

Old Master Prints and Drawings
Spring 2024



DEN OTTER
FINE ART



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Drawings



1.

Abraham Bloemaert

(Gorinchem 1566-1651 Utrecht)

A ruined farmhouse with resting peasants and a man carrying wood in the foreground

black chalk, pen and brown ink, brown wash, indented for transfer, graphite framing lines,

watermark coat of arms with letters LM

18 x 22.7 cm

Provenance:

Anonymous sale; Christie's, Amsterdam, 30 November 1987, lot 9;

A.M. 'Ton' van den Broek (1932-1995).

Literature:

J. Bolten, *Abraham Bloemaert. The Drawings*, Leiden and Oegstgeest 2007, vol. 1, p. 430

under no. 1458, p. 456, no. 1553, p. 478 under no. 1625; vol. 2, p. 465, fig. 1553.

Drawn with fine and delicate penwork, this characteristic sheet showing a ruined farmhouse surrounded by dunes was used by Abraham Bloemaert's son, Frederik, as the model for an engraving (fig. 1).¹ The print forms part of a series of 11 landscape etchings, for which Frederik used drawings by Abraham from different periods; Roethlisberger has dated the first two drawings to 1606 and the others between 1630-1647 and he furthermore suggests that the engravings were produced after 1635.² The series is exceptionally rare and has not been recorded in Hollstein, nor in any other of the main print sources. That Frederik used the present drawing directly to transfer it to the copperplate is confirmed by the fact that it was indented and by the graphite framing lines which exactly match those of the print.³ Another, earlier, drawing by Abraham shows the same building⁴; Bolten dates that drawing to 1595-1605 while he dates the present sheet to 1615-1625.



Fig. 1. Frederik Bloemaert, *A ruined farmhouse with resting peasants and a man carrying wood in the foreground*, engraving, 15.9 x 21.4 cm, Rijksmuseum, Amsterdam.

1 M.G. Roethlisberger, *Abraham Bloemaert and his sons. Paintings and prints*, Ghent, 1993, vol. 1, no. 574, vol. 2, fig. 764.

2 M.G. Roethlisberger, *op. cit.*, p. 352.

3 Bolten, *op. cit.*, p. 456.

4 *ibid.*, vol. 1, no. 1458, vol. 2, fig. 1458.





2.

Gerard de Laïresse

(Liège 1640-1711 Amsterdam)

Europe freed from the nets of war by William of Orange

signed with initials 'G.L.' (recto) and with inscription 'Gerard L'airesse' (twice)

pen and brown ink, incised, pen and brown ink framing lines

26.4 x 18.1 cm

Provenance:

The Hague, private collection, at least since 2001, until 2023.

From Liège to Amsterdam

Gerard de Laïresse was born in Liège in French-speaking Wallonia, the son of the painter Reinier de Laïresse (d. 1667) and his wife Catharina Taulier (d. 1676). In 1664, following a violent incident involving a knife and a sword - De Laïresse had promised a woman to marry her but broke his promise, after which she and her sister angrily confronted him - he and his girlfriend Marie Salme fled town, and via Maastricht and Utrecht arrived in



Fig. 1. Coenraet Decker after Gerard de Laïresse, *Europe Freed from the Nets of War by William of Orange*, etching, 18.1 x 12.8 cm. (frontispiece for P. Valkenier, *t Verwerd Europa*, Amsterdam 1675), Amsterdam, Rijksmuseum.



Amsterdam in 1665.¹ The 'new kid in town', De Lairese quickly made name for himself as the highly ambitious, virtuoso painter of often large-scale, flamboyant history pieces and spectacular allegorical scenes reminiscent in style of Liège's greatest painter, Bertholet Flémal (1614-1675), who had worked in Rome in the circles of Nicolas Poussin (1594-1665). With his strict conceptual emphasis on 'Recht antiek', the radical following of antiquity as the sole example for his art, De Lairese presented Amsterdam's elite art-lovers with a new, internationally flavoured, and attractive alternative to the work of the older generation of Amsterdam artists, such as Rembrandt (1606-1669) and Ferdinand Bol (1616-1680).² The public stood in line. As to his goals, De Lairese later stated that 'my sole ambition was to surpass all the painters of my time, or at least to be equal to the best.' During the following 25 years the incredibly productive De Lairese painted, etched and drew together a lavish *œuvre* – only comparable to that of Rembrandt in its range, ambition and diversity – becoming to large extent responsible for the late summer of the Golden Age of Dutch art. In 1690, while his career flourished, doom struck. De Lairese (who suffered from congenital syphilis) turned blind but lived for another 21 years. For over two decades he earned his living by teaching, and published two instructional art treatises, his *Grondlegginge Ter Teekenkonst* (1701) and the extremely influential *Groot schilderboek* (1707). Two of his sons, Abraham de Lairese (1670-1722) and Jan de Lairese (1673-1748) became artists like their grandfather and father.

During and after his lifetime, De Lairese was held in extremely high esteem, but his popularity dwindled in the 19th and early 20th century, a time of burgeoning nationalism, when his art was deemed un-Dutch, and his critique on Rembrandt (according to De Lairese in his *Groot Schilderboek*, artists should paint evenly and smooth and not, like Rembrandt or Lievens, have the paint run down the canvas 'gelyk drek', like muck) cost him whatever sympathy was left.³ In more recent years, the attention for and appreciation of De Lairese has greatly increased, catalysed not in the least by the first monographic exhibition on the artist, the successful *Eindelijk! De Lairese* organised by the Rijksmuseum Twenthe in Enschede in 2016-2017.

1 The standard work on De Lairese remains A. Roy, *Gérard de Lairese*, Paris, 1992. For a vivid account of the conflict and De Lairese's subsequent rise to fame in Amsterdam, see: F. Lammertse, "om dat die Haas hem niet ontslippe zoude": De Lairesses vlucht uit Luik en zijn stormachtige entree in de Amsterdamse kunstwereld', in: J. Beltman, P. Knolle, Q. van der Meer Mohr (eds.), *Eindelijk! De Lairese: Klassieke schoonheid in de Gouden Eeuw*, exh. cat. Enschede, Rijksmuseum Twenthe, 2016-2017, pp. 16-19. For a detailed biography of De Lairese's Amsterdam years, see J. van der Veen, "Very proud, self conceited, debauched and extravagant": Gerard de Lairese en zijn Amsterdamse jaren', in: Enschede 2016-2017, pp. 20-28.

2 See E.J. Sluijter, 'Artistieke integratie van een jonge immigrant: Gerard de Lairese's vroege Amsterdamse werk', in: Enschede 2016-2017, pp. 36-46.

3 On De Lairese's critical fortunes, see: J. Hillegers, 'De konstbloem, het grootste genie ooit, en de nijdsige Waal : De waarderingsgeschiedenis van Gerard de Lairese in vogelvlucht', in: Enschede 2016-2017, pp. 118-127.

An expanding *œuvre* of drawings

Whereas De Lairese's painted oeuvre is fairly well catalogued, this cannot be said about his drawings. In Alain Roy's still indispensable *catalogue raisonné* on De Lairese (1992) the number of drawings – two exceptional cycles excluded – is limited to a mere 38 sheets.⁴ Following Roy, Janno van Tatenhove (Leiden University, print room) and Erwin Pokorny (Vienna, Albertina) added to the knowledge on De Lairese's drawings with various articles and new attributions.⁵ More recently, the present author has sought to provide an overview of the current state of affairs in research, and draw attention to more overlooked and/or unrecognised drawings by De Lairese.⁶

The drawing

The present allegorical drawing, executed with pen and ink over an initial pencil sketch (visible, for instance, in the lower right) and signed with initials G.L., is a spectacular example of such a hitherto unpublished sheet.⁷ De Lairese used widely diverging drawing techniques for different purposes. The virtuoso, sketchy style of the present drawing, which makes use of extensive hatching to increase three-dimensionality, and shows De Lairese's characteristic predilection for rapid, square-shaped facial types, was mainly used to capture an initial compositional creative idea. We find it in a significant number of designs, such as his *Esther Accusing Haman in the Presence of Ahasuerus* (former Van Regteren Altena Collection), an initial design in preparation for a painting of the same subject, or *Abraham Entertaining the Angels*, likewise a preliminary preparation for a painting.⁸ Tellingly, these sheets – specifically the latter – are of near-identical size.

Depicted in the middle foreground is a female figure tangled up in a net, sided left and right by two antique warriors – with more soldiers carrying vexilla (Roman military

4 Roy 1992, category D[essin], lists 186 autograph drawings. However, 106 of these belong to a unique project (Bidloo), another 7 were commissioned by the elders of the leprosy house, and 35 are 'ghost' drawings, that Roy assumes to have once existed because of captions underneath prints that mention De Lairese as inventor.

5 . van Tatenhove, 'Gerard Lairese (1640-1711)', in: *Delineavit et Sculpsit* 11 (1993), pp. 27-31; idem., 'Lairessiana I', in: *Delineavit et Sculpsit* 16 (1996), pp. 16-27; idem., 'Lairessiana II', in: *Delineavit et Sculpsit* 17 (1997), pp. 28-47.; idem., 'Lairessiana III', in: *Delineavit et Sculpsit* 21 (2000): 23-37. E. Pokorny, 'Die Lairese-Zeichnungen der Albertina', in: *Delineavit et Sculpsit* 19 (1998), pp. 14-36.

6 J. Hillegers, 'The Drawings of Gérard de Lairese: State of Affairs', in: *Journal of Historians of Netherlandish Art* 12:1 (Winter 2020). See <https://jhna.org/articles/the-drawings-of-gerard-de-lairese/> (website accessed February 2024).

7 The present drawing is registered at the RKD as by Gerard de Lairese: <https://rkd.nl/images/51394> (website accessed February 2024).

8 On these scratchy sketches, see Hillegers 2020, 13, 34-37, figs. 12, 13, 40-42.

standards) behind them – who seem to struggle around her as she is trying to extricate herself from this net. At the woman's feet we see a horn of plenty and a caduceus. The background is dominated by a central round monumental architecture with alternating columns and niches, and metopes carrying symbols: a balance (Justitia) to the left, and two crossed fasces (alluding to governance) to the right. The symbol on the middle metope is difficult to decrypt. On top of the monument, seated between two obelisks whose pedestals are ornamented with a cock (left) and an owl (right), we see a crowned man holding a staff in his hand, with a globe at his feet. To the monument's left side we see a female figure with a caduceus and a horn of plenty (presumably Abundance or Peace) and opposite of her on the right a helmeted soldier with a shield and a spear (probably War).

An Orangist book, a frontispiece, and an explanatory text

How can this allegorical imagery be explained? In search for an answer, we are aided by the frontispiece of a book published in Amsterdam in 1675 by the brothers Hendrik (1644-1709) and Dirk Boom (1645/46-1680). This book, *'t Verwerd Europa*, written by the Orangist (a supporter of the House of Orange) Dutch lawyer and diplomat Petrus Valkenier



Fig. 2. Gerard de Lairese, *Abraham Entertaining the Angels*, pen in brown ink, brown grid, 18.3 x 25.6 cm., Syracuse (NY), private collection.

(1638/41-1712) reflects the author's thoughts on the political state of Europe at the time.⁹ The word 'verwerd' in the book's title should be understood as 'verward', meaning tangled up, or confused. The elaborate subtitle further elucidates the author's intentions: 'the political and historical description of the true fundamentals and the causes of the wars and revolutions in Europe, mostly in and around the Netherlands since 1664, and caused by the pretended universal monarchy of the French'.¹⁰ It thus deals with the aggression of – before all – France, and the events from the Second Anglo-Dutch War (1665-1667) leading up to and including 1672, the traumatic 'Disaster Year' (from the Dutch perspective), when the Republic was attacked by France, England, Cologne and Münster. Upon huge public demand, Prince William III of Orange (1650-1702) was asked to return from his English exile, thus restoring the stadholdership after the First Stadholderless Period (1650-1672) and lead the State's Army against the enemies. According to Valkenier, Europe was thus confused by the aggressive French aims for a universal monarchy, while the Netherlands, specifically, were confused by the 22-year absence of a stadholder, both situations that were restored by the ascendance of William of Orange. By 1677 the book had enjoyed a reprint and a German translation.

As said, the book's etched frontispiece – the informative illustration facing the book's title page – is of great help to us, as it depicts the composition of our drawing and includes several explanatory captions (fig. 1).¹¹ Moreover, the book includes an entry on the interpretation of the frontispiece ('Op de titelprint van het verwarde Europe') written by B. Vollenhove, who seems well informed. Before analyzing this frontispiece, it should be noted that it mentions in the lower left as its inventor and executor the Amsterdam printmaker Coenraet Decker (1650-1685): 'Cet. DECKER / In. et fecit'. Half of this information – the 'In[venit]' part – is clearly at odds with the attribution of our drawing to De Lairese, about which there can be no mistake. Decker's possible reasons for passing on De Lairese's design as his own will be discussed below.

Decker's etching provides a significant amount of detail absent from De Lairese's drawing. The allegorical figure on the right is identified from the caption as Pax (Peace), the man waving his scepter on top of the monument has become a woman identifiable as the personification of State, and the soldier on the right is, as suspected, Bellum (War).

⁹ On the book and its author, see: M. Klerk, *Petrus Valkeniers 't Verwerd Europa (1675), een constructie van traditionele politiek moraal en 'nieuwe politiek'*, MA-thesis Rotterdam, Erasmus University 2010. Available online: <https://thesis.eur.nl/pub/8173/> (website accessed February 2024).

¹⁰ Petrus Valkenier, *'t Verwerd Europa, ofte politieke en historische beschryvinge der waare fundamennten en oorsaken van de oorlogen en revolutien in Europa, voonamentlijk in en omtrent de Nederlanden zedert den jaare 1664, gecauseert door de gepretendeerde universele monarchie der Franschen*, Amsterdam (Hendrik and Dirk Boom) 1675.

¹¹ The etching depicted here is in the Rijksmuseum's collection. The museum's website mistakenly mentions – without knowledge of the present drawing – that the etching was done by Decker after (possibly) a design by his teacher Romeyn de Hooghe (1645-1708). See: <http://hdl.handle.net/10934/RM0001.COLLECT.102790> (website accessed February 2024).

Next to State a faithful dog chases away three snakes coming from the side of War. The monument of the State is supported by not three but five columns, which' capitals (no longer metopes) read 'Militia' (a set of weaponry), 'Justitia' (the balance), 'Religio' (depicted by the Tables of the Law, in hindsight recognizable in the drawing), 'Politia' (the fasces) and 'Ærarium', the Treasury in Ancient Rome (a pouch). For the lower register we turn to Vollenhove's description:

*'Who can disentangle caught up Europe? / It's the Netherlands' hero [William III of Orange], full of courage and fire, / Born from a heroes-dynasty, / And chosen for this job by God. / From underneath shines the gracefulness / Of beautiful Europe, who red from crying, / Looks towards Orange for emergency-aid / Who next to Eagle [Habsburg, the German Emperor], and Spain, / And Brandenburg, with his hand / Saves her from the world's firebrand [Louis XIV]; / Who in his net full of unwanted ties, / Wants to choke her throat and artery. / Her dress, full of islands and seas, / Rivers, streams, proud cities, / Full of opulence, wealth and capital / Enchants everyone's heart and eyes / But most of all Bourbon, the Lily king [Louis XIV]; / Who carries on his head a crown, / And helmet, with proud peacock feathers, / And a mousetrap, to defile her [Europe]; / Followed by the head of the English kingdom, / Who with his ship-crown proudly, / Displays the power of the British fleet, / And threatens to lock up the sea. / Behind him rises the Elector of Cologne, / And Munster, eager for heist and loot: / Two leaders of many warriors, / Who fiercely fought the Free State [the Dutch Republic], / The Horn, full of plenty, / Lays down here at the foot, / Just like the Merchant-God's snake staff, / So beneficial to the fatherland and everyone. / Europe's throne of proud arduin, / Now turned into a ruin. / One sees here rise the flames of war, / Of which a stone heart freezes over. / Thus shows the art with much bravura / This grand work on a small paper.'*¹²

Vollenhove's introduction thus satisfactorily explains all the elements seen in the frontispiece. To the left of entangled Europe we see William of Orange and his allies, to the right Louis XIV (1638-1715), depicted with fox epaulets on his shoulders, and the French Lily on his chest, the English king Charles II (1630-1685) with his boat-crown and sword, and - depicted as one helmeted soldier - Munster and Cologne. All these details are not merely added to embellish the image, they truly add the extra layer of understanding needed to correctly interpret the image - after all a reflection of the book's content. At the request of the publishers Hendrik and Dirk Boom, De Lairese will have delivered the preliminary design, after which Decker was asked to produce the frontispiece. Probably asked by the publishers and/or the author, Decker then added all the details. And herein will lie Decker's appropriation. He must have considered his additions - including portraits of the protagonists - so vital that he thought it opportune to claim the invention as his.

¹² 'Op de titelprint van het verwarde Europe, Beschreven door den heer en Mr. Petrus Valkenier, Advt', in: P. Valkenier, *'t Verwerd Europa*, Amsterdam 1675, pp. 2-5 (transl. J. Hillegers, February 2024).

Subsequent collaborations

That De Lairese did not seem to have minded too much appears from a subsequent project, in which both artists were involved. For the publication of the Jesuit scholar Athanasius Kircher's *Turris Babel*, published in 1679 in Amsterdam by Johannes Janssonius van Waesberghe (1616/17-1681), De Lairese provided the design to the frontispiece, whereas Decker was responsible for several plates inside the book.¹³ As it turns out, De Lairese also collaborated again with the Boom brothers. The often-reprinted botanical treatise *Hortus Malabaricus*, of which the first volume was published in 1678 by a consortium including Hendrik and Dirk Boom, contains a frontispiece designed by De Lairese. De Lairese's final preparatory design for the frontispiece is kept in the Rijksmuseum, Amsterdam.¹⁴ The design's detailed, neat execution with pen and brush in grey makes clear that this was the final step in preparation for the print, for which De Lairese no doubt based himself on an earlier draft executed in the style we see in the present, creative sketch.

Jasper Hillegers

¹³ For De Lairese's drawn design in the Rijksmuseum, Amsterdam - executed with red chalk, pen in brown, and grey wash, and much more finished than the present design - see Roy 1992, pp. 390-391, cat. no. D. 48.

¹⁴ Roy 1992, pp. 372-373, cat. no. D. 23.

3.

Dirk Maas

(Haarlem 1659-1717)

Cavalry troops passing through a mountainous landscape

signed 'D. Maas'

black chalk, grey wash, black chalk framing lines

16.9 x 23.2 cm

Provenance:

With Jeroen Jurjens Fine Art, Amsterdam;

Private collection, The Netherlands.

Dirk Maas' artistic output consisted of paintings, prints and drawings of (almost exclusively) cavalry and equestrian scenes. The vast majority of his paintings and drawings depict Arcadian landscapes with travelling horsemen and cavalry troops passing through. According to Houbraken, Maas took his subject matter and style from his first master, Nicolaes Berchem (1622-1683), while he was later inspired by his second master, Jan van Huchtenburg (1646-1733), to specialize in equestrian scenes all together.¹ In his etchings, Maas too focused on depictions of equestrian subjects; they mainly show dressage riders performing different movements, while he also produced a number of battle scenes and a series of depictions of soldiers. He gained considerable success as a printmaker and painter and received various commissions from the court in The Hague, including a hunting scene for king William III and two ceiling paintings for Soestdijk Palace.²

The present sheet, signed in the lower right, is typical for the artist's drawing both in style and subject. The soft, feathery use of the chalk and subtle use of wash, can be closely compared to two drawings in the Rijksmuseum, Amsterdam and three drawings in the Morgan Library & Museum, New York. Annemarie Stefes has observed that these drawings, which are similar in size, subject and execution, probably belonged to a "stock of similar finished drawings from which buyers could choose." She furthermore observed that "None of these drawings is dated, but they may have been executed before the artist went to England in 1690."³



¹ A. Houbraken, *De groote Schouburgh der Nederlantsche Konstschilders en Schilderessen* [...], Amsterdam, 1753, vol. 3, [second edition], p. 362.

² I. van Thiel-Stroman, 'Dirck Carelsz Maas', in *Painting in Haarlem 1500-1850. The Collection of the Frans Hals Museum*, Ghent and Haarlem, 2006, pp. 227.

³ A. Stefes, 2018, 'Dirk Maas, *Hilly Landscape with Hunters on Horseback*, Haarlem, c. 1680 - c. 1690', in J. Turner (ed.), *Dutch Drawings of the Seventeenth Century in the Rijksmuseum*, online coll. cat. Amsterdam: hdl.handle.net/10934/RM0001.COLLECT.55624 (accessed 12 March 2024 12:26:01).

4.

Johannes Craco

(Utrecht 1743/1745-1807 Amsterdam)

Self-portrait

with attributions 'craco' and 'J/ Craco' and with inscription 'X[...] 8' and '15' (verso)

black chalk, grey and brown wash, touches of white heightening, graphite framing lines

17 x 11.7 cm

Provenance:

Private collection, The Netherlands.

Craco's start in life was challenging; when still a toddler his father passed away which prompted his widowed mother to move back to Utrecht.¹ Soon after, she too passed away (in 1747) leaving the young Johannes as an orphan. When Craco was around 15 years old, he was admitted to the 'Fundatie van Renswoude' boarding school in Utrecht, a then newly established boarding school for orphaned boys, called *élèves*, where they could develop their artistic (and mathematical) talents. When Craco was admitted, the foundation had just opened its newly built premises on the Agnietenstraat which was especially designed (and very lavishly built and furnished) for the foundation. Besides lessons in mathematics, French and English, Craco received two-hour drawing lessons four days a week. His teacher was Hendrik van Velthoven (1728-1770), who specialised in portrait painting, and Craco followed his master's example and specialised in portraits too. His first known portraits drawings date from around 1765,² and these were highly praised by Cornelis Ploos van Amstel.³ His artistic talents were evidently appreciated by the *regenten* of the foundation as they commissioned Craco to produce a ceiling decoration as well as four overdoor paintings in the *regentenkamer* in the foundation which are still *in situ* today (see fig. 1).

Several portrait drawings by Craco that he executed during his years at the foundation have survived.⁴ They are part of a series of large portrait drawings showing *élèves* from the foundation, executed by different hands, which are still kept at the foundation and which provide a fascinating insight in the late 18th century cultural climate in Utrecht. Craco himself was portrayed in a (badly damaged) drawing from this series too; he is shown with brushes and a maulstick in his hand while directly looking at the viewer and wearing the foundation's uniform (see fig. 2).



In 1770, Craco received the first price for drawing at the Utrecht *Stads Tekenschool*

¹ M. Langenbach, *Onbekend Talent. Leerlingen van de Utrechtse Fundatie van Renswoude 1761-1795*, Zutphen, 1991, p. 25.

² M. Langenbach, *op. cit.*, p. 25.

³ *ibid.*, p. 25.

⁴ *ibid.*, no. 6, ill.; no. 7, ill.; no. 13, ill.

and a month later he left for Paris with a stipend of 800 guilders a year. There he had to secure a good teacher, which he found in the person of Jean-Baptiste Greuze (1725-1804). He remained in Paris for four years and returned to Holland in 1774 where he settled in Amsterdam. He stayed there for the rest of his career and remained active as a painter and draughtsman until his death in 1807.

Despite the fact that he worked as an independent artist his entire adult life, very few works by Craco hand have survived. The present portrait, as such, is a rarity and it was most likely executed after the artist had established himself as an independent artist; he is no longer wearing the uniform from the foundation of Renswoude, but fashionable clothes and a wig, while looking confidently at the viewer. A drawing, on which the artist still seems to be working, is laid down on the table before him. Another self-portrait, executed in oil later in the artist's career, was sold at auction in 1998 (Fig. 3).⁵



Fig. 1. The *Regentenkamer* at the 'Fundatie van Renswoude', Utrecht.



Fig. 2. Johannes Craco or another pupil of Hendrik van Velthoven, *Portrait of Johannes Craco*, size and technique unknown, Fundatie van Renswoude.

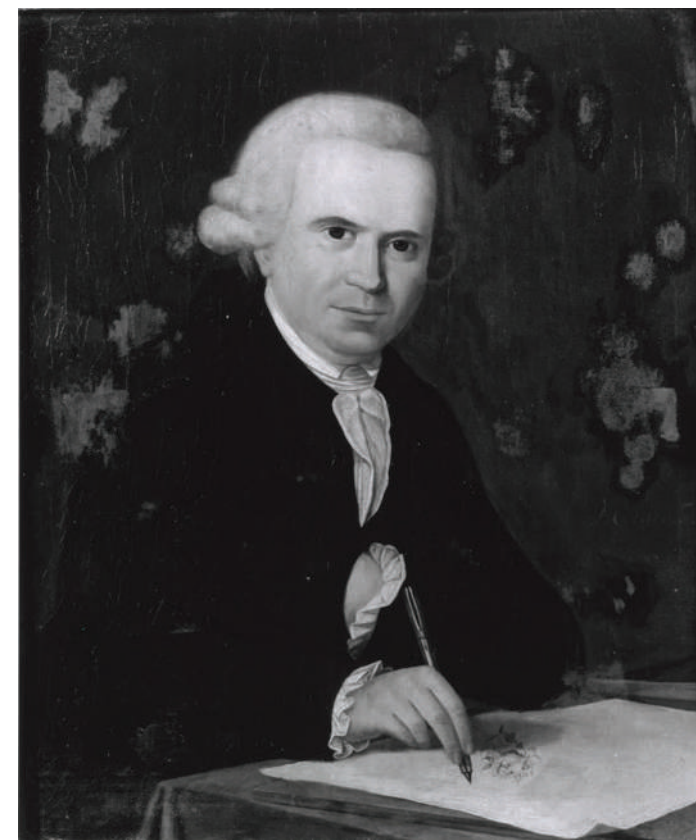


Fig. 3. Johannes Craco, *Self-Portrait*, oil on canvas, 55 x 42.2 cm, present whereabouts unknown.

⁵ sold at Christie's, Amsterdam, 18 March 1998, lot 81.

5.

**Nicolaus Ritter Junior
(1777-1797/1817?)**

Self-portrait

inscribed 'Nicolaus Ritter. Junior/ dessinée apres lui même à l'âge/ de 16 ans 1793.

amsterdam' (*verso*)

black chalk

30.9 x 23.8 cm

Hardly anything is known about Nicolaus Ritter junior, the son of the artist George Nicolaus Ritter (1748/1749-1809), who specialized miniature portraits and had emigrated to Amsterdam from Germany.¹ That Ritter junior was ambitious and his talents were recognized early on, however, is evident from the small number of drawings by his hand that have survived.

Ritter joined the Amsterdam 'Stadstekenacademie' on 3 October 1792² and already in the year after he produced at least two self-portraits that demonstrate the artist's confidence and ambition; one in the Rijksmuseum and the present, previously unpublished, drawing. The Rijksmuseum sheet shows the artist confidently looking at the viewer while holding a drawings folder and a porte-crayon, while the verso shows a faint study of an older man in an evening gown.³ The present sheet is inscribed with the same inscription on the verso in the same hand-writing as the self-portrait in the Rijksmuseum ('Nicolaus Ritter. Junior/ dessinée apres lui même à l'âge/ de 16 ans 1793. amsterdam'). In this sheet, the artist presents himself without any hesitation; he positioned himself while looking straight at the viewer, again holding a porte-crayon and a drawings folder. His flamboyant shirt, ear-ring and loose hair appear to reveal the character of a young artist ready to storm the (international) art scene.

His artistic talents did not go unnoticed; two years after he made the two self-portraits (in 1795) he received the third price for an academy study and in 1796 he received the second price for another academy study, both sheets are now in the Rijksmuseum.⁴ Another self-portrait, which is particularly close in spirit to the present sheet, was made for an album amicorum in *circa* 1795, compiled by the Amsterdam artist Jacob Smies (1764-1833) and which is now in the Universiteitsbibliotheek, Amsterdam.⁵ That drawing demonstrates Ritter's swift development as an artist; his style seems to have fully

1 R. van Eijnden and A. van der Willigen, *Geschiedenis der Vaderlandsche Schilderkunst, sedert de helft der XVIII eeuw*, Haarlem, 1830 [reprint, Amsterdam, 1979], vol. II, p. 366.

2 R.W.A. Bionda, 'Een album amicorum van Jacob Smies', *Jaarboek Amstelodamum*, LXXXV, 1983, p. 96.

3 inv. RP-T-FM-364(R) and RP-T-FM-364(V).

4 inv. RP-T-00-2847 and RP-T-00-2849.

5 R.W.A. Bionda, *op. cit.*, p. 96, fig. 4.



developed and any naïve elements that were still visible in previous drawings are no longer present.

The members list of the stadstekenacademie mentions that Ritter left The Netherlands in 1797 and virtually nothing is known about the artist from after this date. On the basis of the existence of a portrait drawing by Ritter in the Pushkin Museum, Moscow which comes from a 19th-century Russian collection, Vadim Sadkov has suggested that the artist could have possibly left his native Holland for Russia.⁶



Fig. 1. Nicolaus Ritter Jr., *Self-portrait*, black chalk and grey wash, 18.2 x 19 cm, Universiteitsbibliotheek, Amsterdam.



Fig. 2. Nicolaus Ritter Jr., *Self-portrait*, black chalk on blue paper, 29.9 x 23.4 cm, Rijksmuseum, Amsterdam.

⁶ V. Sadkov et al., *The Pushkin Museum of Fine Arts. Netherlandish, Flemish and Dutch Drawings of the XVI-XVIII Centuries. Belgian and Dutch Drawings of the XIX-XXX Centuries*, Amsterdam, 2010, no. 604, ill.



6.

Nicolaus Ritter Junior
(1777-1797/1817?)

A seated man smoking a pipe with a cat on his shoulder

signed 'N: Ritter' (*recto*)

black and red chalk, stumping

31.5 x 22.2 cm

Provenance:

Probably Johannes Ulricus van Heijnen and Helmont; Van der Schley, Amsterdam, 11 April 1810, album C, lot 44 ('Een Officier. Met zwart krijt, door N. Ritter.'; 2,5 guilder to 'Gruiter').

Anonymous sale; Christie's, Amsterdam, 9 November 1998, lot 311.

Private collection, The Netherlands.

This signed and well-preserved sheet is one of the few surviving genre drawings by the artist. Drawn with delicate use of chalk, with fine touches of red chalk and stumping throughout the sheet, it shows a man holding a rifle and smoking a pipe while he appears to be falling asleep, apparently unaware of the cat climbing his shoulder. In style and execution, the drawing seems to be strongly influenced by French artists, Jean-Baptiste Greuze (1725-1805) in particular, but no sources referring to an education of the Ritter in France are known.



7.

Cornelis van Noorde (Haarlem 1731- 1795)

A river god with the Spaarne (?) river and the Saint Bavo church (?) behind
signed and dated 'den 13 & 16 January 1773/ C: V: N: fe: ad Vivum.' (verso)
black and red chalk, pen and grey ink, grey wash, countermark IV, pen black ink framing
lines
27.2 x 43.6 cm

Provenance:

With Kunsthandel R. de Jong, Haarlem, 1981, from whom purchased by A.M. ('Ton') van den Broek (1932-1995), Haarlem (with his collector's mark and inscription, verso, not in Lugt).

The Haarlem artist Cornelis van Noorde, the son of a baker and initially trained as such, received drawing lessons from his fellow townsmen Frans Decker (1684-1751) and Taco Jelgersma (1702-1795).¹ Both Decker and Jelgersma were specialized in portraiture, and while Van Noorde did produce portraits throughout his career, as well as etchings, copies after paintings and print-drawings, the majority of his artistic output was devoted to drawn town- and landscapes in and around Haarlem.²

The present drawing, signed and dated twice on its *verso*, is rather unique in the artist's *œuvre* both in terms of subject matter and technique. The foreground is taken up by a large figure of Peneus, a river God from Greek mythology identifiable by his laurel wreath, paddle in his left hand and the jug on which he leans. Unusually, the figure is drawn in red chalk, making him stand out against the monochrome landscape. One wonders whether the two different techniques could explain the double dating on the *verso*; it seems likely that the landscape was drawn in one session (on 13 January) and the figure in the next (on 16 January), or vice versa. Large nude figures such as the present one are a rarity in Van Noorde's *œuvre*, whose topographical drawings are usually inhabited by small and minutely drawn figures in contemporary dress, but they are not unique. For example, the present sheet can be compared to a drawing after Cornelis Cornelisz. van Haarlem showing Vulcan,³ in the Noordhollands Archief, Haarlem, further confirming the artist's interest in mannerist or classical figure studies. The large size of the present sheet, combined with the rather highly finished quality, suggest that the sheet was not intended as a study but as a presentation drawing or a work of art in its own right.



¹ R. van Eijnden and A. van der Willigen, *Geschiedenis der Vaderlandsche Schilderkunst, sedert de helft der XVIII eeuw*, Haarlem, 1830 [reprint, Amsterdam, 1979], vol. 2, p. 222.

² See B. Sliggers, *Cornelis van Noorde (1731-1795): Een veelzijdig Haarlems kunstenaar*, Haarlem, 2011.

³ inv. 47185.

In the far background we can observe the contours of a large church reminiscent of the Grote Kerk or St.-Bavokerk, which can be rather closely compared to a sketch of that church by Van Noorde and, of course, to the building that still stands today.⁴ The allegorical figure, therefore, should probably be interpreted as an allegory of the river Spaarne - the river running through Haarlem of great economic and strategic importance - and the city of Haarlem in the background.



⁴ B. Sliggers, *Het schetsboek van Cornelis van Noorde 1731-1795: Het leven van een veelzijdig Haarlems kunstenaar*, Haarlem, 1982, pp. 104-105.

8.

Antoon Overlaet

(Antwerp 1720-1774)

The Sudarium of Saint Veronica

signed and inscribed 'A. Overlaet. Calamô Delineavit Antv. 1766.'

watermark D&C Blauw

28.6 x 23 cm

Born in Antwerp in 1720 and a baker by profession, Antoon Overlaet specialized almost entirely in meticulous drawings after prints. While the execution of his precise drawings must have been time consuming, the artist did manage to produce a considerable artistic output. The production of drawings after prints, or in the style of prints, dates back to the 16th century when these became popular in Haarlem, with Hendrick Goltzius - whose drawing of his right hand from 1588 is a particularly superb example¹ - as one of its prime representatives and innovators.

In his recent article on Overlaet's drawings, one of the first studies of the artist's work, Simon Turner has suggested that the roots of Overlaet's work could lie in his calligraphy which he executed for a number of local churches.² The vast majority of the artist's preserved drawings, however, are copies after prints which were sought after during the artist's lifetime. One of the artist's patrons, Count Charles Coblenz (1712-1770) owned a large number of these drawings, which can now be found in the Pushkin Museum, Moscow and The Hermitage Museum, Saint Petersburg amongst others³ and in the 19th century Henri Schermans (1825-1905) brought a group of almost 200 drawings by the artist together.⁴ Another large group of Overlaet drawings was collected by Baron Jean van Caloen (1884-1972) who preserved the drawings at Kasteel van Loppem near Bruges, now on long term loan to the Bruges Print Room.

It is difficult to comprehend the technical challenges that Overlaet must have faced while making these highly detailed drawings and they no doubt took the artist a substantial amount of time to execute. A self-portrait of the artist at work, accompanied by his wife and daughter seated at a table, provides a glimpse into his studio and working method.⁵ The artist is depicted seated, while drawing on a blank sheet of paper with in front of a print on which he is presumably working.

¹ Y. Bleyerveld and I.M. Veldman, *The Netherlandish Drawings of the 16th Century in Teylers Museum*, Leiden and Haarlem, 2016, no. 79, ill.

² S. Turner, 'Fait à la plume: Antoine Overlaet (1720-1774) and his copies of Rembrandt, Rubens and Teniers', *Delineavit & Sculpsit*, no. 46, 2019, p. 72.

³ S. Turner, *op. cit.*, p. 72.

⁴ *ibid.*, p. 75.

⁵ Biblioteka Uniwersytecka w Warszawie; inv. zb.d.7561.



Besides specializing in drawings after prints by, or after, Dutch and Flemish artist such as Rembrandt (1606-1669), David Teniers II (1610-1690) and Peter Paul Rubens (1577-1640), Overlaet made drawings after Claude Mellan (1598-1688) in Mellan's celebrated spiralling, or swelling, line technique. Mellan's magnum opus, *The Sudarium of St Veronica*, executed in 1649 and engraved in a single spiralling line starting from Christ's nose, proved a particular important source of inspiration for Overlaet. Apparently not daunted by the technical challenges in copying this technically highly complicated print, Overlaet produced a number of versions after the composition. A large-scale version was sold at auction in 2015⁶ and smaller versions can be found in the van Caloen collection and in the KU Leuven Bibliotheken, Bijzondere Collectie⁷ and a third was sold at auction in 2023.⁸ It is in these drawings that Overlaet's exceptional technical skill is most evident and the present, previously unknown, drawing, is a particularly fine and well-preserved example.



⁶ *ibid.*, fig. 23.

⁷ *ibid.*, fig. 24.

⁸ Anonymous sale; Bassenge, Berlin, 1 December 2023, lot 6617.

9.

Hendrik van den Burgh
(The Hague 1769-1858)

Study of a tree

signed 'HvdBurgh' (recto)

point of the brush and watercolour, fragmentary watermark letter 'V' (?)

20.8 x 14.7 cm

Provenance:

Private collection, The Netherlands.

While Van Eijnden and Van der Willigen state that the The Hague artist Hendrik van den Burgh was primarily known as a painter of interior scenes¹, it is the artist's quickly executed and keenly observed drawings of objects and scenes from everyday life that stand out. The present and following drawing, carefully observed but quickly drawn, demonstrate the artist's attention to detail and his ability to elevate ordinary subjects into objects of interest.

Beautifully executed with the point of the brush and watercolour, they show their subjects in a crisp and timeless manner. The artist's eye for detail ensures that every little branch, moss or rooftop is rendered with remarkable credibility. The swift execution of the sheets suggests that both drawings come from sketchbooks which were subsequently broken up.



¹ R. van Eijnden and A. van der Willigen, *Geschiedenis der Vaderlandsche Schilderkunst, sedert de helft der XVIII eeuw*, Haarlem, 1830 [reprint, Amsterdam, 1979], vol. 4, p. 280.

10.

Hendrik van den Burgh
(The Hague 1769-1858)

Study of a roof with a chimney
point of the brush, watercolour
17.4 x 11.6 cm

Provenance:

Private collection, The Netherlands.



11.

Gerrit Lamberts

(Amsterdam 1776-1850)

Hamershofje on the Herengracht, Amsterdam (recto); A design for a balcony in the concert hall of Felix Meritis, Amsterdam (verso)

numbered '126/ 125/ 124/ 123/ 122'

black chalk, grey wash, graphite framing lines

20.5 x 25.9 cm

Provenance:

Private collection, The Netherlands.

Lamberts' incredibly rich and varied drawn oeuvre transports us to the Amsterdam of the late 18th- and 19th century. Besides its grand canals, landmark buildings and churches, the artist also made many drawings showing more humble subjects such as interior scenes, alleyways, ruins and buildings that are being torn down. Lamberts did not receive a formal training as an artist and in his own biography, which is now kept in the Rijksmuseum, Lamberts remarked '[...] al in mijn kindsche jaaren bekladde ik al het papier en boeken die ik vinden kon'¹ (already as a child I drew on whatever paper or book I could find). He followed the footsteps of his father whose paper- and bookshop he took over at a young age² and it was only later in life, at the age of 34, that the artist received drawing lessons from Daniel Kerkhoff (1766-1821).³ Like Kerkhoff, Lamberts specialised in drawn topographical views in and around Amsterdam which were sought after by collectors.

In the present drawing, Lamberts has depicted the *Hamershofje* on the Herengracht (numbers 373-375) which was demolished in 1880. It was built in 1590 and consisted of four houses and maisonettes housing 30 Roman-Catholic women. Two further drawings by Lamberts showing the *Hamershofje*, both in the *Stadsarchief*, Amsterdam⁴, and each executed in 1817 (giving a possible date of execution for the present drawing) are known. The three drawings combined give a full view of the *Hamershofje*.

The verso of this sheet shows a faint linear design for the balcony the concert hall at Felix Meritis society in Amsterdam. Two worked out watercolour by Lamberts, both from 1824 and now in the *Stadsarchief*, Amsterdam, show the concert hall in full with the proposed balcony.⁵



1 Rijksmuseum, Amsterdam; inv. RP-D-2017-851.

2 M. Ram, in *Kabinet der Heerlijkste Teekenwerken*, exhib. cat., Brussels, Royal Museums of Fine Arts of Belgium, 2019, p. 210.

3 P.A. Scheen, *Lexicon Nederlandse Beeldende Kunstenaars. 1750-1880*, The Hague, 1981, p. 301.

4 image nos. 010097001493 and 010097001492.

5 image nos. 010097015278 and 010097015279.

12.

Daniël Dupré

(Amsterdam 1751-1817)

The Jan Wellem fountain at the Grafenberger forest, Dusseldorf

inscribed 'Vuë de l'interieür de la Soúrse d'eaú a Gravenberg pres de Dusseldorff. 1785.'

(verso)

pen and grey ink, grey wash, grey ink framing lines, fragmentary watermark crowned fleur-de-lys

18.9 x 21.7 cm

Provenance:

Private collection, The Netherlands.

Daniel Dupré was first trained by the landscape painter Johannes van Dregt (1737-1807), and continued his training under Jurriaan Andriessen (1742-1819) at the *Stadstekenacademie* (drawing academy) in Amsterdam.¹ Specializing in landscape painting at the *Stadstekenacademie*, Dupré would go on to dedicate the entirety of his artistic career to this genre, albeit expressing it through a different medium, that of drawing. The majority of Dupré's drawn oeuvre consists of sheets made during the artist's extensive travels. His first journey took him to Switzerland, after which he continued his travels to the Rhine River, and trips to Mannheim and Dusseldorf in 1783.² In 1786, Dupré submitted a painting to the *Oeconomischen Tak van de Hollandsche Maatschappij der Wetenschappen* (a society to promote trade, industry and prosperity) in Haarlem, to showcase his abilities as a painter.³ The society praised Dupré's work and granted him a scholarship and awarded him with a stipend of 50 ducats per year to travel and study works of art in Germany and Italy. This sojourn, which lasted 4 years (1786-1790), resulted in a large number of meticulously executed drawings (often inscribed by the artist on the verso with the location of the drawing), which give us a clear idea of the artist's travels and the landscapes, towns and cities he encountered.⁴

The present drawing, inscribed and dated 1785, predates Dupré's four-year sojourn to Germany and Italy and was likely based on an earlier sketch he made during his trip to Dusseldorf in 1783. Dupré's inscription identifies the subject of the drawing as a water source in 'Gravenberg pres de Dusseldorff'- a fountain that still exists today and is indeed



¹ R. van Eijnden and A. van der Willigen, *Geschiedenis der Vaderlandsche Schilderkunst, sedert de helft der XVIII eeuw*, Haarlem, 1830 [reprint, Amsterdam, 1979], vol. 2, p. 394.

² R. van Eijnden and A. van der Willigen, *op. cit.*, p. 394.

³ *ibid.*, p. 394.

⁴ A particularly large group, including a large number of sheets from the I.Q. van Regteren Altena collection (gifted in 2013) of the artist's drawings can be found in the Rijksmuseum, Amsterdam.

See also I. Oud, M. Jonker and M. Schapelhouman, *In de Ban van Italië: Tekeningen uit een Amsterdamse Verzameling*, Amsterdam, 1995, nos. 43-49.

situated in the 'Grafenberger Wald'. It was built in 1702 by order of the German elector of the Pfalz, Johann Wilhelm II (1658-1716), known as Jan Wellem in the Low Countries- from whom the fountain gains its name. In 1815, it was redesigned by Adolph von Vagedes - a Neo-Classical architect who was responsible for the design of a number of important buildings and monuments in Dusseldorf - and the fountain's design has not changed since (fig. 1). Dupré's drawing (one of the few drawings from his German trips), therefore, is all the more interesting as it shows us what the original fountain must have looked like.



Fig. 1. The Jan-Wellem fountain, Dusseldorf, in its current form.



13.

Daniël Dupré

(Amsterdam 1751-1817)

The Milvian bridge, Rome

inscribed 'Ponte Molle.' (verso) and with inscription 'ra, a/ 30' (verso)

graphite, pen and grey ink, brown wash, fragmentary watermark Strasburg lily in a crowned crest, pen and black ink framing lines

22.8 x 29.5 cm

Provenance:

Anonymous sale; Van Huffel, Utrecht, 5-12 December 1960, part of lot 2505.

Private collection, The Netherlands.

Rome and its countless ancient monuments proved an infinite source of inspiration for Dupré and his contemporaries. In this sheet, Dupré has depicted the famous Roman Milvian bridge, also known as the Ponte Molle, in a serene setting; a shepherd keeps an eye on his herd, while a handful of passersby cross the bridge with a calmly flowing river Tiber beneath. The picturesque bridge and its surroundings, and indeed its historical significance, have proved to be an important source of inspiration for a host of artists before Dupré; Giulio Romano (*circa* 1499-1546) depicted the bridge in his celebrated fresco *The Battle of the Milvian Bridge*, of 1520-1524 in the Stanze di Raffaello, in the Apostolic Palace in the Vatican; in Jan Both's etching from the mid-17th century the bridge is shown crumbling in a peaceful landscape setting¹ while later, in 1762, Giovanni Battista Piranesi (1720-1778) shows the bridge from below, greatly exaggerating its size, like a gigantic structure.² In Dupré's drawing, in contrast, the bridge appears much smaller (and indeed smaller than in real life) and the focus is all the more on the picturesque quality of the bridge. The surrounding countryside seems to echo the arcadian landscapes seen in so many of the prints, drawings and paintings by the Dutch Italianates of the 17th century. Dupré executed highly finished drawings, such as the present one, on the basis of earlier, quickly executed sketches on the spot. These finished drawings were made directly for the art market and could be sold to collectors. Many of these sheets were already sent back to The Netherlands during the artist's Italian sojourn.³



¹ see for an impression; Rijksmuseum, Amsterdam; inv. RP-P-H-H-1294.

² see for an impression; Rijksmuseum, Amsterdam; inv. RP-P-1941-605

³ C. Dumas and R.-J. te Rijdt, *Kleur en Raffinement. Tekeningen uit de Unicorno collective*, exhib. cat., Amsterdam, Rembrandthuis and elsewhere, 1994-1995, p. 61.

14.

Daniël Dupré

(Amsterdam 1751-1817)

A view of a gate in ruins of the Aqua Claudia in the garden of Villa Celimontana (formerly called the Villa Mattei), Rome

inscribed 'i./ i. Portone della Villa Mattei-/ Rovine dell' Acque dotto dell 'acqua Claudia, a Roma.' and with inscription 'g.u.' (verso)

graphite, pen and grey ink, brown wash, fragmentary watermark Pro Patria, pen and black framing lines

18.6 x 15.4 cm

Provenance:

Private collection, The Netherlands.

The location of this particularly neatly executed sheet is identified by Dupré's inscription on the verso reading 'Portone della Villa Mattei-/ Rovine dell' Acque dotto dell 'acqua Claudia, a Roma.' In the gardens surrounding the Villa Mattei (named after its owners), now known as Villa Celimontana, are scattered Roman ruins including the one prominently shown in this sheet (which still stand today). The walls, built over an ancient gate, are part of the Aqua Claudia, an ancient Roman aqueduct of almost 70 kilometers long which supplied Rome with fresh water. Dupré carefully rendered the ruined walls and its decay with uncontrolled weeds growing on top of the gate with great precision. Furthermore enlivened the scene with three figures, of which one casts a dramatic shadow caused by the blazing Roman sun. Another drawing by Dupré, now in the Rijksmuseum, Amsterdam shows another view in the gardens of the Villa Mattei.¹ The same ruins as shown in the present sheet, can furthermore be found in a drawing by Josephus Augustus Knip (1777-1847), executed in circa 1809-1812, which is now in the Rijksmuseum.²



¹ inv. RP-T-2014-13-21.

² inv. RP-T-2014-14-6.

15.

Hendrik Voogd

(Amsterdam 1768-1839 Rome)

The Ruins of the Colosseum, Rome

signed 'Voogd' (recto) and inscribed 'a Colliceo' (verso)

black chalk, black chalk framing lines, watermark D&C Blauw and crowned fleur-de-lys

48.3 x 40.1 cm

Provenance:

Private collection, Italy.

Private collection, The Netherlands.

Drawings by Hendrik Voogd, especially large ones such as the present sheet, are quite rare on the market. In 1959 a large group of them was discovered at Duivenvoorde Castle near Leiden and the finest eighteen drawings were auctioned, while the remaining 200 sheets or so were divided into more or less equal groups of ten to fifteen drawings of which many were acquired by Dutch museums and a few collectors.¹ Many of the sheets acquired by the latter have found their way into public collections since.

Hendrik Voogd was one of the favourite pupils of Jurriaan Andriessen (1742-1819) and had as his patron Dirk Versteegh (1751-1822). The latter ensured that Voogd could travel to Italy to study its grand and graceful nature. Many Dutch artists before him had made a sojourn to Italy, but this influx of Dutch artist, came to a halt in *circa* 1725. Some 50 years later, in 1779, it was Jean Grandjean (1752-1781) who was the first to travel to Italy again followed by Daniel Dupré in 1786 and Voogd in 1788. When the artist arrived in Rome in that year he joined a group of German artists and became particularly close friends with Johann Christian Reinhart (1761-1847) and Simon Denis (1755-1813). As early as 1805, a Dutch Grand Tourist, not without prejudice, testified that Voogd had gained a reputation as 'the Dutch Claude Lorrain.'² His paintings were indeed highly sought after by German travellers, and later, when they could travel across the continent again after the Napoleonic Wars, by English Grand Tourists. Collectors and connoisseurs appreciated Voogd's working method which was deeply rooted in the Dutch 17th century tradition, while in his compositions and the subtle rendering of southern light, he aptly followed the French masters. Voogd, who remained unmarried, was based in Rome until his death in 1839, but he always maintained contact with his homeland, visited it several times, and sent various paintings to sales exhibitions there. After his death, his studio estate was sent to Amsterdam where it was auctioned in 1842. The Duivenvoorde drawings were most likely

¹ see C.J. de Bruyn Kops, 'Hendrik Voogd. Nederlands Landschapschilder te Rome (1768-1839)', in *Nederlands Kunsthistorisch Jaarboek* 21 (1970), pp. 319-369, especially pp. 320 en 338. See also Fransje Kuyvenhoven, 'De Leidse collectie tekeningen en grafiek van Hendrik Voogd', in *Leids Kunsthistorisch Jaarboek* 1985 (1987), pp. 269-286.

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. 3, p. 343.



almost identical to the contents of two portfolios containing 'kapitale tekeningen' and one with smaller ones was part of that auction.³

This attractive study can stylistically be compared with a *View in the upper corridors in the Colosseum* in the Rijksmuseum.⁴ They exhibit not only stylistic similarities such as the lively interplay of light and dark but also the method of hatching using short strokes that are continued by others. They too are comparable in their large format. While around 1800 outdoor studies were usually made on relatively small formats, especially German artists in Italy also produced drawings on large sheets such as the present one. Voogd adopted this, perhaps from Reinhart (1761-1847), with whom he undertook several study trips where they used their large drawing portfolios as a surface.⁵

The phonetic spelling on the verso of the drawing could indicate that the sheet dates from the early years of artist's time in Rome. A striking detail is the superabacus on the inside of the pillar, intended to bear the load of the arch. This construction is also clearly visible in a drawing of *Shepherds and Cattle near the Colosseum* made by Willem Romeyn in 1693.⁶

3 Sale; 15-16 August 1842 (Lugt 16679), resp. portfolios K, L and M; N consisted of studies of animals. See C.J. Bruyn Kops, *op cit.*, note 50, p. 338.

4 inv. RP-T-1959-482

5 W. Loos *et al.*, *On Country Roads and Fields. The Depiction of the 18th- and 19th-century Landscape*, Amsterdam, Rijksmuseum, exhib. cat., 1997, nos. 17, 30 and 31.

6 Sale; The I.Q. van Regteren Altena Collection, Part II, Christie's, Amsterdam, 10 December 2014, lot 251; see also I. Oud *et al.*, *In de ban van Italië. Tekeningen uit een Amsterdamse verzameling*, Amsterdam, Amsterdam Museum, exhib. cat., 1995, no. 25.



16.

Albertus Brondgeest
(Amsterdam 1786-1849)

Two studies of a standing woman

inscribed and dated 'Zonder Wet of Spreuk/ 23 Oct: 1815'

red chalk, brown wash

20.7 x 19.1 cm

Provenance:

D.P. Brondgeest (L. 4331, with inscription 'DB./ N° 29.' and with label 'DB./ N° 29.').

Private collection, The Netherlands.

According to Van Eijnden and Van der Willigen, Brondgeest's interest in drawing was first sparked when he visited the collector Cornelis Ploos van Amstel (1726-1798), one of the greatest drawings collectors of his time, at a young age.¹ His interest in drawing was so profound that the artist Jean Bernard (1765-1833) encouraged Albertus' parents to have him trained by the slightly elder and celebrated landscape painter Pieter Gerardus van Os (1776-1839). He received drawing lessons from Van Os for several years and later continued his training with Jan Hulswit (1766-1822).

Brondgeest was not alone in his keen interest in drawing; at the turn of the 19th century draughtsmanship flourished in Holland and to meet the artists' need to draw after models, a growing number of 'tekengenootschappen' (drawing societies) were founded. One such society was 'Zonder Wet of Spreuk' in Amsterdam, which was founded in circa 1807 and existed until 1822,² and amongst its members were Van Os, Hulswit and Brondgeest himself.³ The small, private, society had fourteen members who regularly (on Mondays) came together to draw figure studies from models. Fortunately, many drawings from the society have survived and thanks to Robert-Jan te Rijdt's efforts in his 1990 article on the society, we can gain a clear idea of its members and the drawings they produced. Furthermore, one of its members, Abraham Ruytenschildt (1778-1841) inscribed at least 27 sheets with the societies name, giving valuable information on the drawings produced during the society's drawing sessions.⁴ The present sheet is a rare example of a drawing by Brondgeest with an inscription 'Zonder Wet of Spreuk' and it is furthermore neatly dated 23 October 1815, making it stand out in the artist's drawn oeuvre.

¹ R. van Eijnden and A. van der Willigen, *Geschiedenis der Vaderlandsche Schilderkunst, sedert de helft der XVIII eeuw*, Haarlem, 1830 [reprint, Amsterdam, 1979], vol. 3, pp. 272-273.

² L.A. Schwartz, *The Dutch Drawings in The Teyler Museum. Artists born between 1740 and 1800*, Haarlem, Ghent and Doornspijk, 2004, p. 29.

³ R.-J. te Rijdt, 'Figuurstudies van het Amsterdamse particuliere tekengenootschap 'Zonder Wet of Spreuk' (ca. 1808-1819)', *Bulletin van het Rijksmuseum*, 1990, vol. 38, No. 3, pp. 223-244.

⁴ R.-J. te Rijdt, *op. cit.*, p. 225.



17.

**Attributed to Johannes Cornelis de Bruyn
(Utrecht 1802-1844)**

Two peaches (recto); A faint study of pomegranates (?) (verso)
with inscription on the old mount 'JDBruyn'
watercolour, one graphite framing line (along the lower edge)
17 x 22.8 cm

Provenance:

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

While the inscription on the old mount reads 'J D Bruyn' it appears to be most likely that the attribution refers to Johannes Cornelis de Bruyn who specialised in still-life painting. Although very few drawings by him have survived, the attribution seems plausible. Similarly arranged peaches can be found numerous pictures by De Bruyn, such as in a stilllife showing a bowl with grapes and peaches sold in 1992¹ and another still-life in the Frans Hals Museum, Haarlem.²



¹ Dorotheum, Vienna, 23-24 June 1992, lot 110.

² inv. I-616.

18.

French School, 18th Century

A design for a fountain

faintly inscribed 'MAIL' (?) (lower right)

pen and black ink, watercolour, the vase cut out and drawn on a separate sheet of paper

20.6 x 26.2 cm

This finely drawn fountain design was used for an engraving in Antoine-Joseph Dezallier d'Argenville's *La Théorie et la Pratique du Jardinage [...]* (the most influential work on garden design of the eighteenth century) which was published in Paris in 1747 by Pierre Jean Mariette (the first edition was published in 1709 by Jean Mariette). The engraving, titled 'Buffet d'eau pour le milieu d'une Terrasse, Fig. 4e' appears in reverse and smaller in size together with three other fountain designs on the same page. The third engraving, titled *Fontaine du Genie*, is based on a red chalk drawing by Edmé Bouchardon (1698-1762), now in the musée des Beaux-Arts, Angers¹ and the designs for the other three drawings have been attributed to Bouchardon as well.² The style and technique of the present sheet, however, do not correspond to any of these drawings, or indeed any drawings by Bouchardon in general. It seems plausible, therefore, that the present sheet was executed at an intermediate stage, by another artist, possibly on the basis of a red chalk drawing by Bouchardon. The precise execution of the sheet, closely followed by the engraver in the final print, as well as the correction in the vase between the goat's legs, suggest that the present drawing was directly used to transfer the design onto the plate.



Fig. 1. E. Bouchardon, *Trois fontaines et un buffet d'eau pour le milieu d'une terrasse*, engraving, fourth edition of *La Théorie et la Pratique du Jardinage*, 1747.

¹inv. 9984.

² see; S. Cartuyvels and M. Conan, *Antoine-Joseph Dezallier d'Argenville, La Théorie et la Pratique du Jardinage [...]*, Arles, 2003, p. 636 and S. Cartuyvels, *Edme Bouchardon Projets de fontaines Souvenirs romains, sources égyptiennes*, published version of 'Penser la sculpture. Échanges artistiques et culturels dans le Nord de l'Europe. XVIe-XVIIIe.' conference proceedings from a conference at the Fondation Custodia and INHA, Paris, 2013.



19.

**Louis-Hippolyte Lebas
(Paris 1782-1867)**

Design for the titlepage of Œuvre complète de Jacques Barozzi de Vignole (Paris, P. Didot l'ainé, 1815)

signed or with inscription (in a contemporary hand) 'par Lebas, architect' (verso)
pen and grey ink, watercolour, proprietary watermark and fragmentary watermark Van der Ley (cf. Churchill 193)¹
32.5 x 24.5 cm

Provenance:

Possibly anonymous sale; *Catalogue des œuvres de Feu Hippolyte Le Bas et des tableaux & dessins anciens & modernes [...] qui formaient son cabinet*, Hôtel Drouot (Me Delbergue-Cormont; salle 5), 2-4 December 1867, part of lot 85 (Le Bas & Debret. Œuvre de Jacques Barozzi de Vignole. Dessins de MM. Le Bas et Debret, environ 84 Planches gravées, Épreuves tirées en grande quantité, et la propriété d'édition de cet ouvrage, qui n'est pas terminé); Private collection, the Netherlands.

The *Œuvre complète de Jacques Barozzi de Vignole* (Complete works of Jacopo Barozzi da Vignola) is a lavish volume of plates of all the executed works of the Italian architect Jacopo Barozzi da Vignola (1507-1573). Its publication started in 1815 and over the years 14 installments were published, comprising of an engraved decorative title-page and 84 ditto plates. Its authors, Hippolyte Lebas (or Le Bas) and François Debret (1777-1850), were both young architects who were trained at the School of Architecture in Paris and at the private school of drawing of the immensely influential architect Charles Percier (1764-1838).

In his architectural work, Lebas was strongly influenced by Percier, and his associate Pierre Fontaine (1762-1853), whose designs and many monuments built during Napoleon's were instrumental in the creation and development of the Empire style.

Apart from his architectural work, Lebas also produced designs for furniture by Jacob Frères and for the decorative arts. The artist supplied designs for the Sèvres manufactory and for the industrial textile and wallpaper works of Philippe Oberkampf at Jouy,² for whom he would also design his factory buildings. Lebas' design for the frontispiece for the *œuvre* catalogue of the work of Vignola is inspired by the ornamented portrait of the author that served as the titlepage of Vignola's *Regola delli cinque ordine d' architettura* (Canon of the Five Orders of Architecture) from 1562. In this drawing, Lebas has transformed the classical Renaissance portrait into a severe neoclassical variant. The half-length portrait of Vignola

¹ W.A. Churchill, *Watermarks in Paper in Holland, England, France Etc. In the XVII and XVIII Centuries and their Interconnection*, Amsterdam, 1935, pp. 74 and pl. CLXX.

² see the pattern *Les Monuments de Paris* (1816/18), in various collections; Metropolitan Museum, inv. 32.156.1; Victoria & Albert Museum, inv. T. 726-1972; Art Institute Chicago, inv. 1924.817; and the pattern *La Marchande d'amours*; Metropolitan Museum, inv. 26.238.9a-f.



is reduced to a medallion depicting only the head and shoulders of the architect. This change gave room to a large decorative border, consisting of fruits symbolizing fruitful labour, surrounding the portrait. Beneath the portrait are two putti which are directly inspired by the two putti at the top of the 1562 engraving. One is seated on a book and the other is seated next to a rolled-up sheet with an architectural design and both are holding architectural instruments from Vignola's time. In between them is an ornamented frame with the Italian name of the sitter while two women on either side of the portrait are holding architectural attributes; the one on the left a compass and a book, while the woman at right holds a square. Both figures are inspired by the two much smaller scale figures with the same attributes that appear in Vignola's portrait from 1562. The title of the publication is repeated in Roman writing on the base of the sheet - entirely different to the 1562 print - with on either side Vignola's most important patrons. Pope Julius III, for whom Vignola designed the summer residence Villa Giulia, is shown at right. Lebas made a mistake with the portrait at left; Pope Paul III, born as Alessandro Farnese (1468-1549), was never a patron of Vignola, but his namesake Alessandro Farnese (1520-1689), a cardinal, was. The cardinal's hugely important and influential family employed Vignola numerous time; amongst his designs commissioned by the family were two architectural masterpieces, the Church of the Gesù in Rome and the Villa Farnese, located some 50 kilometers outside the city. The two fleur-de-lys in the corners of the decorations at the top of the sheet are a reminder of the Farnese blazon, which consists of 6 fleur-de-lys on a shield, and which can also be found on the 1562 portrait at top.

The drawing is a fine example of the art from the final years of Neo-Classicism, during which the focus initiated by Napoleon on the Roman Imperial style became paramount. One of the characteristics of the Empire style is the strong colours of the textiles, a quality that Lebas fully demonstrates here, entirely in line with his designs for Oberkampf's products. The present sheet is not only the preliminary drawing for the engraved contours but also serves as a model for the colourists of any luxury copies of the book.³ It furthermore is one of the few design drawings by Lebas that have survived. Another drawing by the artist which is very close in its neat execution and is a design for a *toile de Jouy*, a printed textile manufactured by Oberkampf, is in the Cooper Hewitt, Smithsonian Design Museum, New York.⁴ Two drawings by François Debret, also for the *Œuvre complète de Jacques Barozzi de Vignole*, are in the Metropolitan Museum of Arts, New York.⁵

³ see https://archive.org/details/gri_33125008631745/page/n9/mode/2up [accessed 12 March 2024].

⁴ inv. 2002-5-1.

⁵ inv. 2016.358 and 2016.359.

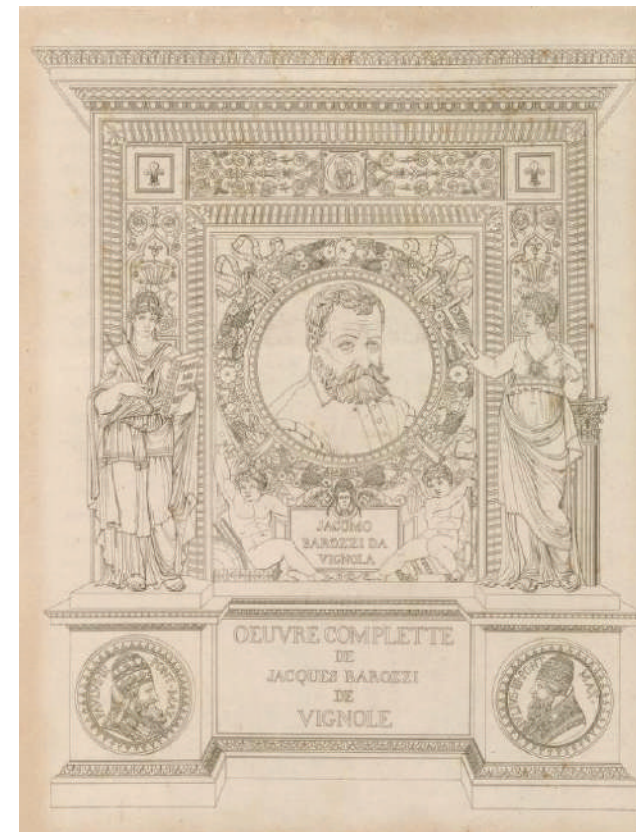


Fig. 1. Louis-Hippolyte Lebas, titlepage for *Œuvre complète de Jacques Barozzi de Vignole*, engraving, 1814.



Fig. 2. Anonymous (?), title-page for *Regola delli cinque ordine d' architettura*, engraving, 1562.

Prints



20.

**Monogrammist CR
(flourished 1544)**

A landscape with a farm and two castles on hilltops, divided by a tree
signed with monogram 'CR'

etching, watermark bear (cf. Briquet¹ no. 12268, 12270 etc.)

15 x 22.6 cm (plate); 18.1 x 25.4 cm, (sheet)

Nagler 7², first and only state

a strong, richly inked impression, with some platetone in the upper part of the sheet, a dryly printed part in the lower centre, an unobtrusive central vertical fold, some very faint foxing, the sheet has been lightly treated, with broad margins (circa 1,5 cm), generally in very good condition

Provenance:

Fürstlich Waldburg Wolfegg'sches Kupferstichkabinett (L. 2542), Wolfegg;
C.G. Boerner, Leipzig, 14-15 May 1934, lot 398.

The group of artists working along the Danube River from Regensburg to Vienna in the first decades of the 16th century were dubbed the so-called 'Danube School' at the of the 19th century.³ Later, in 1907, Hermann Voss published his *Der Ursprung des Donaustils* which widely spread the notion that these artists constituted a single, cohesive movement which was led by Lucas Cranach the Elder (1472-1553), Wolf Huber (1485-1553) and Albrecht Altdorfer (1480-1538), all painters as well as printmakers. These artists were amongst the first European artists to take major inspiration from nature, their works often prominently featuring pine trees with abundant mosses hanging from their branches combined with rocky-mountains in the background as well as the occasional bridge and hilltop castle. As observed by Charles Talbot in the catalogue of the seminal exhibition *Prints and Drawings from the Danube School* in 1969-1970, the appreciation of the artists from the Danube School went beyond a purely esthetical one; "All definitions of the school can be reduced to two principles: first, that there is an integral relationship between man and nature; second, that nature is the dominant force and provides the essence of life. The justification of these principles resides in both the stylistic and thematic character of art."⁴

Besides the aforementioned leading artists from the Danube School, a number of anonymous artists are known only through their monogrammed prints and drawings. Biographical information about these artists, which include the Master of the Miracles



¹ C.M. Briquet, *Les Filigranes. Dictionnaire Historique des Marques du Papier. Tome Troisième L-O*, Geneva, 1907.

² G.K. Nagler, *Die Monogrammisten [...], Band II, CF-GI*, Munich, 1860, p. 224.

³ C. Talbot, in *Prints and Drawings of the Danube School. The Danube School*, exhib. cat., Yale University Art Gallery and elsewhere, 1969-1970, p. 10, note 1.

⁴ *Ibid.*, p. 11.

of Master Mariazell,⁵ the Master of Mühlendorf⁶, the Master of the Historia⁷ and the Monogrammist CR, is particularly scarce. When Nagler described the latter artist's *œuvre* he had to base himself on the original copperplates, which are kept in the Hofbibliothek in Vienna, as no lifetime impressions were known at the time. The copperplates decorated a 16th century cupboard and when it was restored in 1843 impressions on China paper were pulled from the plates.⁸ Bartsch and Nagler catalogued 8 prints in total, all landscapes and of which one is dated 1544. It was only in 1934 that four lifetime impressions, including the present etching, appeared at a sale at C.G. Boerner in Leipzig which came from the celebrated collection of the Fürstlich Waldburg Wolfegg'sches Kupferstichkabinett which was largely formed in the 17th century by Max Willibald von Waldburg (1604-1667). The collection, consisting of some 120,000 prints and drawings, forms one of the most important private collections of prints and drawings ever formed. The four prints by the Monogrammist CR sold in 1934 were part of a sale of prints from the Fürstlich Waldburg Wolfegg'sches Kupferstichkabinett and the auction catalogue describes these impressions as following:

"Diese und die folgenden überaus seltenen deutschen Landschaftsradiierungen aus der Mitte des XVI. Jahrhunderts sind im Handel kaum je vorgekommen. Ausgezeichnete alte Abdrucke auf Papier der Zeit, mit dem Wasserzeichen der Bären."⁹

One of these impressions was acquired through Colnaghi by the British Museum, London.¹⁰ It is unknown who acquired the other prints, making the recent rediscovery of the present etching all the more exciting. Besides the *œuvre* as described by Bartsch and Nagler, one more subject by the Monogrammist CR can be added, bringing the printed *œuvre* of the artist to 9 sheets in total.¹¹

⁵ *ibid*, no. 71, pl. 11.

⁶ *ibid*, no. 75, pl. 13.

⁷ *ibid*, no. 74.

⁸ F. von Bartsch, *Die Kupferstichsammlung der K.K. Hofbibliothek in Wien*, Vienna, 1854, p. 141.

⁹ Auction catalogue; C.G. Boerner, Leipzig, 14-15 May 1934, p. 42.

¹⁰ Inv. 1934,0609.16.

¹¹ For an impression of this print see British Museum, inv. 1870,1008.1995.



21.

Enea Vico

(Parma 1523-1567 Ferrara)

The Academy of Baccio Bandinelli

inscribed 'Baccius Bandinellus invent., Enea vigo Parmegiano Sculpst./ Roma Petrus Paulus Palumbus formis' (in the plate)

engraving, illegible oval watermark

30.8 x 48 cm

Bartsch 49,¹ undescribed state between Bartsch's first and second state
a very good impression, with thread margins on the upper, right and left edges, trimmed to or slightly into the image at the left edge, there is an unobtrusive closed tear in the centre of the right edge, some creases in the upper right edge and some other minor (skilfully treated) nicks along the edges, there is some minor discolouration to the edges, the sheet is in otherwise very good condition

Provenance:

Joseph Maberly (1783-1860), London and Cuckfield (L. 1845); probably his sale;
Sotheby's, London, 26-30 May, lot 590 ('AENEAS VICO. The Academy of Baccio Bandinelli (49), before the name of Vico, very fine and rare').

In this particularly large and ambitious engraving, the highpoint in Enea Vico's graphic oeuvre, the artist shows Baccio Bandinelli's famous academy dramatically lit by candle light. Bandinelli, the great sculptor and life-long rival of Michelangelo, was one of the leading sculptors of his time. Active in Florence for most of his career, he enjoyed the patronage of the Medici and he received numerous important public commissions including the statue of Saint Peter for the façade of the Duomo and the Hercules and Cacus for the Piazza della Signoria. A fervent advocate of drawing lessons for sculptors, he ran a drawing's academy in Florence where young artists were taught *disegno* (the concept of drawn design). To celebrate and underline his status as a drawing's teacher and a learned man, Bandinelli commissioned Vico to execute the present engraving.

The composition gives an idealised vision of Bandinelli's academy; two groups of men are shown while drawing, reading or conversing. They are depicted as learned and gifted men, as is underlined by the piles of books, skeletons and wax and terracotta sculptures scattered on the floor and on the shelf above them. The skeletons played an important role in anatomical drawings and it was common practice for drawing students to make drawn copies after antique sculptures, or indeed wax, terracotta or bronze copies after them. Indeed, the standing figure in the centre of the composition seems particularly absorbed by his drawing after such a statue.



¹ J. Spike and W. Strauss, *The Illustrated Bartsch. 30. Formerly Volume 15 (Part 3). Italian Masters of the Sixteenth Century*, New York, 1985.

Bandinelli's self-promotion is evident in the fact that he depicts himself in at the far right while wearing a coat embraided with the insignia of the *cavaliere di Santiago*, a title that was conferred on the artist by Charles V in 1529. The insignia furthermore appears above the fireplace, in case there would be any doubt over Bandinelli's status as a *cavaliere*. Interestingly, this engraving was not the first of this subject that Bandinelli had commissioned; it builds on an earlier engraving by Agostino Veneziano from 1531. That engraving is similar in spirit, it is as dramatically lit as the present engraving, and too shows artists and students occupied with drawing and the study of antique sculpture. It is much smaller in size, though, and only shows one table with artists and less paraphernalia scattered around them.

While Bartsch records two states of the present engraving, the first without the inscription on the right page of the book in the upper and the address of Gaspare Alberti just right of the reclining dog, the present impression is the second, undescribed, state of three.²



² See B. Thomas, 'The Academy of Baccio Bandinelli', *Print Quarterly*, No. 1, vol. 22, 2005 (March), p. 13.

22.

Francesco Villamena

(Assisi 1566-1624 Rome)

Saint John in the desert, after Ferraù Fenzoni

inscribed 'Ferraù Fensonius Inventor. F. Villamena sculpsit Rome./ Cum Privilegio S.

Pontificis et/ Superiorum licentia. 1613./ Aspectu [...] puer' (in the plate) and with stamped number '400'

engraving, watermark W or M in a shield

30.7 x 23.5 cm

Nagler 33; Le Blanc 38¹; Kühn-Hattenhauer 154²

a brilliant impression, printing with great clarity and contrast, the support lines in the text still clearly visible, the sheet has been trimmed within the platemark, and at the left and upper edges within the subject, there is a tiny stain and a small crease in the upper right corner, but the sheet is in otherwise very good condition

Provenance:

John Spencer (1708-1746), Althorp (L. 2341a).

Unknown collectors mark 'R' (not in Lugt).

Probably Anonymous sale; Bassenge, Berlin, 31 May-1 June 1985, lot 4329.

This composition showing Saint John in the Desert, engraved after a design by Ferraù Fenzoni, brilliantly demonstrates Villamena's bold and characteristic style. A pupil of Cornelis Cort (1533-1578), and influenced by Annibale Carracci (1560-1609)³, Villamena was one of the leading engravers of Rome around 1600 working in a mannerist style with abundant use of the swelling line. None other than Pierre-Jean Mariette (1694-1774), called him 'le graveur le plus accredité qu'il y eut pour lors en Italie' and the artist's status is furthermore confirmed by a host of cardinals and important patrons and collectors to whom Villamena dedicated his prints. The artist produced engravings after Veronese, Barroci and Muziano, amongst others, but also published engravings after his own inventions. Besides the series of saints to which the present engraving belongs, the artist is best known for a series of beggars and vagrants which include his celebrated and outstanding print *La Baruffa di Bruttobuono* (1601) showing a street fight in front of the Villa Mattei.



1 C. Le Blanc, *Manuel de l'amateur d'estampes [...] précédé de considérations sur l'histoire de la gravure*, Paris, 1854-1890, p. 125.

2 D. Kühn-Hattenhauer, *Das grafische Oeuvre des Francesco Villamena*, Berlin, 1979.

3 G. Saur, *Saur Allgemeines Künstlerlexikon. Die Bildenden Künstler aller Zeiten und Völker*, Munich, 1992, vol. 113, pp. 261-262.

23.

**Giovanni Benedetto Castiglione, il Grechetto
(Genoa 1609-1665 Mantua)**

Finding the bodies of Saints Peter and Paul

signed and inscribed 'Castiglione Genovese/ Invent' (in the plate)

etching

29.5 x 20.4 cm (plate); 42.2 x 27.8 cm (sheet)

Bellini 57, first and only state¹; Bartsch 14, first and final state²

a very fine, atmospheric and delicate impression with plate tone, with fine wiping marks, the abraded area in the left edge appears in all impressions, very broad margins, with two holes from an early binding below the upper sheet edge, there is some discolouration to the paper, especially along the edges, there are some nicks and folds along the edges, the sheet is in otherwise very good condition.

Executed in *circa* 1647-51, this delicate yet expressive nocturnal print demonstrates Castiglione's strong interest and admiration for Rembrandt's etchings. Densely worked out with zig-zag and almost dancing etched lines, the print shows Castiglione's ability to illuminate his subjects with great expression. The composition depicts the moment that a group of men stumble upon the bodies of Saints Peter and Paul in a vault on the Via Appia near Rome. The vault, with the gruesome and dramatic scene (Saint Peter still holds his key while Saint Paul's body is headless) is brilliantly lit by a flaming torch. A monotype of almost the same composition in reverse is in the Bibliothèque nationale de France, Paris.³



¹ P. Bellini, *L'Opera incisa di Giovanni Benedetto Castiglione*, Milan, 1982, p. 152-154, ill.

² P. Bellini, *The Illustrated Bartsch, 46, Italian Masters of the Seventeenth Century*, New York, 1985, p. 26.

³ See Bartsch 121.

24.

Italian School, 16/17th Century

Astrology

with inscription 'F. Parmi fecit.' (in the plate)

etching, indistinct armorial watermark

16.1 x 10.7 cm (plate); 16.3 x 10.7 cm (sheet)

undescribed, a good impression, trimmed to or just inside the platemark, some occasional surface dirt, some paper remnants on the verso, the sheet is laid down on an old backing sheet along the upper edge, the sheet is in otherwise good condition

A 16th or 17th anonymous century copy, in reverse, of Parmigianino's etching¹ of which a preparatory drawing is in Chatsworth, Devonshire Collection.²



¹ See for an impression: British Museum, inv. W,2.65.

² A.E. Popham, *Catalogue of Drawings by Parmigianino*, New Haven, 1971, no. 211, p. 725

25.

Gaetano Gandolfi
(Bologna 1734-1802)

The brawl in the tavern

signed 'G.G. ft et inv.'

11.4 x 15.8 cm (plate); 12.3 x 16.1 cm (sheet)

De Vesme 15¹; Bianchi 5², first and only state

a good impression, some occasional stains, the sheet is in otherwise good condition



1 A. de Vesme, *Le Peintre-graveur italien: ouvrage faisant suite au Peintre-graveur de Bartsch*, Milan, 1906.

2 L. Bianchi, *I Gandolfi: pittori del settecento bolognese*, Rome, 1936, p. 181.

26.

**Hieronymus Wierix
(Antwerp 1553-1619)**

The Lamentation, after Hugo van der Goes

signed, dated and inscribed 'Hieronymus Wierix sculpsit./ Hans van Luyck excud. 1586.'

and 'IN HOC [...] Per EUM.' (in the plate)

engraving, 1586

18.1 x 19.1 cm (plate); 23.3 x 26.7 cm (sheet)

Hollstein 382¹, first state (of two)

a very good, crisp and clear impression with some plate tone, the support lines in the signature and date still partly faintly visible, the sheet with wide margins, a few occasional foxmarks and with a diagonal crease in the upper right of the sheet, the paper is in otherwise very good condition.

Provenance:

Private collection, The Netherlands.

The Wierix family of printmakers, one of the most prolific of its time, occasionally produced prints after Early Netherlandish paintings and drawings and they appear to have had a collection of the latter.² This composition, engraved in Hieronymus Wierix' highly refined technique, derives from a composition by Hugo van der Goes of which the original is now lost.³ The composition was one of the most popular pictorial inventions of the fifteenth century; of no other works from the period have so many copies survived.⁴



While the earliest copies (from the 16th century) are based on the original and copies after it, many of the later copies (from the 17th century) appear to derive from the engraving by Wierix.⁵

Fig. 1. Southern Netherlandish School, circa 1500, *Descent from the Cross*, pen and brown ink, 14.4 x 18.6 cm, Albertina, Vienna.



¹ Z. van Ruyven-Zeman and M. Leesberg, *Hollstein's Dutch & Flemish Etchings, Engravings and Woodcuts, 1450-1700, volume LX, The Wierix Family, Part II*, Rotterdam, 2003, pp. 179-180.

² F. May, in *Hugo van der Goes. Between Pain and Bliss*, exhib. cat., Berlin, Gemäldegalerie, 2023, footnote 7.

³ F. May, *op. cit.*, 2023, nos. 18 and 20, ill.

⁴ F. May, *ibid.*, p. 190.

⁵ *ibid.*, p. 190.

Wierix used a drawing from *circa* 1500, now in the Albertina, Vienna, as the design for the drawing.⁶ That drawing, which is thought to be close to Van der Goes' original, matches the print closely and furthermore was incised. The incisions match Wierix' print exactly, although the artist did have to add certain elements at the top and bottom which are absent in the drawing.⁷ The present engraving itself was also copied, in the same direction, in an engraving by Joan Berwinckel and one published by Thomas de Leu.⁸



6 inv. 7833.

7 *ibid.*, no. 19.1 and 19.2, pp. 188-189, ill.

8 see Z. van Ruyven-Zeman and M. Leesberg, *op. cit.*, p. 180, no. 382, copy a and b.

27.

Boëtius Adams Bolswert

(Bolswart circa 1580-1633 Antwerp)

16 etchings from: The set of Landscapes with Farmhouses

etchings, three variant pots (cf. Briquet 12904, no exact matches found)

15.6 x 24.5 cm (plate); 18 x 26.2 cm (sheet)

Hollstein nos. 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 353, 354, 355¹; Roethlisberger 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 245, 246, 247²

very good impressions, printing with rich platen tone, great clarity and contrast, some occasional dry printing and foul-biting, laid down on the old (probably Arenberg mounts) along the left edge, the paper with vertical drying folds, the sheets in very good, untreated condition, *circa* 1 cm margins

Provenance:

Arenberg collection, Brussels and Nord-Kirchen (L. 567).

This very fine group of 16 etchings (from the set of Landscapes with Farmhouses of 20 from 1613-1614), all in particularly fine impressions, comes from the exceptionally large and important Arenberg collection. The collection of over 40,000 prints was sold in 669 lots at Christie's in London in a series of sales starting on 12 July 1902. The patronage of the arts of the Dukes of Arenberg dates back to the 16th century, but the most substantial contribution to the magnificent print collection was made by Duke Louis-Engelbert d'Arenberg (1750-1820), who acquired a great number of prints (partly during his travels through France and Italy). In the 19th century, the famous albums, now in the Musée de l'Art Wallon, Liège³, containing some 500 drawings by Lambert Lombart, were added to the collection.



¹ F.W.H. Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts. ca. 1450-1700, Volume III, Boekhorst-Brueghel*, Amsterdam, 1949, p. 67.

² M.G. Roethlisberger, *Abraham Bloemaert and his sons. Paintings and prints*, Ghent, 1993, vol. I, pp. 195-200, vol. II, fig. 350-362, 364-366.

³ see G. Denhaene, 'Les albums d'Arenberg et de Clérembault', dans *Lambert Lombard. Peintre de la Renaissance. Liège 1505/1506-1566*, exhib. cat., Liège, Musée de l'Art Wallon, 2006.



28.

Willem Panneels

(Aachen circa 1600-1634 Baden-Baden)

Apollo and Daphne

signed, dated and inscribed 'Excellentissime Pictoris. P. P. Rubeni. inuent. Guil^s. Panneels fecit. 1631.'

etching, watermark fragmentary arms of Amsterdam

16.1 x 9.5 cm (plate); 21 x 16.2 cm (sheet)

Hollstein 22¹, second and final state, a very good, richly inked impression with strong plate tone and very wide margins, there is some scattered slight foxing and some slight discolouration to the sheet, there is a horizontal drying fold in the centre of the sheet, there is a crease at lower right, otherwise in beautiful untreated condition

Provenance:

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



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.

29.

Cornelis Dusart
(Haarlem 1660-1704)

The drunken couple

signed and dated 'Corn. dusart f./ 1685.' (in the plate) and with graphite inscriptions 'POY-CMN' and '133' (verso)

etching, 1685

13 x 10.9 cm (plate); 14.1 x 11.7 cm (sheet)

Bartsch 7; Dutuit 7; Hollstein 7¹, only state, a good, strong impression with some occasional light wiping marks, a strong platemark and circa 3-5 mm margins, there is some discolouration to the paper and there are strips of paper fixed to the edges of the verso, there are some paper remnants on the verso, the sheet is in generally very good and untreated condition

Provenance:

Jules Gerbeau (Lugt 1165, Montargis and Paris (1833-1906).

Albert Pieter van den Briel (Lugt 407a), Utrecht (1881-1971), possibly by descent to;

J.P. van den Briel (not in Lugt).



1 F.W.H. Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts. ca. 1450-1700. Volume VI. Douffet-Floris*, Amsterdam, 1952, p. 50.

30.

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

Two squalling peasants at the window

signed and dated 'Cor. dusart f./ 1685.' (in the plate) and with graphite inscriptions 'SY-NB/
B. 1/ 1er/ 19E/ B.1 1 et.' and '132' and further illegible inscriptions (*verso*)
etching, 1685

10.2 x 7.8 cm (plate); 11 x 8.2 cm (sheet)

Bartsch 1; Dutuit 1; Hollstein 1, second state (of three)¹

a good, strong impression with some occasional wiping marks and *circa* 2-3 mm margins,
there is some foul biting in the darkest areas, there is some discolouration to the paper
and there are strips of paper fixed to the edges of the *verso*, there are some paper
remnants on the *verso*, the sheet is in generally very good and untreated condition

Provenance:

Neville D. Goldsmid (1814-1875), London, Brussels and The Hague (L. 1962); Carles Pillet
(Hôtel Drouot), 25-27 April, 1876, part of lot 258 ('Les crieurs (B. 1). Deux épreuves don't
une du 2^e état avec le nom du maître [...]).

Jules Gerbeau (1833-1906), Montargis and Paris (Lugt 1165); M.A. Danslos (Hôtel Drouot),
Paris, 12-15 May 1908, part of lot 14 ('Les Crieurs [...] Anciennes et très belle épreuves, la
première pièce est avant la réduction de la planchet en ovale').

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



¹ F.W.H. Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts. ca. 1450-1700. Volume VI. Douffet-Floris*, Amsterdam, 1952, p. 45.

31.

Anonymous, after or in the style of David Teniers II (1610-1690)

Fortune teller in a landscape

with initials 'Dt' (in the plate)

etching, fragmentary watermark fleur-de-lys

17 x 14.4 cm (plate); 17.8 x 15.5 cm

undescribed

printing lightly at the top, but otherwise a good impression with small margins, the paper is in very good condition

Provenance:

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

Albert Pieter van den Briel (Lugt 407a), Utrecht (1881-1971), possibly by descent to;

J.P. van den Briel (not in Lugt).



32.

Gerard de Laïresse

(Liège 1640-1711 Amsterdam)

The sacrifice of Polyxena or Iphigenia

signed and inscribed 'Gerardus Laïresse inventor fecit/ et excudit Amstelodami' and 'GL'
(in the vase) (in the plate)

etching, watermark fleur-de-lys in a crowned crest, countermark IV, 1667

30.3 x 38.7 cm (plate); 33.1 x 41.5 cm

Hollstein 52 (states not described)¹; Roy 9, first state (of two)²

a very good impression, with *circa* 1 cm margins, some minor flaws along the edges and there is a small stain in the lower margin, the sheet is in otherwise very good untreated condition

Provenance:

R. Crou [...], 1955, 364-1042 (ballpoint inscription on the verso).



¹ F.W.H. Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts. ca. 1450-1700, Volume X, L'admiral-Lucas van Leyden, Amsterdam, 1954, p. 17.*

² A. Roy, *Gérard de Laïresse (1640-1711), Paris, 1992, pp. 416-417, ill.*

33.

Jakob Ernst Marcus

(Sint Eustatius 1774-1826 Amsterdam)

A collection of 45 etchings from the Studie-Prentwerk

etchings

various sizes, *circa* 15 x 21 cm

De Grebber¹, nos. 2, 3, 4, 6, 9, 10, 13, 14, 21, 24, 26, 30, 37, 43, 44, 45, 46, 50, 51, 53, 56, 60, 72, 73, 74, 81, 83, 87, 96, all second states; nos. 16, 28, 35, 38, 62, 75, 95 first and second state

mostly with broad margins and in good condition, some of the sheets are somewhat discoloured and have some foxing, the sheets in otherwise in good condition

Art history seems to have been rather unfair to the generation of artists to which the talented draughtsman and printmaker Jacob Ernst Marcus belongs. While the artist and his contemporaries such as Albertus Brondgeest (1786-1849), Jean-Augustin Daiwaille (1786-1850) and Pieter Gerardus van Os (1776-1839), have been the subject of several publications by J. Knoef² and R.J. te Rijdt³ and an exhibition on Marcus' work was mounted in 1972,⁴ these artists have otherwise received little (scholarly) attention despite the high quality of their prints, drawings and paintings.

For biographical details about Marcus' life, we can conveniently turn to a letter, written by the artist himself in 1815 to Adriaan van der Willigen, in which he tells us about his life up to that date.⁵ According to the letter, the artist was born in 1774 on Sint Eustatius and moved to Amsterdam at the age of nine,⁶ where his father died a year later, leaving the young boy as an orphan. He first received drawing lessons from Steven Goblé (1749-1799) who advised Marcus' guardian to have him trained as an artist due to the young boy's talent for drawing. When 16 years old, Marcus decided to become an engraver and he was trained for six years by Reinier Vinkeles (1741-1816). His hard work was soon rewarded; in 1798 he received a golden medal from the Stads-Teekenakademie (drawing society) of Amsterdam. Soon after, in 1802, he co-founded a drawing society himself called *Kunst zij ons doel*.⁷

¹ S. de Grebber, *Etudes gravées*, Amsterdam, 1834.

² J. Knoef, *Tussen Rococo en Romantiek*, The Hague, 1943; the article on Marcus had been previously published in *De Kunst der Nederlanden*, no. 12, 1931, pp. 441-448.

³ R.-J. te Rijdt, 'Figuurstudies van het Amsterdamse tekengenootschap 'Zonder Wet of Spreuk' ca. 1808-1819', *Bulletin van het Rijksmuseum*, XXXVIII, 1990, no. 3, pp. 223-244.

⁴ *St. Eustatius 1774-1826 Amsterdam. Jacob Ernst Marcus. Graveur en Tekenaar.*, exhib. cat., Willemstad, Curaçao Museum and elsewhere, 1972.

⁵ *op. cit.*, pp. 7-9.

⁶ R. van Eijnden and A. van der Willigen, *Geschiedenis der Vaderlandsche Schilderkunst, sedert de helft der XVIII eeuw*, Haarlem, 1830 [reprint, Amsterdam, 1979], vol. III, p. 179.

⁷ R. van Eijnden and A. van der Willigen, *op. cit.*, p. 180.



Marcus is best known, however, for his printed *œuvre*, and most importantly his *Studie-prentwerk*- a series of prints published between 1807 and 1816 (and later re-issued, after the artist's death in 1834) which were sold to clients by subscription. The artist published one plate every month, and as he remarked himself in his letter from 1815, the subjects of these prints were drawn from life.⁸ And indeed, the 105 prints from the series give an exceptionally fresh and varied insight into life in the early 19th century. We see children playing with a cart, artists at work, peasants working the land, soldiers drinking and so on. Often unfinished, yet highly worked out in other parts, these poetic scenes seem to echo those by artists from the German Romantic movement, whose prints are equally detailed, elegant and ornamented. Some of the most remarkable sheets from the *Studie-prentwerk* combine different subjects, loosely scattered on the sheet, floating freely on the blank page; a woman playing a guitar is juxtaposed to a boy pulling a rope and two portraits are shown with in the middle two toddlers scribbling on a sheet. Besides giving a wonderful insight in the (artistic) life of the early 19th century, the series stands out for its sheer size as well as its original and outstanding artistic quality.



8 St. Eustatius 1774-1826 Amsterdam. Jacob Ernst Marcus. Graveur en Tekenaar., Willemstad, Curaçaos Museum and elsewhere, 1972, p. 9; some prints, however, are after his contemporary Hendrik Willem Caspari (1770-1829).

34.

Ernst Willem Jan Bagelaar

(Eindhoven 1775-1837 Son)

Portrait of Hermanus van Brussel, after Wybrand Hendriks

inscribed 'H. van Brussel/ pictor./ Hendrikx pinx./ Bagelaar f.' (in the plate)

etching and stipple etching

11.5 x 7.8 cm (plate); 26.7 x 22.3 cm (sheet)

Hippert and Linnig 2¹, third state (of three), according to the Rijksmuseum fourth state (of four)

a very good impression on the uncut sheet, there are some scattered slight stains, but the sheet is in otherwise very good condition



¹ T. Hippert and J. Linnig, *Le peintre-graveur hollandais et belge du 19me siècle*, Brussels, 1879.

35.

Nicolas de Larmessin I
(Paris 1632-1694)

Le grand Roy Mono-Motapa

with inscription 'LE GRAND ROY MONO-MOTAPA [...] Avec Privil, du Roy.' (in the plate)
engraving

IFF 318¹, first and only state

22.6 x 16.3 cm (plate); 30.8 x 19.6 cm (sheet)

Part of a series of large series of over 240 prints, this engraving shows the portrait of emperor Mavura Mhande Felipe, who reigned the great Mwene Mutapa empire from 1629 to 1652. His conversion to Christianity enabled the Portuguese to extend their commercial influence into the African interior from their trading base in Mozambique on the East African coast. The French caption below the portrait mentions the emperor's baptism in 1631 and gives a brief account of the size and wealth of his Kingdom, which covered modern-day Rhodesia, Kalahara, Mozambique, and part of South Africa.



1 R.-A. Weigert, *Inventaire du Fonds Français. Graveurs du XVIIe siècle [...]*, Paris, 1973, vol. 6, p. 500.

36.

Jean-Baptiste-André Gautier d'Agoty
(Paris 1740-1786)

A portrait of Louis XIII; from the series Galerie française, after Hyacinthe Rigaud
signed and inscribed '[Rigaud] pinx./ Gaut.Dag. Sculps./ LOUIS XIII' (in the plate), illegible
fragmentary proprietary watermark
mezzotint
25.8 x 21.1 cm (plate); 30.7 x 25.1 cm (sheet)
H.W. Singer 80; IFF 73¹, first and only state, a fine velvety impression with wide margins on
untreated paper

Provenance:

Private collection, The Netherlands.



¹ M. Hébert et al., *Inventaire du Fonds Français. Graveurs du XVIIIe siècle [...]*, Paris, 1968, vol. 10, p. 89.