P. Schenck Sculp.: C.P. Amstelod.' (in the plate)

mezzotint, watermark Jean Villedary

24.2 x 17.8 cm

Hollstein 714¹, first state (of three)

A very fine impression, there are a few printing imperfections (such as a scratch and hairs in the mezzotint), there is a three-millimetre thin spot in the upper right corner, the sheet is in otherwise very good condition



1 K.G. Boon, *Hollstein's Dutch and Flemish Etchings, Engravings and Woodcuts. ca. 1450-1700. Volume XXV. Pieter Schenck*, Amsterdam, 1981, p. 183.

14. Jacob Gole

(Paris 1666-1724 Amsterdam)

A seated woman asleep, after Godfried Schalcken

mezzotint, watermark Strasburg lily in a crest

23.2 x 17.3 cm (plate); 31.8 x 22.7 cm (sheet)

Wessely 209; Hollstein 209¹

A very fine impression of this exceptionally rare print, there is some surface dirt in the upper edge, there are a few tiny specks but the sheet is in otherwise very good condition

Provenance:

A.T. Gerstaecker (died after 1857), Leipzig (L. 1077); Weigel Förster, Leipzig, 2 March 1847, lot 401 ('G. Schalcken, Eine Frau is beim Lichte eingeschlafen. N. Verkolje (?').

Dr. A. Edler von Marenzeller (1820-1907), Vienna (L. 790).

Candle-pieces showing a subtly-lit figure by a single candle were hugely popular in The Netherlands in the 17th century, especially from circa 1650 onwards. One of the artists specialising in this genre, and certainly one of the most successful artists in exploiting it, was Godfried Schalcken (1643-1703). The present composition is after a painting by that artist, measuring just 15.5 x 11.5 cm.²

Three mezzotints after the painting are known; one by John Smith³, another in reverse by Pieter Schenk⁴ and the present one. That three mezzotints were produced after the painting underline its popularity. The present mezzotint by Gole, however, is exceedingly rare, and as this impression is a proof and bears no text, one wonders whether it was ever properly published and printed in large numbers or whether only a handful impressions were pulled from the plate.

A drawing by Schalcken showing a woman in very similar clothes, also wearing a ring and a pearl necklace, and with the same cushion, curtain and a similar mirror or painting in the background, was on the art market in 2007.⁵ In the drawing, however, the woman is not asleep but holds a candle while directly looking at the viewer.

¹ F.W. Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts. ca. 1450-1700, Volume VII. Fouceel-Gole*, Amsterdam, 1952, p. 232.

² T. Beherman, *Godfried Schalcken*, Paris, 1998, no. 197, ill. The attribution of the painting has been doubted, but Beherman considers it an autograph version, suggesting it is an early painting by the artist.

³ Wessely 404; See for an impression, British Museum, inv. 1876,1111.18.

⁴ Hollstein 449; See for an impression, Rijksmuseum, inv. RP-P-1906-3599.

⁵ Anonymous sale; Sotheby's, London, 4 July 2007, lot 193.



**15. Cornelis Troost
(Amsterdam 1696-1750)**

Jan Claasz or the feigned servant; the love declaration by Reinier Adriaansz
mezzotint

35.3 x 25.2 cm (plate); 38 x 28 cm (sheet)

Niemeijer 369P¹, first state (of two)

An exceptionally fine, rich and velvety proof impression before Pieter Langendijk's verse, with wide margins, there is a small stain in the upper margin, there are some paper and tape remnants in the right and upper edges of the verso, the sheet is in otherwise good condition

That playwrights served as a significant source of inspiration for the versatile artist Cornelis Troost is perhaps unsurprising, as he was also a trained actor. One play that proved a particularly important source was *Jan Claasz off Gewaande dienstmaagd* by Thomas Asselyn published in 1683 in Amsterdam. The play evolves around Saartje Jansz who is destined to marry the dull and clumsy Reinier Adriaansz. Reinier's love declaration to Saartje is shown in the present mezzotint. Saartje, however, has no intentions to marry Reinier Adriaansz as she is in love with Jan Claasz. To avoid the unwanted marriage, Saartje and Jan devise a cunning plan; Jan dresses as a woman and slips into the bed of Saartje during the night. On the morning of the wedding to Reinier, their deception is exposed by the Saartje's enraged parents. To salvage the situation, Saartje pretends to faint, after which her parents agree to her marriage to Jan.

The story with its twists and turns is shown by the artist (or by others after Troost's invention) in numerous prints and pastels. Two of the finest pastels depicting episodes from the play are in the Mauritshuis, The Hague (fig. 1).²



Fig 1. Cornelis Troost, *The love declaration by Reinier Adriaansz*, pastel, 62.8 x 52 cm, Mauritshuis, The Hague.

¹ J.W. Niemeijer, *Cornelis Troost. 1696-1750*, Assen, 1973, p. 263.

² Inv. 181.



16. Anna Kobell

(Gouda 1790-1847 Rotterdam)

An elegant company on an ice yacht

signed 'A. Kobell inv^t del:'

lithograph, watercolour, watermark 'Jan. [...]

37.5 x 26.7 cm

Moulijn 65¹, first and only state

A good, hand-coloured impression, there are pinpoint holes in the corners and there is a stain in the left edge, there are some further unobtrusive faint foxmarks, but the sheet is in otherwise good condition

The Kobell family of artists, based in Rotterdam, originated from the German branch of artists (including Franz and Johannes) of the same name. The family produced a particularly large number of artists; Anna's father was Jan Kobell I (1755-1833), her brother Jan Kobell III (1800-1838) and uncles were Hendrik Kobell jr (1751-1779) and Jan Baptist Kobell II (1778-1814). While Anna was born in Gouda², like other members of her family, she would spend her life and career in Rotterdam.

While many works by male members of the family have come down to us, Anna's works are very rare - no doubt due to the challenges she will have faced working as a female artist of her time. Fortunately, a small number of prints by her hand have survived. The present lithograph, which is exceedingly rare, depicts an elegant woman boarding an ice yacht. While ice boats were primarily used for commercial purposes and transport in the 17th century, from the 18th century onwards they were increasingly used for pleasure, as is the case here. The present print is a counterpart to a lithograph of the same dimensions showing a woman visiting a fishmonger.³ Like that print, the present impression is hand coloured, no doubt by Anna herself.



¹ S. Moulijn, *De eerste jaren der lithografische prentkunst in Nederland*, The Hague, 1927, p. 64.

² F.D.O. Obreen, *Archief voor Nederlandsche Kunstgeschiedenis [...]*, Rotterdam, 1888-1890, vol. 7, p, 130.

³ For an impression see; Museum Boijmans Van Beuningen, Rotterdam, inv. OB 2707.

17. John Dixon
(circa 1740-1811)

An Incantation

signed and inscribed 'Dixon Fecit./ Mortimer Pinx' (in the plate) and titled 'INCANTATION.'
and inscribed with the publisher's address (Boydell) (in the plate)

mezzotint, illegible watermark (JHonig & Zonen?)

1773

60.9 x 48.4 cm (plate); 64.9 x 50.2 cm (sheet)

Sunderland 36,¹ first and only state

A good impression with small margins, there are some tears (some backed) in the edges of which two touch the subject and there is a crease in the centre of the sheet, there is some slight discolouration to the paper, there are some occasional scuffmarks, the sheet is in otherwise good condition

This large and impressive mezzotint was engraved after a painting by John Hamilton Mortimer's, originally exhibited at the Society of Artists in 1770 but now lost.² The composition may have been inspired by *Medea*, a play by Richard Glover performed at Drury Lane Theatre between 1766-1767. In the present composition, the scene of sorcery unfolds in a cave, where the bodies of fantastical creatures hang from the walls. With her wand, the witch conjures flames within a magic circle etched with mysterious symbols on the floor.



¹ J. Sunderland, 'John Hamilton Mortimer. His Life and Works', *The Walpole Society*, 1986, LVI, p. 136.

² D. Petherbridge, *Witches & Wicked Bodies*, exhib. cat., National Galleries of Scotland, Edinburgh, 2013, p. 106.

**18. Jacques Gamelin
(Carcassonne 1738-1803)**

*Death capturing men and women; from Nouveau recueil d'ostéologie et de myologie
dessiné après nature: pour l'utilité des sciences et des arts, 1779*

etching, proprietary watermark

signed 'Gamelin inv. inc.' (in the plate)

14.7 x 26.5 cm (plate); 17.7 x 28.5 cm (sheet)

A good impression with margins, a horizontal fold at the upper edge, otherwise the paper
is in good condition

Provenance:

François Heugel (1922-2010), Paris (L. 3373).



19. Carl Wilhelm Kolbe
(Berlin 1757-1835 Dresden)

Landscape with an oak and a weeping willow, from: The small landscape series

signed 'C.W. Kolbe' (in the plate)

etching

circa 1796/1797

18.7 x 26.8 cm (plate); 20.7 x 28.7 cm (sheet)

Martens 164¹, second and final state

A very good and well inked impression, there is a gap in the upper framing line and the lower two corners are somewhat dryly-printed, the lower left corner has been slightly cut (not touching the subject), the sheet is in otherwise good condition



¹ U. Martens, *Der Zeichner und Radierer Carl Wilhelm Kolbe d. Ä. (1759-1835)*, Berlin, 1976, pp. 95-96.

20. Ferdinand Piloty I
(Homburg 1786-1844 Munich)

The Consecration of Decius Mus, after Peter Paul Rubens
lithograph, worked up with the brush and bodycolour

41.1 x 41.8 cm

Winkler 964,33¹, a worked-up proof impression before the inscription 'P.P. Rubens'

A good impression, delicately worked up with the brush and bodycolour, there are some nicks along the edges and there is a central horizontal fold, the sheet is in otherwise good condition

Together with Johann Nepomuk Strixner (1782-1855), Piloty produced a large number of lithographs, often worked up with fine brushwork, after old master paintings. The present one was intended for the huge publication *Œuvre Lithographiques*, which consisted of 432 lithographs after old masters, but it was never included. The sheet copies the central part of Rubens' picture depicting the Consecration of the Roman consul Decius Mus, which is in The Princely Collections, Vaduz-Vienna, Liechtenstein.²



¹ R.A. Winkler, *Die Frühzeit der deutschen Lithographie. Katalog der Bilddrucke von 1796-1821*, Munich, 1975, p. 345.

² R. Baumstark and G. Delmarcel, *Rubens. Subjects from History. The Decius Mus Series. Volume two*, London/Turnhout, 2019, no., 3a, ill. in volume one, fig. 48.

21. Frédéric Villot

(Liège 1809-1875 Paris)

Pietà, after Eugène Delacroix

signed 'Eug. Delacroix pinx. Fréd Villot Sculp. 1837.' (in the plate) and inscribed 'Eau forte pure. Epr. d'Essai./ La Vierge et la christ mort (Pietà) d'après une esquisse à l'huile d. Delacroix execute au 1829. 3 du catalog de [...], 11 fev. 1865./ 1 Eta Eau forte pure. 3 Epreuves (no 1) - J'ai racheté la planchet que j'avais vendu á Lem[...]' (in pencil, *recto*) etching

26.5 x 33 cm (plate); 30.1 x 38.1 cm (sheet)

undescribed by Nagler and Le Blanc, described by Béraldi, but without a number and erroneously described as from 1839¹

A very good impression, the sheet is in very good condition, with wide margins

Frédéric Villot was born in Liège in 1809, but he spent the majority of his career in Paris where he was active as an art historian, curator, art critic and artist. He was the curator of paintings at the Louvre from 1848-1861 and played a key role in cataloguing the museum's collection. He published his findings on the collection in *Notice des tableaux exposés dans les galeries du Musée National du Louvre*, with the aim to systemically document and interpret works of the Louvre collection and increase public knowledge about it.

Villot was a true cultural ambassador and was deeply involved in the intellectual and artistic circles of 19th-century Paris. As Béraldi notes, the artist had a deep appreciation for art and music and he was one of the first collectors, perhaps the first, to embrace *Japonisme*.² Furthermore, Villot was close friends with some of the leading exponents of the Romantic movement, most importantly with Eugène Delacroix (1798-1863), whom had arrived in Paris in 1816 to study at the *École des Beaux-Arts*. Their close friendship is reflected in works by both artists.³ Delacroix, for example, made a particularly informal and striking painted portrait of Villot in 1832⁴ and some eight years later he captured Villot's portrait in a striking drawing, now in the Harvard Art Museums, Cambridge.⁵ He furthermore portrayed Villot's wife in an etching in 1833.⁶ Villot, in turn, made a portrait print showing Delacroix after a drawing by the latter artist.⁷

The present print, which Béraldi considers a highpoint in the artist's *œuvre*, is also after an invention by Delacroix.⁸ Judging Villot's autograph inscription along the lower edge of



1 H. Béraldi, *Les Graveurs du XIXe siècle*. XII. Saint-Marcel - Zwinger, Paris, 1885-1892, p. 245.

2 Béraldi, *op. cit.*, p. 244.

3 *Ibid.*, p. 245.

4 The National Gallery, Prague, Inv. O4776.

5 Inv. 1949.6.

6 See for an impression, The Metropolitan Museum of Art, New York, inv. 57.583.

7 See Béraldi, *ibid.*, p. 245.

8 *Ibid.*, p. 245.

the sheet, he too considered it one of his more successful prints; the inscription notes that Villot bought the print back after he had sold it to a collector. Furthermore, Villot notes that this is the first of three proof impressions that he made of the print and that the painting by Delacroix was sold at an auction in 1865 (the present whereabouts of that painting are currently unknown).

Besides producing prints after Delacroix, Villot made a portrait of Richard Parkes Bonington⁹ – another leading Romantic painter – after a drawing by the artist which is now in the British Museum.¹⁰ Parkes Bonington was trained in France and spent several years working there, even sharing a studio with Delacroix for a short time. Like Delacroix and Bonington, Villot also drew inspiration from the work of Old Masters, such as Paolo Veronese (1528-1588) and Titian (1489/90-1576). However, his prints are predominantly after his master, Eugène Delacroix.

Few prints by Villot are known today, probably due to the fact that only small numbers of impressions were ever printed. The two largest groups of works by the artist can now be found in the Musée National Eugène-Delacroix, Paris, which also holds a group of drawings attributed to the artist, and in the British Museum.

⁹ See for an impression, The Metropolitan Museum of Art, New York, inv. 2020.258

¹⁰ Inv. 1984,1006.28.



22. Frédéric Villot

(Liège 1809-1875 Paris)

A seated man with a turban, an old man seen en-profil, the head of a man and a women with a child and other figures

signed 'fv. aq. f. Ed. Derl 1829' (in the plate)

etching

12.9 x 15.1 cm (plate); 16.5 x 21.4 cm (sheet)

undescribed by Nagler, Le Blanc and Bérardi

A good impression, the sheet is in good condition, the backing sheet is discoloured and there is some surface dirt

This particularly charming etching is undescribed and exceptionally rare. The sheet brings Rembrandt's etchings to mind which combine different loosely etched subjects on a single in a similar manner. In this etching, Villot combines Oriental and Romantic scenes with a scene from daily life in which a child seems to play a game with dolls. The portrait at upper right brings to mind Villot's portrait of Richard Parkes Bonington (1802-1828) which he made in 1847.¹



¹ See for an impression; The Metropolitan Museum of Art, New York, inv. 2020.258.

23. Berthe Corvisart

(born Berthe Césarine des Romains) (fl. 1835)

A collection of 17 prints and 8 drawings

variously signed 'Berthe' or 'Berthe Corvisart inv' (some of the signatures erased)

etching and lithograph (the prints); pen and black ink (the drawings)

various sizes, the largest 23.6 x 32.8 cm (the prints); circa 19 x 13.5 cm (the drawings)

Until the emergence of the present group of prints and drawings, apparently not a single work by the 19th artist Berthe Corvisart was known. Each of these prints therefore is unique and provides rather valuable insight in the artist's practice. The range of different subjects and techniques demonstrates that despite the fact that nothing is known about the artist, she was rather skilled and well-informed. This is evident not only from the two small prints that seem to echo the works of Jean-François Millet (1814-1875) but also from the two lithographs after drawings by Jean-Antoine Watteau (1684-1721). Furthermore, the 8 drawings that are part of the present group are copies after prints by Jacques Callot (circa 1592-1635) and are the only drawings known by the artist. That Corvisart was promoting herself as an artist - or at least intended to do so - is confirmed by the calling card which shows a dog carrying a package with the artist's name. The discovery of this group, and of the artist herself, raises more questions than it answers, but the emergence of these works certainly marks an important starting point in uncovering more about the elusive artist.



(original label for the collection)



(the artist's calling card)



24. Rodolphe Bresdin
(Montrelais 1822-1885 Sèvres)

La Fuite en Égypte

signed 'Rodolphe Bresdin' (in the stone)

1855

lithograph, chine collé (transferred onto a modern sheet)

22.7 x 17.3 cm

Préaud 46; Van Gelder 82 II-1¹, this impression mentioned

A good impression, the paper generally in good condition, the oriental paper has been transferred to a modern sheet, there are some unobtrusive glue (?) remnants along the lower edge and there is a very faint scuffmark in the lower right corner, the paper is in otherwise very good condition, there is discolouration to the supporting sheet

Provenance:

J. Ballet, from whom acquired by;

Dirk van Gelder (1907-1990), The Hague (his mark, not in Lugt), and by descent.

The present lithograph comes from the collection of Dirk van Gelder- the great Bresdin connoisseur responsible for the artist's most recent *catalogue raisonné*. Besides being a gifted artist himself, Van Gelder dedicated much of his spare time to studying the work of Bresdin who was relatively unknown at the time. Van Gelder was a keen collector of the artist's work and spent years compiling the artist's *catalogue raisonné*, which was published in 1976. This, along with an exhibition on the artist's work in the Gemeentemuseum, The Hague in 1978, significantly contributed to Bresdin's recognition.

La Fuite en Égypte, which is generally considered a highpoint in the artist's *œuvre* together with *Le Bon Samaritain* and *La comédie de la mort*, was executed in 1855 and Van Gelder has identified two editions of the print. The first edition, which Van Gelder describes as '85-I' is exceptionally rare; the *catalogue raisonné* only lists four impressions. After an apparently very small number of impressions were pulled from the stone, Bresdin transferred the composition to a new plate with some minor alterations. This second edition, described as '85-II', is known in three states. The present impression is a first state from this second edition which Van Gelder describes as '85-II-1'.

The print is a demonstration of Bresdin's highly individual approach to his subjects. Rather than giving centre stage to the Holy Family, the artist reduced Mary, Saint Joseph and the Christ Child and positioned them further in the background. The foreground is occupied by a monumental tree and two monkey-like animals. Between the gnarled trees we observe a city which is approached by a family that can be identified as the Holy Family



¹ D. van Gelder, *Rodolphe Bresdin. Volume II. Catalogue Raisonné de L'Œuvre Gravé*, The Hague, 1976, pp. 39-40.

according to Van Gelder. Like the other highpoints in Bresdin's printed *œuvre*, *La Fuite en Égypte* is infused with a deeply mysterious and almost gloomy character.



25. Eugène Carrière

(Gournay-sur-Marne 1849-1906 Paris)

Le sommeil (Jean-René Carrière), from: *L'Album d'estampes originales de la Galerie Vollard*

signed 'Eugène Carrière' (in the stone)

1897

lithograph, chine collé, printed by August Clot and published by Ambroise Vollard, from
the edition of 100

33.7 x 42.5 cm

Delteil 36¹

A very good impression, with margins, the sheet in good condition



¹ L. Delteil, *Le Peintre Graveur Illustré. Tome Huitième. Eugène Carrière*, Paris, 1913.

26. Jean-Émile Laboureur
(Nantes 1877-1943 Penestin)

Le Miroir ovale

signed 'Laboureur' and inscribed 'épreuve d'essai' (in pencil)

1911

woodcut

14.2 x 11.3 cm

Laboureur 656¹, proof impression, one of 21 proofs (before the edition of 25)

A very good impression, on Japan paper, the sheet generally in good condition

sold together with the preparatory drawing for the print:

Le Miroir ovale

signed 'Laboureur' (in pencil) and numbered '19' (in pen)

pen and black ink, on Japan paper

33 x 24.6 cm



¹ S. Laboureur, *Catalogue complet de l'œuvre de Jean-Émile Laboureur. Tome I. Gravures et lithographies individuelles*, Paris, 1989, p. 601.



Calson



F M L

Calson

Calson S. Mai

L 656

27. Herman Frederik Bieling
(Rotterdam 1887-1964 Rhoon)

Saint John the Baptist

signed and dated 'Johannes den Dooper/ Bieling '17' (pencil) and 'Bieling' (in the plate)
etching

1917

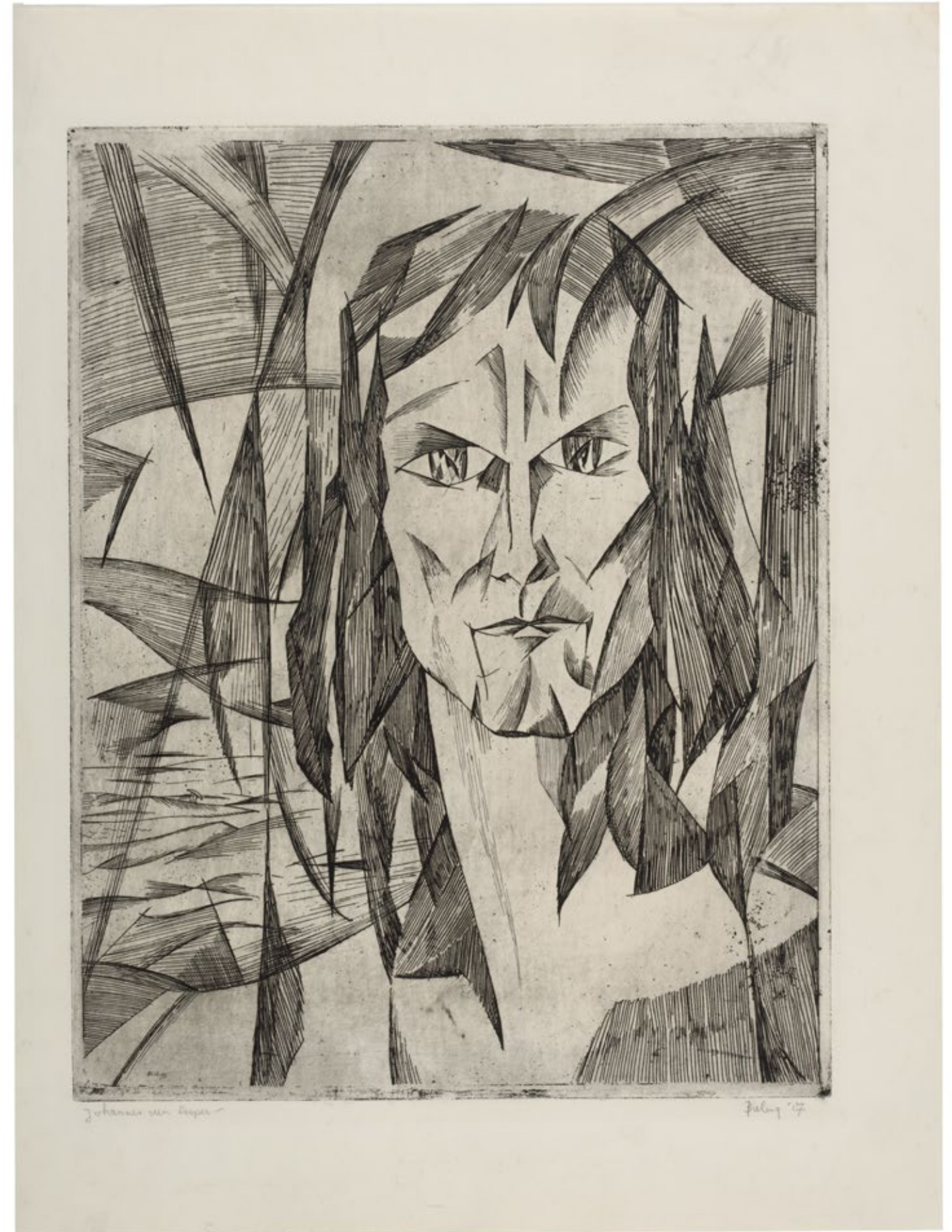
44.1 x 34.4 cm (plate); 55.6 x 42.2 cm (sheet)

undescribed

A good impression, the sheet is in generally very good condition, there is some very faint discolouration to the sheet, there are some unobtrusive creases in the upper edge

The year in which this large etching was executed, 1917, was an important one for the Rotterdam based artist Herman Frederik Bieling for it was the year that he co-founded the artist's association 'De Branding'.¹ The association was born out of discontent with the limited possibilities to exhibit non-traditional, avantgarde or modernist art in Rotterdam; dealers would not consider selling their work, there was no department of modern art at the Boijmans Van Beuningen and the 'Rotterdamse Kunstkring' took no interest in their work either. In the hope of gaining more attention for their art, a group of young artists came together under the leadership of Bieling and exhibited their work collectively under the name 'De Branding'. Besides offering a platform to Rotterdam avantgarde artists, 'De Branding' also exhibited work by artists from abroad. Largely thanks to the internationally oriented Bieling who frequently travelled to Germany, 'De Branding' also exhibited works in The Netherlands by major international artists such as Kurt Schwitters, Constantin Brancusi and Franz Marc.

The present work is a characteristic etching of the artist's work from the 1910s in which he was strongly influenced by Leo Gestel. With a bold, fragmented approach, Bieling depicts the head and shoulders of Saint John the Baptist, evoking the cubists works of his French and German contemporaries. In contrast to his more modern and playful subjects - such as dancers, clown-like figures and cabaret scenes - Bieling also treated religious subjects including the heads of the Apostles, Christ and the Evangelists.



¹ E. Brinkman, *De Branding 1917-1926*, Rotterdam, 1991, pp. 7-9.