16th - 20th Century Prints

Autumn 2025

DEN OTTER

FINE ART

16th - 20th Century Prints

Autumn 2025

DEN OTTER

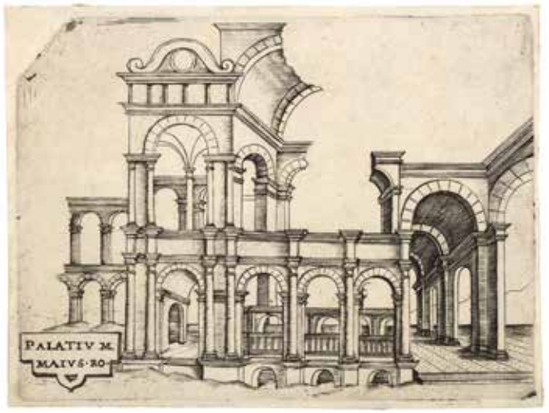
FINE ART

+31650560609 - www.denotterfineart.com- instagram: denotterfineart

1. Italian School, *circa* 1530-1550,
previously attributed to the Monogrammist G.A. with the Caltrop
Five plates from a series of 24 depicting (reconstructed) buildings from Roman Antiquity
variously titled (in the plate)
engravings, watermark SPQR
17.9 x 15.4 cm (plate); 18.2 x 15.7 cm (sheet), and smaller
Passavant 5, 6, 16[1] and two apparently undescribed
Good impressions of these very rare prints, each with small margins, one print with some foxing, one print has a smudge in the subject, paper remnants on the *verso* of each sheet, otherwise in good condition

These five small engravings come from a very rare series of 24 prints, executed *circa* 1530-1550, showing (reconstructed) buildings such as bath houses, temples and palaces from Roman Antiquity in Italy, France and Spain. Some of the buildings have been artificially reconstructed based on Medieval descriptions, while others are depicted in their ruinous states. Nor Nagler or Bartsch describes this series, but Passavant describes 19 of them. The plates are known in several states, and have undergone minor changes over time. Several titles of buildings have been changed, and the plates have been cropped as a result of plate cracks and oxidation. A complete series can be found in the Metropolitan Museum of Art, New York as well as in the Rijksmuseum, Amsterdam. The latter series comes from the famous collection of Michiel Hinloopen (1619-1708) who had pasted the series onto large album sheets of which they were taken off in the 1950s.[2]

The series is amongst the earliest series of prints showing buildings from Roman Antiquity that were produced for Grand Tourists sojourning in Italy. It predates Antonio Lafrery's (1512-1577) hugely popular and important *Speculum Romanum magnificentiae* which was published in Rome between 1546-1577.



1 J.D. Passavant, *Peintre-Graveur*, Leipzig, 1864, vol. 5, p. 162.
2 J. van der Waals, *De prentschat van Michiel Hinloopen*, The Hague, 1988, pp. 44 and 47, fig. 35.

2. Italian School, 16th century
Orlando Furioso
titled and inscribed 'ORLANDO/ Orlando che gran tempo […]/ a la campagna' (in the plate)
engraving, coat of arms with a saint
20.1 x 14 cm
Unrecorded[1]
A very good and strong impression, with the supporting lines in the text still visible, the paper is in generally good condition, trimmed just outside the plate mark on three edges, trimmed to or just inside the platemark along the left edge, otherwise in good condition

This engraving is part of a series of at least 12 prints by an anonymous Italian artist depicting characters, all wearing fanciful helmets, from Ludovico Ariosto's (1474-1533) epic poem 'Orlando Furioso' about knights and ladies, war and love, and the romantic ideal of chivalry. The present engraving shows the protagonist, Orlando Furioso, accompanied by a verse from the poem at upper right. While the series of engravings is not dated, they must have been produced not too long after Orlando Furioso was first published (1516) judging the style of the prints. The poem also proved an important source for graphic artists in later centuries; Jean-Honoré Fragonard (1732-1806) made a large series of at least 176 drawings depicting episodes from the poem and Gustave Doré (1832-1883) took it as inspiration for a series of wood engravings.

1 See for another impression in the Rijksmuseum; inv. RP-P-H-H-1422.

3. Hans Sebald Lautensack
(Bamberg 1524-*circa* 1565 Vienna)
A mountainous landscape with a village
signed and dated 'HSL 1553' (in the plate) and with inscription 'HS Lautensack/ PN 36. Dp/ 23 102' (graphite, *verso*)
etching
11.3 x 17.1 cm
Bartsch 35; Schmitt 56[1]; Hollstein 26, first and only state[2]
A good impression of this rare print, printing somewhat uneven and dry, especially under the bridge, trimmed within the platemark, but outside of the image, the paper is in generally good condition

Provenance:
Baron Hans Albrecht von Derschau (1755-1824), Nuremberg (L. 2510).
Kupferstichsammlung der Königlichen Museen, Berlin (L. 1606, 234 and 2922).
Rudolf Philip von Goldschmidt (1840-1914), Berlin (L. 2926); F.A.C. Prestel, Frankfurt am Main, 4-11 October 1917, lot 792 ('Sehr schooner Abdruck mit kleinem Rändchen um die darstellung').
Unknown collector's mark (L. 3526).

The artists belonging to the first generation of the so-called 'Danube School' – led by Albrecht Altdorfer (1480-1538) and Wolf Huber (1485-1553) – were amongst the first European artists to take major inspiration from nature, producing some of the earliest pure landscape prints and drawings. Their works often prominently feature 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. A second generation of artists continued this tradition, with Hans Sebald Lautensack generally regarded as one of its leading figures.

Like the prints, drawings and paintings by Altdorfer and Huber, Lautensack's landscape engravings typically show panoramic landscapes with dramatic rock formations, pine trees, wooden houses and fanciful castles.[3] Lee Hendrix's observation about the landscape drawings of Huber and Altdorfer applies equally well to Lautensack's prints;

'Yet despite the superhuman dimensions of the subject matter, the images themselves generally tend to be quite small, often taking the form of drawings made as finished works

1 A. Schmitt, *Nürnberger Forschungen. IV. Band*, Nuremberg, 1957, p. 89.
2 F. Anzelewsky and R. Zijlma, *Hollstein's German Engravings, Etchings and Woodcuts. Volume XXI. Georg Lang to Hans Leinberger*, Amsterdam, 1978, p. 68.
3 For more on Lautensack as a printmaker, see: F. Spira, 'Expanding Discourses in German Etching: Albrecht Altdorfer and His Legacy', in *The Renaissance of Etching*, exhib. cat., New York, The Metropolitan Mseum of Art, 2019-2020, pp. 93-105.

of art. With their intricate, highly wrought surfaces, they must have been collected as objects for private contemplation and delectation.'[4]

The present etching is a characteristic example of the Lautensack's printed *œuvre* and comes with a notable provenance; it was owned by Baron Hans Albrecht von Derschau, the Kupferstichsammlung der Königlichen Museen, Berlin and later by the great collector Rudolf Philip von Goldschmidt.

4 L. Hendrix, 'A New Drawing by Hanns Lautensack', *The J. Paul Getty Museum Journal*, 1989, vol. 17, p. 21.

4. Sebald Beham
(Nuremberg 1500-1550 Frankfurt am Main)
The Expulsion from Paradise
signed and dated '1543/HsB [interlaced]' (in the plate)
engraving
8 x 5.7 cm
Pauli 8; The New Hollstein 8, third and final state[1]
A fine impression, trimmed to the edges of the subject, there are some glue remnants on the *verso* and two slightly thinner spots, there is some occasional very faint discolouration to the paper, the sheet is in otherwise good condition

Provenance:
Remegius Ernst Friedrich Karl 'Fritz' Rumpf (1811-1893), Potsdam (L. 2162, his paragraph *verso*).

1 A. Röver-Kann, *The New Hollstein German Engravings, Etchings and Woodcuts. 1400-1700. Sebald Beham. Part I*, Ouderkerk aan den Ijssel, 2024, p. 14.

5. Theodor de Bry
(Liege 1528-1598 Frankfurt Am Main)
Pride and Folly
signed with initials 'T.D.B.F.' and inscribed 'De Hoouerdije is […] haar heerschappije.' (in the plate)
engraving, illegible watermark
12.1 x 12 cm (plate); 12.8 x 12.6 cm (sheet)
Hollstein 180, first and only state[1]
A very strong, clear and rich impression, some of the supporting lines still clearly visible, with small to broad margins, otherwise in very good condition

This exceptionally intricate engraving, characteristic of De Bry's refined graphic style, is one of a series of four designs for tazza, published in *circa* 1588.[2] The central medallion depicts pride and folly; pride (orgueille) is depicted here by the head of a satyr, while a jester represents folly (follie). The elaborate border shows, besides monstruous figures and elaborate plants and flowers, a peacock and a woman looking into a mirror, both representing pride. Furthermore, four stories taken from the New Testament and Mythology that are related to the theme are depicted: the Temptation of Adam and Eve; Marcus Curtius jumping into the abyss; the Whore of Babylon and Phaeton's death. That the series of four prints had a clear political message is evident from the pendant to the present engraving. That print shows a portrait of the Duke of Alva, who was sent by King Philip II of Spain to suppress the Dutch Revolt in 1567 which sparked the Eighty Years' War. He is depicted as the 'De Hoopman va[n] narheit' (Captain of follies), wearing a fool's head on his chest. His portrait is juxtaposed with that of William I of Orange, the leader of the Dutch revolt against the Spanish Habsburgs, who is shown as the Commander of Wisdom. The pendant to that print shows Charitas and the Acts of Charity. Although both the Duke of Alva and William I of Orange had died by the time De Bry published this series, its message remained highly relevant: the Eighty Years' War was still raging and would continue until 1648.

1 F.W.H. Hollstein, *Dutch & Flemish Etchings, Engravings and Woodcuts, 1450-1700*. *Brun-Coques*, Amsterdam, 1949, p. 47.
2 E. de Jong, 'Voorbeelden voor edelsmeden Theodoor de Bry (1528-1598)', Openbaar Kunstbezit, 1970, no. 31, pp. 31a-31b.

6. Johannes Wierix
(Antwerp 1549-1620 Brussels)
Melancolia, after Albrecht Dürer
engraving
1602
23.8 x 18.9 cm
Bartsch 74; Mauquoy-Hendrickx 1556; Hollstein 2000, first and final state[1]
A good impression, printing with strong contrast and depth, the signature and the date trimmed off (as often is the case with this print), trimmed irregularly, trimmed within the image at the upper edge, the sheet is in otherwise generally good condition

The high point of the Dürer's engraved *œuvre*, *Melancolia I* is one of the most discussed and interpreted artworks in the history of Western art. Engraved in 1514, it has had a profound impact not only on artists from Dürer's generation, but on every generation of artists since as this copy by Wierix demonstrates.

In medieval philosophy, each individual was thought to be dominated by one of the four temperaments: sanguine, choleric, phlegmatic and melancholic. Melancholy, considered the least desirable of the four, was associated with black gall and melancholics were considered the most likely to succumb to insanity. However, melancholic temperament was also associated with creative genius and the pursuit of knowledge. The latter is depicted in Dürer's *Melancolia I* which shows the artist's intellectual situation and could, as such, be considered as a self-portrait or indeed of the artist in general.

The complex composition shows a personification of Melancholy in the classic pose of the thinker, holding a compass, with behind her a putto writing on a tablet. Scattered around her are a large variety of tools and objects. Amongst them are tools associated with geometry (one of the seven liberal arts that underlies artistic creation), an hour glass (serving as a *memento mori*), a magic square (of which each row amounts to a total of 34), scales, a melting pot and a polyhedron amongst others. At the upper left one observes a meteorite, a rainbow and a bat holding the print's title. Rich with objects and symbolism, the intricate image of *Melancolia I* reflects the multifaceted nature of Renaissance humanist thought.

That *Melancolia I's* fame had not waned some 100 years after it's creatiob, is confirmed by Johannes Wierix's exceptionally intricate engraving after it. Wierix's engraving is another tour de force of engraving, demonstrating the artist's exceptional control of the burin as the print copies Dürer's print line for line with astonishing precision. Despite this, Wierix's print has a different visual impact than Dürer's *Melancolia I* as its lines are sharper, creating more depth than Dürer's more subtly cut engraving. Another difference is that

1 Z. van Ruyven-Zeman, *Hollstein's Dutch & Flemish Etchings, Engravings and Woodcuts. 1450-1700. Volume LXVII. The Wierix Family. Part IX*, Rotterdam, 2004, p. 144.

Wierix did not include the ‘I’ in the banner with the print’s title held by the bat upper left.

Wierix most likely made his copy after Dürer’s print for commercial reasons – together with his brother Hieronymus he produced 50 copies after Dürer prints – but he probably also considered the work an artistic challenge, and indeed a triumph, as he neatly signed and dated his version in his characteristic minute letters. Over the centuries, however, unscrupulous collectors and dealers often trimmed off Wierix’s signature in order to sell the print to unsuspecting buyers as an original work by Dürer.

7. Adriaen Collaert (Antwerp circa 1560-1618), Jan Collaert I (Brussel 1525-1580) and Cornelis Galle I (Antwerp 1576-1650)
Title and 18 plates from: Solitudo Sive Vitæ Foeminarum anachoritareum, after Maarten de Vos
variously signed and inscribed (in the plate) and with ink and graphite numbers
engravings, watermark crowned shield
18.7 x 22.4 (plate); 28.7 x 36.5 cm (sheet)
The New Hollstein (The Collaert Dynasty) 766-790, lacking plates 1, 2, 14, 18, 20 and 24, first state (of three)[1]
An incomplete set (lacking 6 plates), but particularly strong and rich impressions, with plate tone and the supporting lines still visible, very broad margins, there is some very slight discolouration to the paper, there is are some occasional foxmarks and some occasional creases, otherwise the sheets are in good condition

1 A. Diels and M. Leesberg, *The New Hollstein. Dutch & Flemish Etchings, Engravings and Woodcuts. 1450-1700. The Collaert Dynasty. Part IV*, Ouderkerk aan den Ijssel, 2005, pp. 12-35.

MARIA ÆGYPTIACA.

Hic Maria Ægypti, supra ripa, aqq horrida cubat,
A Zozime oculis visere ejq lacrij;
Exhalat, Christi qui fuit corpori, vitam;
Atq spiritu cibat, quem hic fide, hunc.

KRENA.

Casta Xenia pij veluti sidera veris,
Elapsi effluxi lenia tela fluvij.
Mystica hic herbis animum alit: hortus opimis
Corpus hortatur condiscere tumulo.

PELAGIA MIMA ANTIOCHENA.

Vt nemo ei meretrix visum Antiochena prioribus
Corrupit, et duro crimine duro luit;
In tantum devota Deo discedit eremum
Hinc meretrix cultor nupsit ut ecclesiæ.

EVPHRAXIA ROMANA.

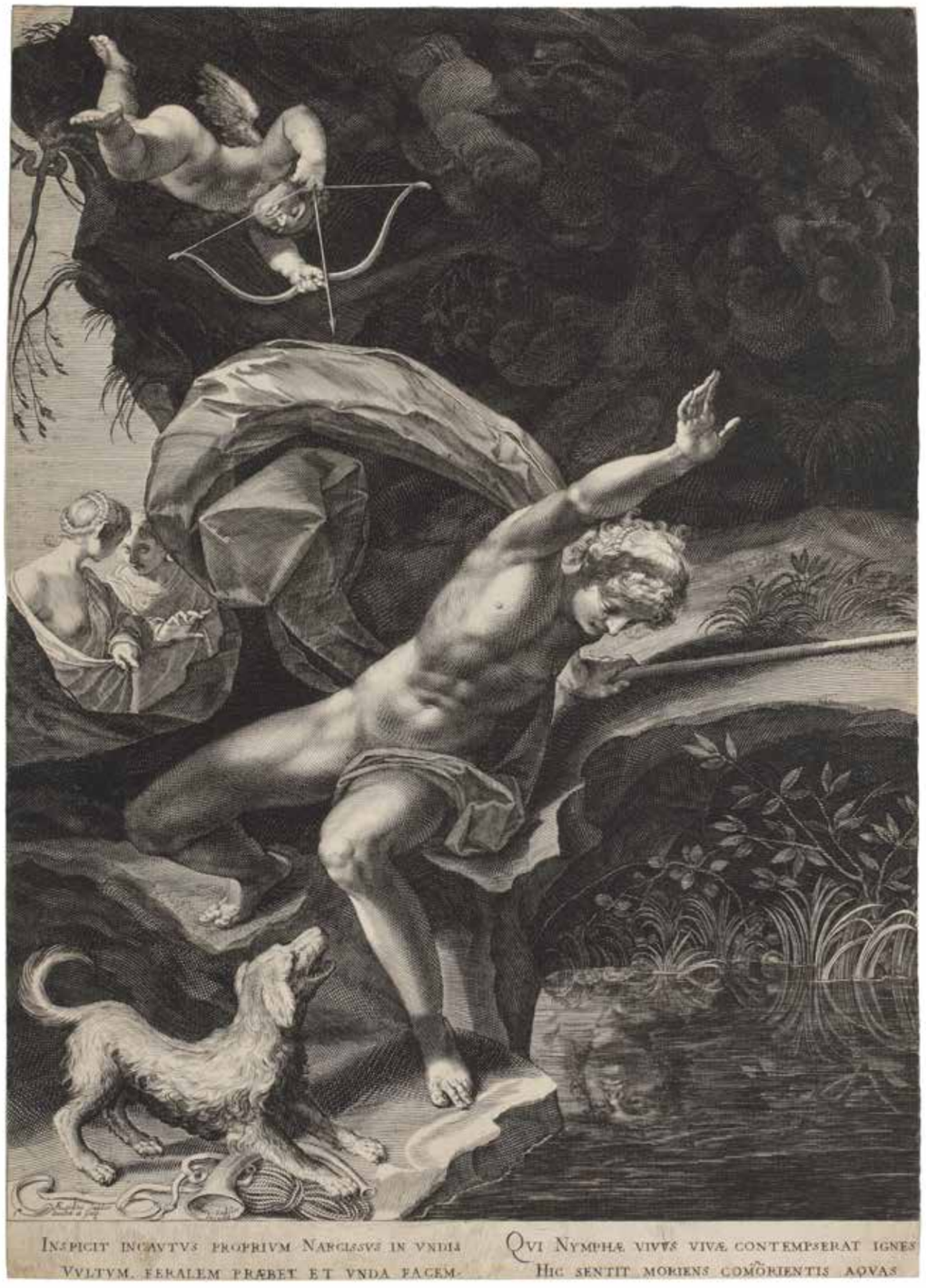
Deliciæ Romæ, fugiens Euphraxia lumen,
Deq pluam virile, per vota, Thebaide
Emaculata Deo fervet: crebra preces fervet,
Et superat dæmonis insidias.

8. Aegidius Sadeler II
(Antwerp 1568-1620 Prague)
Narcissus
signed 'Ægidius Sadeler/ invent. et sculp.' and inscribed 'Inspicit […] Aquas.' (in the plate)
engraving
39.6 x 28.4 cm
Hollstein 108, second and final state[1]
A very strong, lavishly inked and early impression, with some of the sketched etching lines still visible, trimmed inside the platemark, a few restored paper losses in the edges, laid down on a backing sheet, otherwise in generally good condition

Provenance:
Claude-Augustin Mariette, Paris (1652-after 1706) (L. 1786).

This exceptionally rich impression of Sadeler's *Narcissus* depicts the moment when the beautiful youth Narcissus, having been pursued by men and women for his beauty, falls in love with his own reflection. Cupid, hovering above, is about to shoot his arrow at Narcissus and in the background Echo, who had been rejected by Narcissus, can be observed.

The sheet is inscribed on the *verso* with the signature and date (1700) of Claude-Augustin Mariette, a member of probably the greatest 17th century dynasty of prints and drawings collectors and dealers. Claude-Augustin was the son of Pierre Mariette I (1603-1658) - the founder of the Mariette dynasty -, and the brother of Pierre Mariette II (1634-1716). Like his father, Claude-Augustin neatly inscribed his name and the acquisition date of his prints on their *versos*, suggesting that he worked independently from his father. He was at least active as a print dealer until 1706, the latest date of an inscription by Claude-Augustin on a print that is known.



1 K.G. Boon, *Hollstein's Dutch and Flemish Etchings, Engravings and Woodcuts. ca 1450-1700, Volume XXI, Aegidius Sadeler to Raphael Sadeler*, Amsterdam, 1980.

9. Willem van Swanenburgh I
(Leiden 1580-1612)
Piety
signed and inscribed 'ABloemaert inv./ WSwanenburg Sculp. et exc. m.d.c.x./ Bombycem [..] mori/ P.S.' (in the plate) and price (?) '10' (*verso*)
engraving, watermark crozier in a crowned shield
26.2 x 18.8 cm
Hollstein 19, first state (of five),[1] Roethlisberger 118[2]
A fine impression of the first state, trimmed outside the image but inside the plate mark, there is a horizontal fold through the centre of the sheet, but the sheet is in otherwise good condition

In this wonderfully dynamic print, Piety appears to almost crush Cupid beneath her feet, causing him to drop his bag and spill its coins. The Latin inscription beneath the composition, written by the renowned poet and historian Petrus Scriverius (1576-1660), sheds light on the meaning behind the subject of the engraving;

'Detesting silk and the flowing robe, Piety is covered, teaching that pudicity is hidden. And despising worldly temptations and useless things, she turns to God and immortal goods. She studies the ten golden commandments that Moses brought from Heaven and everything that the sacred table presents. When at some point everything in the temporal world will perish, Piety will remain, the only one not to die.'[3]

The print forms a pendant to an engraving showing *Vanity*, also after a design by Bloemaert, published a year later.[4]

1 D. de Hoop Scheffer *et al*., *Hollstein's Dutch & Flemish Etchings, Engravings and Woodcuts. 1450-1700. Volume XXIX. Samuel de Swaef to Jan Thesing*, Blaricum, 1984, pp. 21-22.
2 M. Roethlisberger, *Abraham Bloemaert and his sons. Paintings and prints*, Doornspijk, 1993, vol. 1, no. 118, pp. 156-157, vol. 2, fig. 201.
3 M. Roethlisberger, *op. cit*., p. 156.
4 See M. Roethlisberger, *ibid*., no. 119, pp. 157-158.

10. Italian School, 17th century
Genius of the Arts, after Carlo Bononi
engraving
22 x 17.3 cm (plate); 26.4 x 20 cm (sheet)
Undescribed
A good impression, some wiping marks still visible, there is some slight discolouration to the paper, the platemark at the lower edge is backed (due to the paper being very thin), there are some flattened creases in the upper right edge, otherwise the sheet is in good condition

This rare anonymous engraving copies, in reverse, a painting by the Ferrarese artist Carlo Bononi (1569-1632) now in the Collezione Lauro, Bologna.[1] The print largely follows the painting, but differs in the books that the winged figure holds; both the shape of the books are different to that of the painting, as well as their content. In the painting the books contain musical sheets, while in the print the upper book contains a drawing or engraving. Scattered around the figure representing the arts are musical instruments as well as object representing the figural arts such as an artist's palette and a marble or plaster head.

1 See https://catalogo.fondazionezeri.unibo.it/scheda/opera/59296/Bononi%20Carlo%2C%20Genio%20delle%20Arti [accessed 20 October 2025] and D. Benati and P. Giordani, *Stanze bolognesi. La collezione Lauro*, 1994, pp. 75-76, note 28.

11. Wenceslaus Hollar
(Prague 1607-1677 London)
Striped muff and boa
signed and dated 'W. Hollar fecit 1645' (in the plate)
etching, fragmentary watermark foolscap
7.3 x 11.2 cm (plate); 8.3 x 12.4 cm (sheet)
Pennington 1947; The New Hollstein 794, second and final state[1]
A good impression with only some faint signs of wear, the paper is somewhat (unevenly) discoloured, the upper right corner is slightly thinner, there is a foxmark in the right margin, the sheet is in otherwise good condition

The cosmopolitan artist Wenceslaus Hollar, who was born in Prague and subsequently travelled and worked in Germany, The Netherlands, England and Marocco, left a monumental and varied *œuvre* of well over 2000 prints. Judging his astonishingly large output, the artist must have worked tirelessly, something that is confirmed in a letter from 1716 by Hollar's contemporary, the York artist Francis Place (1647-1728), who stated that Hollar "[…] was always uneasie if not at work".[2] The artist's vast *œuvre*, furthermore, consists of prints showing an incredibly wide range of subjects including countless portraits, allegories, topographical views, maritime subjects, genre pieces, natural history subjects and still-lifes. While many of Hollar's portraits and topographical prints can indeed be regarded "second or third-rate hackwork" as Griffiths and Kesnerová have observed,[3] the artist's still-lifes showing insects, shells and, of course, muffs, not only stand out within the artist's *œuvre*, but are amongst the finest and most original etchings produced in the 17th century.

The etchings showing muffs were almost all executed during the artist's years in Antwerp, where Hollar arrived in 1644 and where he would stay until 1652. The present etching showing a muff and a boa casually laid on a table was made in 1645, not long after the artist's arrival in Antwerp. Griffiths and Kesnerová have described the group of etchings showing muffs as "prints that are still extraordinary for the almost fetishistic delight expressed in them, which gives them an isolated position in seventeenth-century etching".[4] Undoubtedly popular during their lifetime – as evidenced by the many impressions that were pulled from the plates – these prints are still appreciated today for their brilliant rendering of the fur, their subject matter and intimacy as well as their apparent simplicity.

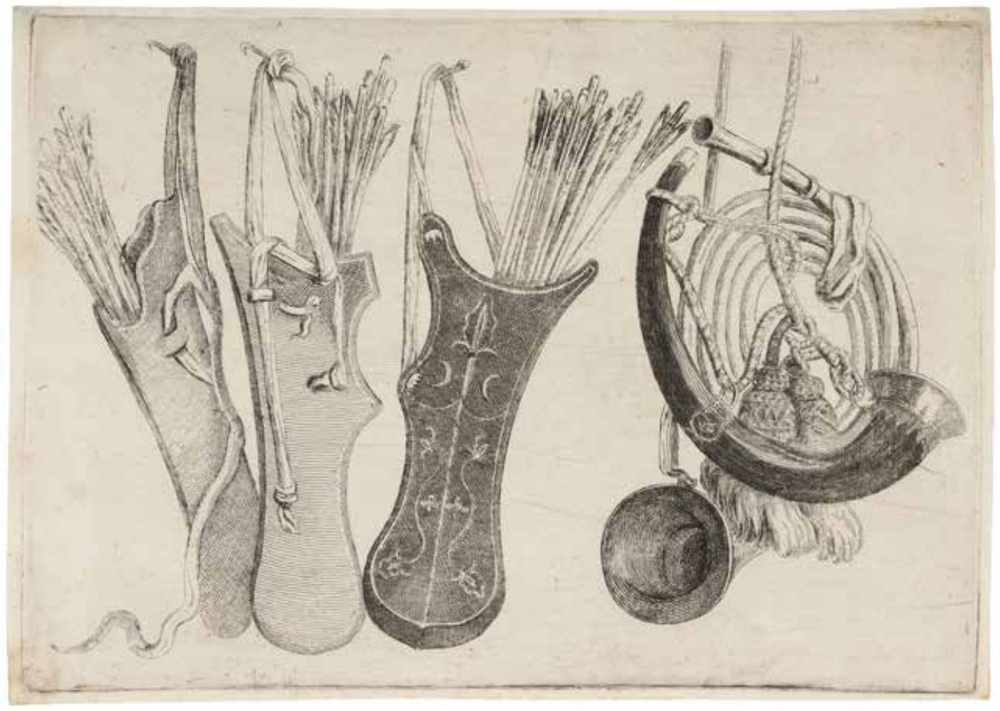
1 S. Turner, *The New Hollstein. German Engravings, Etchings and Woodcuts. 1400-1700. Wenceslaus Hollar. Part III*, Ouderkerk aan den Ijssel, 2010.
2 See A. Griffiths and G. Kesnerová, *Wenceslaus Hollar. Prints and Drawings from the collections of the National Gallery, Prague, and the British Museum, London*, London, 1983, p. 3.
3 A. Griffiths and G. Kesnerová, *op. cit.*, p. I.
4 A. Griffiths and G. Kesnerová, *ibid.,* p. 45.

12. Wenceslaus Hollar
(Prague 1607-1677 London)
Five hounds, from the series: Hounds, hunting and game
signed and dated 'WHollar fecit 1647.' (in the plate)
etching, countermark H
14 x 20.8 cm (plate); 14.8 x 21.6 cm (sheet)
Pennington 2043; The New Hollstein 893, first and only state[1]
A fine impression with plate tone, the corners are discoloured due to glue on the *verso*, the paper is fixed to its mount along the left edge, but the sheet is in otherwise very good condition

This and the following etching come from the series *Hounds, hunting and game* which was first published in 1647 by the Flemish publisher Pieter van Avont (1600-1652). The etchings from the series depict traditional hunting gear such as arrows and horns, dogs and hounds and game- often arranged in unusual, isolated compositions that are entirely characteristic of Hollar's prints. Furthermore, the series also includes two etchings depicting lions and leopards, after Rubens' invention (The New Hollstein 891 and 892).

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

13. Wenceslaus Hollar
(Prague 1607-1677 London)
Three quivers with arrows and straps hanging from nails at left, two hunting horns at right, from the series: Hounds, hunting and game
etching, watermark Pelican
14 x 20.8 cm (plate); 14.8 x 21.6 cm (sheet)
Pennington 2055; The New Hollstein 900, first and only state[1]
A fine impression with plate tone and wiping marks, the corners are discoloured due to glue on the *verso*, the paper is fixed to its mount along the left edge, but the sheet is in otherwise very good condition



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

14. Antonie Wierix II
(Antwerp 1555-1604)
Philip, infant of Spain, later king Philip III
signed and inscribed 'Anton Wierx. fecit et excud./ I. Bochius S.P.Q. Antverp a. secretis.' (in the plate)
engraving, watermark Strasburg bent
21.6 x 15.7 cm
Hollstein 2011, second and final state[1]
A good impression with wiping marks, trimmed just inside the platemark, there is a pinhole left of the sitter's face, the sheet is in otherwise good condition

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. 154-155.

15. Dominicus Custos
(Antwerp 1559/1660-1615 Augsburg)
Cığalazade Yusuf Sinan Pasha
signed and inscribed 'Georgius Wickgram pinxit./ D. Custodis excud.' (in the plate) and with illegible ink inscription (*recto*)
engraving, watermark circle with a cross
30.8x 19.4 cm
The New Hollstein 932, first state (of two)[1]
A very fine impression with broad margins, there are some closed tears in the lower and right edges, there is some (faint) writing in graphite (*recto* and *verso*), there is some slight discolouration to the paper, the paper is in otherwise good condition

This engraving is a rare first state, before the plate was cut, and prior to its publication in Dominicus Custos' most important publication, *Atrium heroicum Caesarum,* which contained 170 portraits of 16th century leaders, published around 1600 in Augsburg. Originally from Antwerp, Custos had settled in Augsburg in 1588 where he established a successful print publishing house and trained his two stepsons as well as his brother in the trade.

The sitter of this portrait is *Cığalazade Yusuf Sinan Pasha*, who served as a Grand Admiral of the Ottoman Navy (known as Kapudan Pasha, also known as Bassa) in which capacity he contributed to the expansion of the Ottoman Empire. He furthermore defended Ottoman Hungary from Habsburg invasion and held the position of Grand Vizier—effectively the Sultan's chief minister—but due to political complexities at court, his tenure lasted only 40 days. The present print is one of three depicting Ottoman rulers, each portrayed in an oval surrounded by a decorative border with attributes referring to the sitter. Somewhat mysteriously, the credited inventor of the compositions (or more likely the portraits), is George Wickgram, yet no painter with that name is known today.

1 J. Diefenbacher, *The New Hollstein. German Engravings, Etchings and Woodcuts. 1400-1700*, Ouderkerk aan den Ijssel, 2022, p. 184.

16. Jonas Suyderhoef
(Haarlem 1614-1686)
A portrait of Hendrick de Keyser
signed and inscribed 'I. Suyderhoff F./ TDKeyser delineavit 1621.' (in the plate)
engraving, countermark D […] C'
24.4 x 16 cm (plate); 27 x 18.5 cm (sheet)
Hollstein 91[1], second and final state
A very good impression, with small margins, there is some slight discolouration to the paper, but the sheet is in otherwise very good condition

1 D. de Hoop Scheffer, *Hollstein's Dutch and Flemish Etchings, Engravings and Woodcuts. ca. 1450-1700. Volume XXVIII. Louis Spirinx to M. Suys*, Blaricum, 1984, p. 240.

17. Salomon Savery
(Amsterdam 1593-1683 Haarlem)
A portrait of Jacob Vennekool
inscribed 'Siet hier het Beeltenis geboren in dees Stadt […] Soo lanck des Hemels blau aen t Firmament sal staen' (in the plate)
engraving, watermark five-pointed foolscap
28.6 x 20.1 cm (plate); 29.9 x 21.3 cm (sheet)
Hollstein 134[1], this state not recorded
A very strong proof impression, printing with a lot of plate tone, the supporting lines still visible, there are some scattered foxmarks in the edges, but the sheet is otherwise very good condition

This print is a previously unrecorded proof before Savery's signature and the initials of the author responsible for the verse below the portrait. The identity of the sitter is not revealed in the print's verse and remained unknown until Dieuwke de Hoop Scheffer identified the man on the basis of the drawing in front of him which shows a design for the Amsterdam town hall.[2] The architects who worked on its design were Jacob van Campen (1596-1657), Daniel van Stalpaert (1615-1676) and Jacob Vennekool (1632-1673). As the portrayed person is not Van Campen (whose likeness we know well from other portraits) nor Van Stalpaert (as he did not die at a young age as the verse under the print suggest about the sitter), De Hoop Scheffer convincingly suggested that the portrait must be that of Jacob Vennekool. De Hoop Scheffer also connected the print to a drawing showing a portrait of Vennekool which was formerly in the collection of E.J. Otto.[3] While few drawings by Vennekool appear to have survived, he is known to have supplied the designs to a volume of engravings depicting the then newly build Amsterdam town hall in *Afbeelding van 't stadt huys van Amsterdam, In dartigh Coopere Plaaten, geordineert door Jacob van Campen; en Geteeckent door Iacob Vennekool*, published in Amsterdam in 1661.

1 K.G. Boon, *Hollstein's Dutch and Flemish Etchings, Engravings and Woodcuts. Ca. 1450-1700. Volume XXIV. Salomon Savery to Gillis van Scheyndel*, Amsterdam, 1980, p. 63.
2 D. de Hoop Scheffer, 'Een portret van Jacob Vennekool?', *Bulletin van het Rijksmuseum*, 23, no. 1 (1975), p. 12.
3 D. de Hoop Scheffer, *op. cit.*, fig. 2.

18. Stephan Strauch
(Nuremberg 1643/1645-1677)
Self-portrait
signed with interlaced initials 'STRAUCH.' (in the plate) and with inscription 'Stephan Strauch Mahler.' (on the old mount)
etching
8.3 x 5.3 cm
Andresen 8, second and final state[1]; Nagler 387[2]
A fine impression of this rare print, trimmed just on, or outside the platemark, the sheet is in otherwise good condition

Provenance:
Scharfen Collection (L. 3951).
Erhard Oskar Kaps (1915-2007), Leipzig (L. 3549).

The present tiny self-portrait by Stephan Strauch, which stands out for its intimate quality and its unusual signature, is exceptionally rare. Very little is known about the Nuremberg printmaker Strauch; Andresen only lists nine prints by the artist, which are all portraits, and furthermore notes that the artist was born in 1645 and died when he drowned in the river Pegnitz in 1677, a fact that could explain the artist's small graphic output.[3] In a portrait by Johann Reinhard Mühl (1631-1692) depicting Strauch,[4] the artist is presented as a 'Mahler', suggesting that Strauch was also active as a painter, a theory that is repeated in the more modern, probably 19th century inscription, on the present mount. No paintings by Strauch, however, are known today.

1 A. Andresen, *Der Deutsche Peintre-Graveur oder die deutschen Maler als Kupferstecher*, Leipzig, 1878, pp. 252-253.
2 G.K. Nagler, *Die Monogrammisten […], Band V, SJ-Z*, Munich, 1879.
3 A. Andresen, *op. cit.*, pp. 247-254.
4 See: Hollstein 41 (Mühl).

19. Dutch School, 17th Century, possibly Gerard Valck
(Amsterdam 1652-1726)
An allegory of Winter
inscribed 'Winter/ G. Valck' (in the plate)
engraving, illegible fragmentary watermark
27 x 21.2 cm
Not recorded by Hollstein and Wurzbach[1]
A strong impression, trimmed on, or just inside or outside the platemark, there is a tiny hole in the lower left corner, there are strips of tape along the upper edge of the *verso*, otherwise in good condition

Provenance:
Justinus Kerner (L. 1567b).
Unknown collector's mark.

This charming engraving represents an allegory of winter, in the guise of an elegant lady with her pug, in front of a fireplace. As the inscription on the print states, the engraving has been published by the great publisher Gerard Valck (1652-1726), but whether he was also the engraver remains unclear. What is certain, however, is that the design of the print has its origin in several series by French and Flemish artists showing allegorical representations of the seasons. These series - and their dissemination as well as their adaption by Dutch artists - have been studied in depth by Christine Moisan-Jablonski in her article 'De Paris à Strasbourg**.** Les métamorphoses d'un cycle d'estampes du xvii[e] siècle' in *L'estampe française au XVIIe siècle*.

1 See C. Moisan-Jablonski, 'De Paris à Strasbourg**.** Les métamorphoses d'un cycle d'estampes du xvii[e] siècle', *L'estampe française au XVIIe siècle*, 252 (2015), note 21.

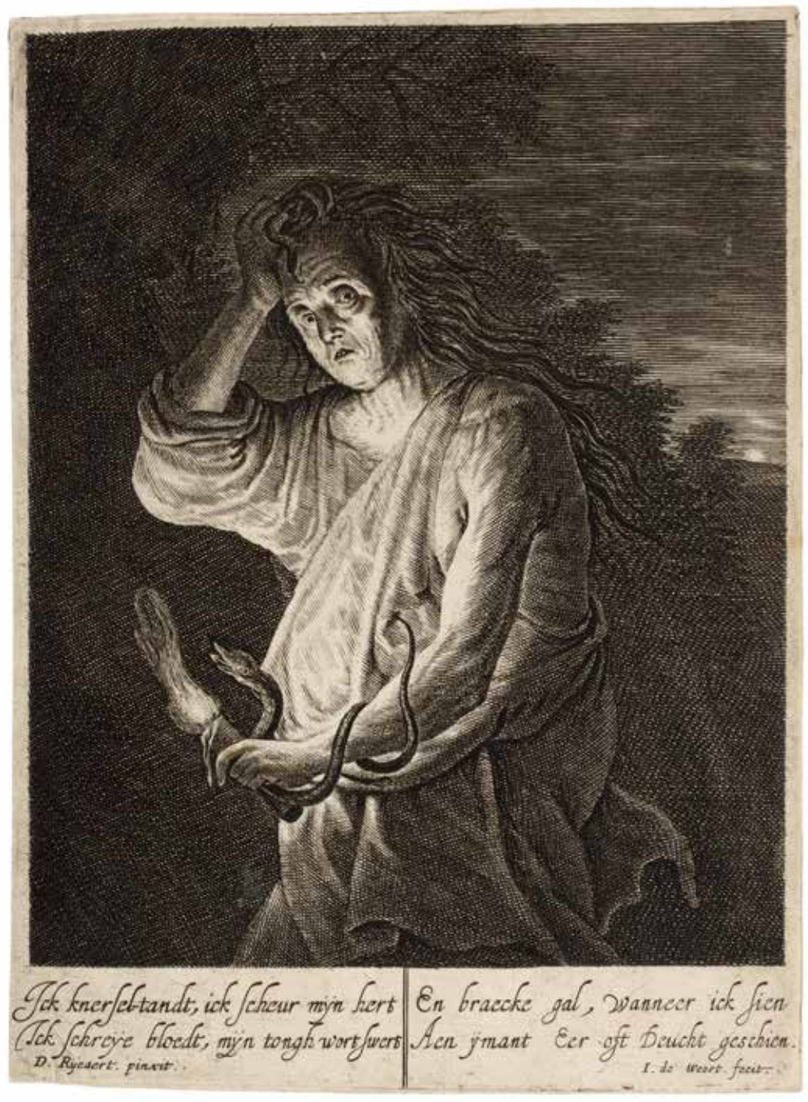
20. Dutch School, 17th century
Ms Walburg with a suckling child
inscribed 'Vrouw Walburg in den Haag vermaart […] Was van 't aeloud Enax gesclacht' (in the plate; verse by Jacob Vos)
engraving
17.1 x 12.2 cm
Undescribed
A good impression with the supporting lines in the text still faintly visible, there are some scattered creases and there are a few tiny losses along the left edge, the sheet is in otherwise good condition

This rare engraving depicts a wooden sculpture of 'Vrouw Walburg', a mythical giant from The Hague, whose babies, according to legend, were as big as grown-ups. The large wooden sculpture (which had moving eyes) was exhibited in the 'Oude Doolfhof' in Amsterdam along with a host of other mythical, royal and legendary figures.[1] The 'Oude Doolhof' was developed as a theme park by Celitje Jeuriaens and her subsequent husbands, from the 1640s onwards. Through a guide from 1648, in which the present print was published,[2] and numerous drawings by 18th and 19th century artists, we have a very good understanding of what the 'Oude Doolhof' looked like. One of the artists who made a group of drawings depicting the interiors of the 'Oude Doolhof' was Willem Hekking II (1825-1904). One of them shows the sculpture gallery with the sculpture of Goliath to the right and at his left 'Vrouw Walburg' (Fig. 1).[3] The 'Oude Doolhof' was open to the public until 1862 when the city council decided to auction off most of its contents. Luckily, Goliath was saved and is now in the Amsterdam Museum, but what happened with 'Vrouw Walburg' remains unclear.

Fig. 1. Willem Hekking, *Sculpture gallery in the 'Oude Doolhof'*, Stadsarchief, Amsterdam, inv. KOG-AA-2-18-340.

1 For more on the 'Oude Doolhof' see: M. Eisma, *David en Goliath met zijn schilddrager. Een beeldengroep uit de oude doolhof*, Wormer, 1996.
2 The print was published in a guide to the 'Oude Doolhof': Anonymous, *d'Oprechte aenwijser, tot verscheyde kunst-rijcke werken […]*, Amsterdam, 1648.
3 Inv. KOG-AA-2-18-340.

21. Joannes de Weert
(Antwerp 1625-?)
Envy
signed and inscribed 'I. de Weert. fecit./ D. Rycaert. pinxit.' and 'Ick knersel-tandt […] geschien' (in the plate)
engraving, watermark seven-pointed foolscap
19.4 x 14.3 cm
Hollstein 5, first and final state[1]
A good impression, trimmed just outside or to the platemark, there are a few unobtrusive smudges, pasted onto an old mount at the left edges where the sheet is slightly cockled, but the sheet is in otherwise good condition



1 C. Schuckman, *Hollstein's Dutch & Flemish Etchings, Engravings and Woodcuts. 1450-1700. Volume LI. Isaac van Waesberghe to Jean de Weert*, Rotterdam, 1998, p. 299.

22. Joannes de Weert
(Antwerp 1625-?)
Sloth
signed and inscribed 'I. D. Weert. fecit:/ D. Rycaert. pinxit.' and 'De Luyerdy […] de Schaey' (in the plate)
engraving, watermark seven-pointed foolscap
19.4 x 14.31 cm
Hollstein 4, first and final state[1]
A good impression, trimmed just outside or to the platemark, pasted onto an old mount at the left edges where the sheet is slightly cockled, but the sheet is in otherwise good condition

1 C. Schuckman, *Hollstein's Dutch & Flemish Etchings, Engravings and Woodcuts. 1450-1700. Volume LI. Isaac van Waesberghe to Jean de Weert*, Rotterdam, 1998, p. 299.

23. Herman van Swanevelt
(Woerden 1603-1655 Paris)
Landscape with angora sheep, from the series: Animals in landscapes
etching
8.7 x 10.9 cm
Hollstein 115, first state (of two)[1]
A very good impression before the letter, printing with plate tone, trimmed just outside or inside the plate mark, the paper in good condition

1 C. Schuckman, *Hollstein's Dutch & Flemish Etchings, Engravings and Woodcuts. 1450-1700. Volume XXIX. Samuel de Swaef to Jan Thesing*, Blaricum, 1984, p. 97.

24. Sébastien Leclerc
(Metz 1637-1714)
Copperplate for plate 28 from: Diverses suites de figures, chevaux et paysages dessinées et gravées par le Clerc pour l'instruction de M. le Duc de Bourgogne
inscribed '193' (scratched in the copperplate, *verso*)
copperplate
7.4 x 15.8 cm
cf. Préaud 1164.28[1]
Sold together with two impressions (one 19th-century and one 20th-century) of the print

Sébastien Leclerc was one of the most prolific print-makers of his time, producing over 3000 engravings during his long career. He began his career as a printmaker aged seventeen and became a member of the 'Academie Royale de Peinture et de Sculpture' in 1672 and from 1693 he was 'graveur du roi' to king Louis XIV.

Leclerc produced many series of prints, and the present copperplate is for one of the plates of such a series titled *Diverses suites de figures, chevaux et paysages dessinées et gravées par le Clerc pour l'instruction de M. le Duc de Bourgogne*. The 'Duc de Bourgogne' to which this series is dedicated was Louis de France (1682-1712), a grandson of Louis XIV, who died before he could enter the throne. The engravings from the series show compositions with elegantly dressed figures and horses as well as landscapes and genre scenes.

1 M. Préaud, *Inventaire du fonds français. Graveurs du XVIIe siècle. Tome 8. Sébastien Leclerc*, Paris, 1980, pp. 312-313.

25. Matthijs Pool
(Amsterdam 1676-1740)
Apenspel
signed and inscribed ‘M: Pool Exc: Amsterdam/ Op de Leise graft by de Heeren graft’ (in the plates)
engravings, 16 prints with a title page, watermark Arms of Amsterdam
16.4 x 20 cm (plate); 19.8 x 32 cm (sheet)
Wurzbach 42; Frederik Muller 3696[1] (the title page not described)
Good impressions with wide margins, the sheets are somewhat discoloured and there is some occasional surface dirt and there are some occasional stains (especially in the first few sheets), otherwise a fine and complete set

In the mid-16th century Pieter van der Borcht (*circa* 1530-1608) introduced a new genre through a series of eighteen engravings that would later become known as ‘singeries’ (derived from the French word for monkey ‘singe’)- a type of artwork that features monkeys mimicking human behaviour.[2] The theme was later further developed by Pieter Breughel II (1564-1638) and David Teniers II (1610-1690) in their paintings. As the present rare series of engravings demonstrates, its popularity had not waned at the turn of the 18th century. Like the singeries from generations before, Matthijs Pool’s engravings show monkeys obtained in a variety of activities such as trading, performing on stage and in a circus, drinking coffee and slaughtering pigs. Like the paintings by Breughel and Teniers, these scenes are rich in irony, serving as playful mirrors to society by satirizing human behaviour. The clientele for these prints and paintings were mostly members of the Dutch and Flemish bourgeoisie, but they also found their way to European royal courts. And while created centuries ago, their messages appear still relevant today.

1 F. Muller, *De Nederlandse geschiedenis in platen. Beredeneerde beschrijving van Nederlandsche Historieplaten, zinneprenten en historische kaarten. […]*, Amsterdam, 1863-1870, vol. 2, p. 135.
2 The New Hollstein (Van der Borcht) 182-199.

Voltigeant sur ma Corde, Je vois aussi Colin.
Sa maitresse tenant, le Chapeau à la main.
4

Deze speelt voor Charlotta en die waagt zijn hals peerd:
Op 't Touw en deze danst met schaatren op de Keerd.
M. Pool Exc. Amsterdam

Ma Perle harlequin souflant du Vent en Lair.
prent Les singes par leurs nezles renverse par terre.
3

Bombarie, den Aap, brengt Rook en Wint te Koop.
Dat de Apen by den Neus, en blaast hen Overhoop.
M. Pool Exc. Amsterdam

Entrez Messieurs Entrez, Le Caffé est tout prêt.
Je m' appelle Janeton, J'ai un Joli Coffret.
5

Kop Koffy, pyp tabak, koopt Koetje t'Kappes vrintje:
Zy braut vi beven, en gaapt naar een wintje.
M. Pool Exc. Amsterdam

Les coureurs à patins ont à un grand Malheur.
mais moi, dans mon traineau Je suis un grand seigneur.
12

Wat Apenspel is dit? hoe Zynze, zot of Wys!
Hier Valt hy op Zyn Pens, daar Zonkonze dreef t ys.
M. Pool Exc. Amsterdam

26. Abraham Delfos
(Leiden 1731-1820)
Jan Claasz or the feigned servant; love declaration by Reinier Adriaansz to Saartje Jansz, after Cornelis Troost
mezzotint
24.7 x 16.7 cm
Wurzbach 8; Frederik Muller 3985-33[1]
A very fine and rich proof impression, trimmed to or slightly within the platemark, generally in very good condition

The play *Jan Claasz off Gewaande dienstmaagd* by Thomas Asselyn published in 1683 in Amsterdam was an important source of inspiration for Cornelis Troost (1696-1750) and his contemporaries. The story evolves around Saartje Jansz who is destined to marry the dull and clumsy Reinier Adriaansz. Saartje, however, has no intentions to marry Reinier Adriaansz as she is in love with Jan Claasz. To avoid the unwanted marriage, Saartje and Jan devise a cunning plan; Jan dresses as a woman and slips into the bed of Saartje during the night. On the morning of the wedding to Reinier, their deception is exposed by Saartje's enraged parents. To salvage the situation, Saartje pretends to faint, after which her parents agree to her marriage to Jan.

The present mezzotint – a wonderfully atmospheric proof impression – depicts the moment Reinier Adriaansz declares his love (or indeed his intentions) to Saartje Jansz, who rejects her pursuer with a clear gesture. A drawing in reverse to the present print, which is likely a copy after it, is in the Musée des Arts Décoratifs, Paris.[2]

1 F. Muller, *De Nederlandse geschiedenis in platen. Beredeneerde beschrijving van Nederlandsche Historieplaten, zinneprenten en historische kaarten. […]*, Amsterdam, 1863-1870, vol. 2, p. 184.
2 J.W. Niemeijer, *Cornelis Troost. 1696-1750*, Assen, 1973, p. 263, no. 370 T.

27. Pieter Lyonet
(Maastricht 1706-1789 The Hague)
The actress Adrienne Lecouvreur as 'Cornelia' in Pierre Corneille's play 'La mort de Pompée'
signed and inscribed 'P: Lyonet. I:U:D. imitation tres libre, et fort groffie.' (in the plate)
engraving, à la poupée
22 x 18.9 cm (plate); 22.5 x 19 cm (sheet)
Second and final state (based on the cataloguing of the Rijksmuseum)
A fine impression, some scuffmarks around the right eye, there is some scattered foxing, but the sheet is otherwise in good condition

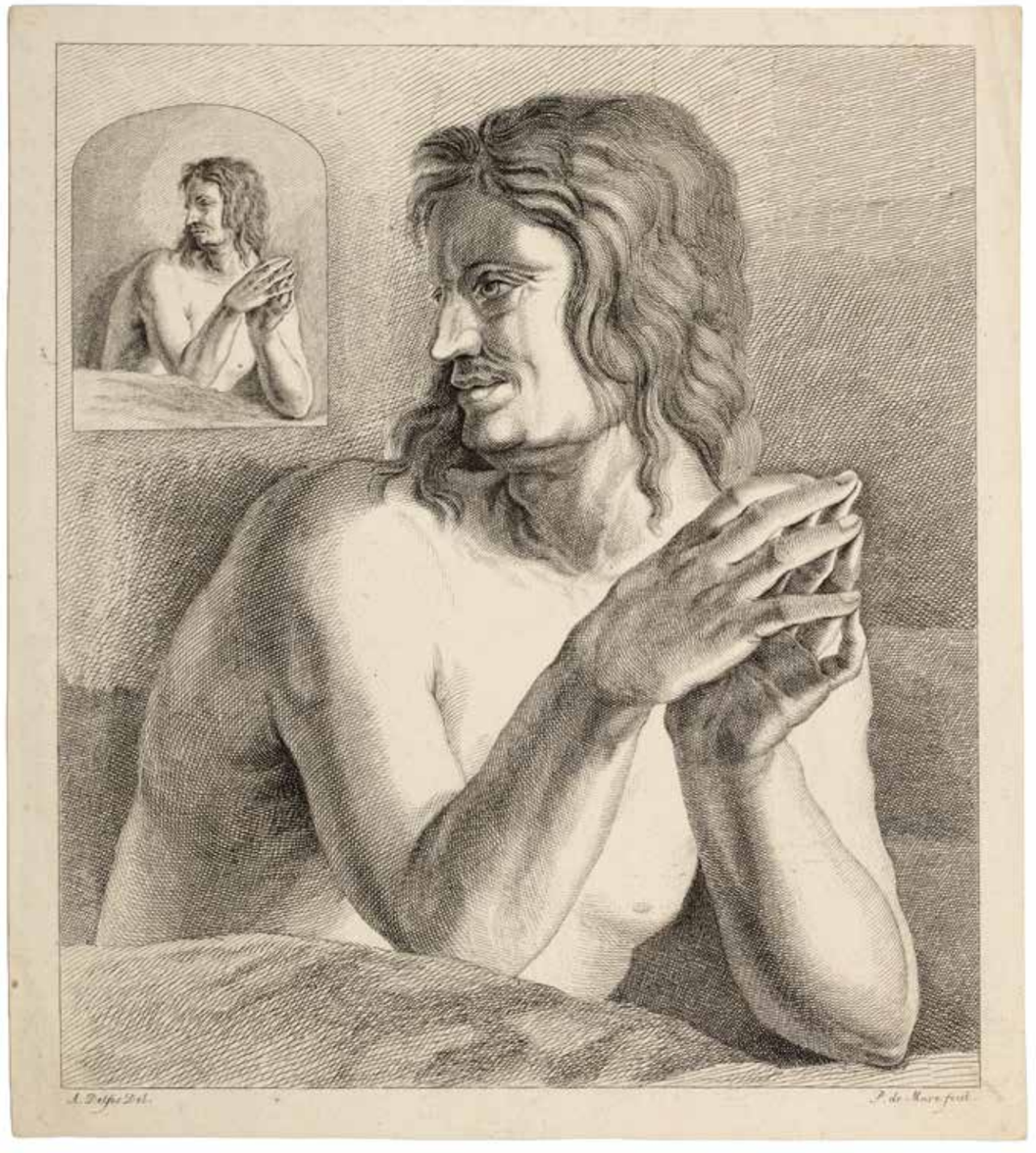
While there were many erudite and versatile artists active in The Netherlands in the 18th century, few could rival the wide range of occupations and activities in which Pieter Lyonet was engaged. While trained as an attorney, Lyonet was also an engraver, draughtsman, preacher, polyglot, naturalist, microscopist, translator, master of patents, codebreaker and entomologist. It was in the latter occupation, that Lyonet perhaps shone most. During his career he published several important works on insects and his *Traité anatomique de la Chenille, qui ronge le bois de Saule* (published in 1760), which described the anatomy of the goat-moth caterpillar, is generally considered one of the most beautifully works of its kind.

At the beginning of his working life, however, Lyonet did produce a number of drawings, paintings, sculptures and prints not related to entomology or natural history at large. The variety of subjects and techniques that Lyonet worked in, once again, demonstrate the artist's exceptionally inquisitive mind and capability of working with different materials. The present engraving is such a work and shows Lyonet's experimental approach to his printed work; it appears to be the only known impression of this subject printed à la poupée. The copperplate still exists today and is now in the Rijksmuseum Boerhaave, Leiden[1] and a proof impression as well as another impression of the present state are in the Rijksmuseum, Amsterdam.[2] The print depicts the actress Adrienne Lecouvreur as 'Cornelia' in Pierre Corneille's 'La mort de Pompée', from 1643. Cornelia is shown here while holding the ash of her husband, Pompeus. Lyonet's engraving copies a part of Pierre Imbert Drevet's (1663-1738) engraving showing Cornelia in reverse at three quarter length[3] which in turn is after a pastel by Charles Antoine Coypel (1694-1752) which is in the Comédie-Française, Paris.[4]

1 Inv. V26329.
2 Inv. RP-P-OB-47.082 and RP-P-OB-47.081.
3 See for an impression; Metropolitan Museum of Arts, New York inv. 1985.1086.2.
4 Inv. I 0375.

28. Pieter de Mare
(Leiden 1757-1796)
A man with his hands clasped in prayer
signed and inscribed 'A. Delfos del./ P. de Mare. fecit.' (in the plate)
etching and engraving
25.5 x 22.9 cm
Wurzbach 2[1], Frederik Muller 347D[2], fifth and final state (according to the states in the Rijksmuseum)
A good impression, trimmed within the plate mark, but outside the subject, there are some creases in the edges, but the sheet is in otherwise good condition

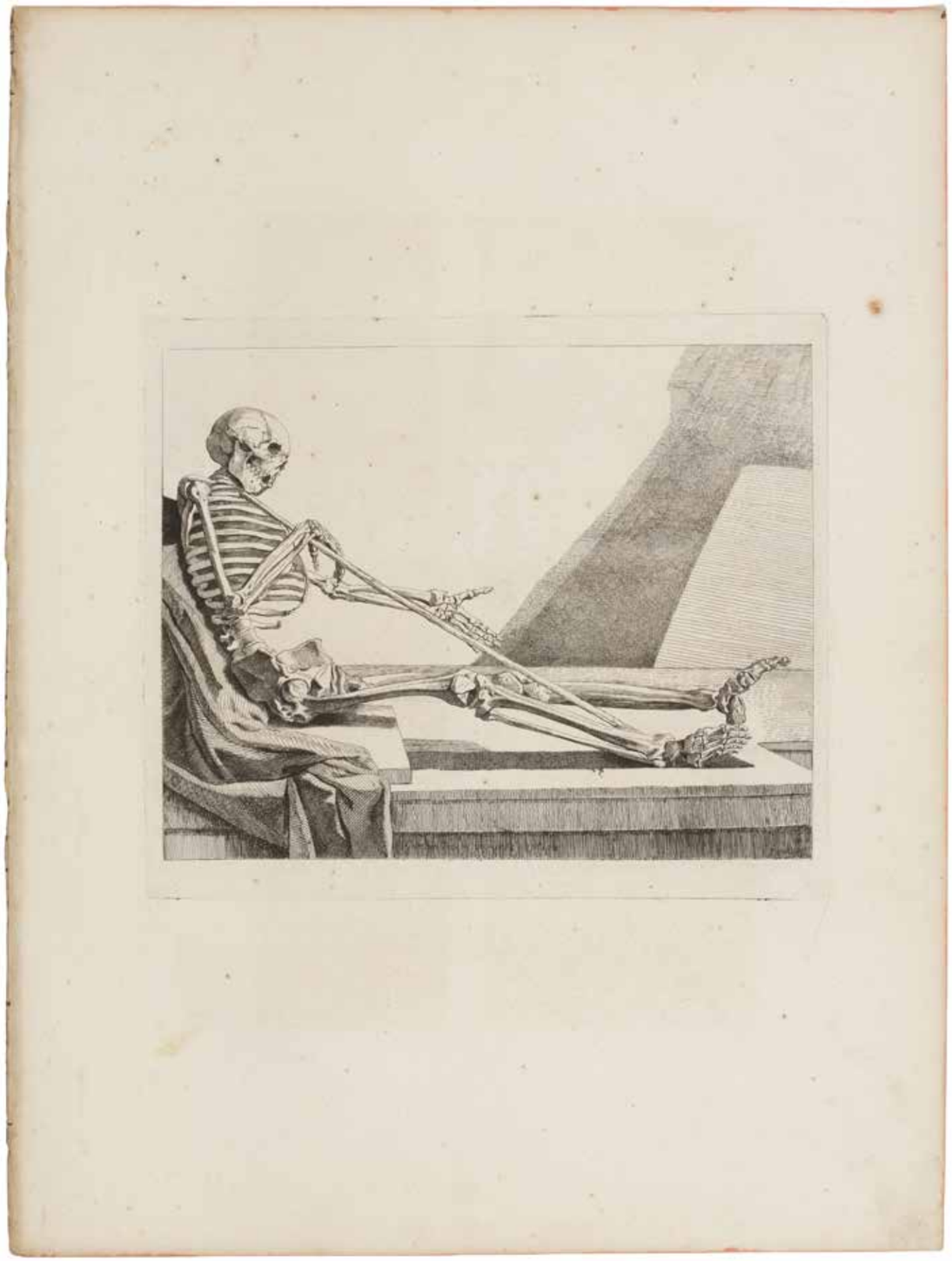
Pieter de Mare was born in Leiden, was trained by his fellow townsman Abraham Delfos (1731-1820) in that city and remained there until his death in 1796.[3] According to Van Eijnden and Van der Willigen, De Mare produced etchings after Christina Chalon (1748-1808) in 1779 when he was 22 years old.[4] He furthermore made prints after 17th-century artists such as Cornelis Visscher (1629-1658) and Frans van Mieris (1635-1681), but, as is the case in the present print, he also drew inspiration from the most celebrated artist Leiden has produced: Lucas van Leyden (1494–1533). The unusual print shows a man with his hands clasped in prayer which De Mare copied from a figure in the centre of the central panel of Lucas van Leyden's masterpiece: The Last Judgement, now in the Lakenhal, Leiden.[5] The small figure at top left shows the man in prayer in scale to the painting, while the larger figure shows the same man in enlarged format.



1 A. von Wurzbach, *Niederländisches Künstler-Lexikon auf Grund archivalischer Forschungen bearbeitet mit mehr als 3000 Monogrammen*, Leipzig and Vienna, 1904-1911, vol. 2, pp. 100-101.
2 F. Muller, *De Nederlandsche geschiedenis in platen: beredeneerde beschrijving van Nederlandsche historieplaten, zinneprenten en historische kaarten*, Amsterdam, 1863-1882, vol. 4, p. 27.
3 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, pp. 423-424.
4 R. van Eijnden and A. van der Willigen, *op. cit.*, p. 423.
5 Inv. S 244.

29. Anna Kobell
(Gouda 1790-1847 Rotterdam)
Still-life with a gourd, grapes, other fruit and a dead bird
signed and inscribed 'W. van Leen inv 1812/ A. Kobell aqua tinto' (in the plate)
etching and aquatint
27.5 x 33.5 cm
Undescribed
A good impression, there are some flattened creases and there and some occasional smudges, but the sheet is in otherwise good condition

30. Jacques Gamelin
(Carcassonne 1738-1803)
A reclining skeleton leaning on a stick, from: Nouveau recueil d'ostéologie et de myologie dessiné après nature: pour l'utilité des sciences et des arts, 1779
signed and inscribed 'Gamelin inc. et fec. 1778 tolosæ' (in the plate)
etching, illegible proprietary watermark
24 x 28.5 cm (plate); 52 x 39 cm (sheet)
Inventaire Fonds Français 12, first and only state[1]
A very good impression on the uncut sheet, there is some discolouration to the paper and there are some occasional foxmarks and smudges, the paper is in otherwise good condition



1 E. Pognon, *Inventaire du Fonds Drançais. Graveurs du XVIII^e siècle. Tome neuvième Ferrand (François – Gaucher (C.E.)*, Paris, 1962, p. 431.

31. Richard Earlom
(London 1743-1822)
A concert of birds, after Frans Snyders
signed and inscribed 'Richd Earlom Sculpsit. […] (in the plate)
mezzotint
41.8 x 57.8 cm (plate); 42.6 x 58.6 cm (sheet)
Wessely 139, second and final state[1]
A very fine impression, printing with plenty of relief, small margins, there are some slight brown stains in the corners due to an old glue on the *verso*, there is a small thin spot in the centre, the sheet is in very good, untreated condition

Allegorical paintings with birds singing were already made in Middle Ages, but it was through the paintings by Frans Snyders (1579-1657), produced from the 1620s onwards, that the subject reached the height of its popularity. The theme continued to be popular throughout the 18th century, as is demonstrated by Richard Earlom's tour de force mezzotint after the painting by Snyders.[2] At the time Earlom made this particularly large and complex mezzotint it was part of the collection of Sir Robert Walpole (1676-1745) at Houghton Hall and it subsequently entered the collection of the State Hermitage Museum, Saint Petersburg in 1779.[3]

The composition shows an owl acting as conductor, presiding over a chorus of birds – and even a bat – singing under its direction. The meaning of bird concerts evolved over the centuries, shifting from political satire to allegories of love. Snyders' painting, however, engages with the humanist debate between those who maintained that nature surpasses art and those who argued the contrary. By his treatment of the theme, Snyders aligns himself with the latter view: without the guiding presence of the owl, the assembly of birds (symbolising nature) would be incapable of producing harmonious song. In other words, it is only through human intervention that untamed nature may be transformed into something truly beautiful.

1 J.E. Wessely, *Kritische Verzeichnisse von Werken hervorragender Kupferstecher. Zweiter Band: Richard Earlom*, Hamburg, 1886, p. 55.
2 At the time Richard Earlom executed this print, the painting it reproduced was thought to be by Mario di Fiori, called Nuzzi.
3 See S. Koslow, *Frans Snyders. Stilleven- en Dierschilders. 1579-1657*, Antwerp, 1995, p. 296; inv. R A 205, I.

32. Jean-Joseph Defer
(Paris 1803-1902 Nice)
An artist's studio with paintings, an artist's palette and drawings folders
inscribed 'A Paris, Chez Defer, Quai Voltaire, N° 19./ Lith de Villain./ Le Compagnon des Jeunes Artistes.' (in the stone)
27 x 35.5 cm
lithograph
Undescribed
A good impression with wide margins, the sheet has been treated, and there is some occasional surface dirt and remnants of graphite on the *verso*, there are some creases along the lower edge, the sheet is in otherwise good condition

Provenance:
With Laurentius Old Master Prints, Middelburg.

Very little is known about Defer's activities as a printmaker. A pupil of Jean-Victor Bertin (1775-1842), Defer was mostly active as a painter and hardly any of his prints appear to have survived. The present print copies, in reverse, a soft ground etching by David Cox (1753-1859) which is the title page to 'A treatise on landscape-painting and effect in water-colours' first published in 1819.

33. Jan Toorop
(Purworejo 1858-1928 The Hague)
Nettenboetsters
signed 'JthToorop' (in brown ink)
1899
drypoint on Japan paper
15.9 x 18.9 cm (plate); 26 x 33.3 cm (sheet)
A fine impression with wide margins, there is a slight mount stain and the paper is somewhat discoloured, the sheet is somewhat cockled at the upper corners, but it is in otherwise good condition

Provenance:
Cornelis George Vattier Kraane (1864-1954) (L. 2521a).

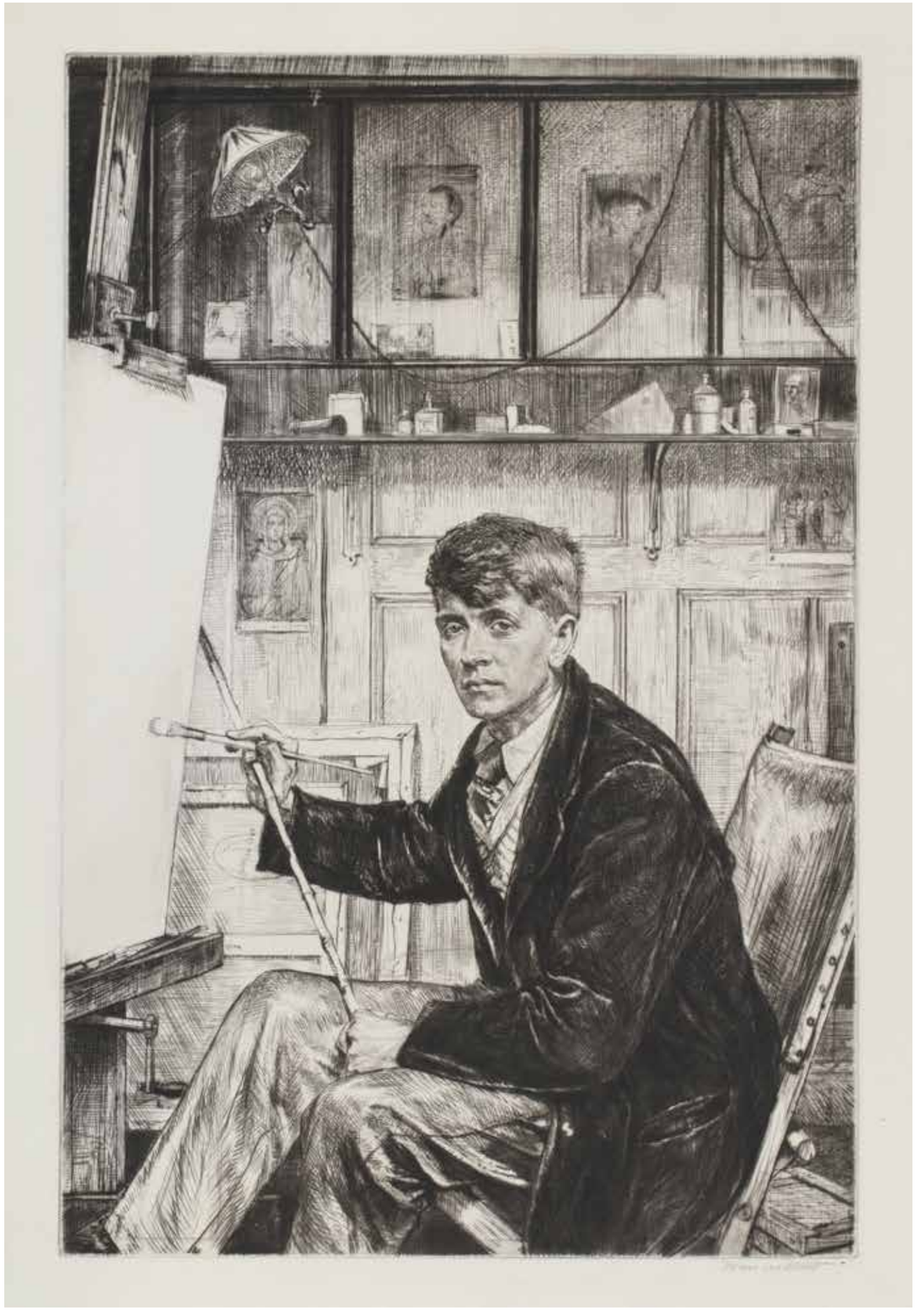
At the end of the 19th century, the fishing town of Katwijk aan Zee became a popular destination for writers and artists who captured the town's picturesque qualities in their art. Jan Toorop lived in Katwijk aan Zee from 1890 to 1892 and from 1899 to 1904 and he produced many paintings, drawings and prints depicting the town and its inhabitants. The present etching was made during his second stay in Katwijk and shows two 'boetsters' (someone who repairs fishing nets).[1]

1 See for literature references: A. Plasschaert, *Jan Toorop*, Amsterdam, 1925, p. 39, no. 1899-10 and K.G. Boon, *Jan Toorop 1858-1928*, exhib. cat., Rijksmuseum, 1969, no. 45.

34. Francis Dodd
(Holyhead 1874-1949 Blackheath)
A portrait of Charles Cundall painting at an easel
signed 'Francis Dodd' (in graphite)
drypoint
1926
45.5 x 30 cm (plate); 50.7 x 34.8 cm (sheet)
Undescribed
A rich velvety impression with margins, the paper is in very good condition

The Welsh artist Francis Dodd belonged to the second generation of artists from the Etching Revival movement which aimed to invigorate etching as an original form of printmaking. For these artists, Rembrandt served as a major inspiration and like the 17th-century Dutch artist, their prints were often executed in drypoint to achieve an atmospheric quality. Many of Dodd's engravings are executed in this technique and it is in his portraits of artists that Dodd's technical and artistic are most evident. The present etching is a case in point; in front of a wall with hanging prints and pots of paint, sits the artist Charles Cundall (1890-1971) at an easel, brush in hand and ready to start a new painting while confidently gazing at the viewer.

Cundall is best known for his paintings of large sporting events, city views and battle scenes. He had his first show at Colnaghi in London in the year after the present print was made (1927). During World War II Cundall worked on contracts for the War Artists' Advisory Committee before being employed as Admiralty artist to work on Merchant Navy subjects. Many of his most iconic pictures, including *No 11 Fighter Group's Operations Room, Uxbridge* and *The Withdrawal from Dunkirk, June 1940*, both now in the Imperial War Museums, London, were produced during that time.[1]



1 Inv. Art.IWM ART LD 4140 and Art.IWM ART LD 305.