

16th - 20th Century Prints

March 2026



DEN OTTER

FINE ART



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1.

Albrecht Dürer (Nürnberg 1471-1528)

Nemesis (The Great Fortune)

signed with monogram 'AD'

engraving, watermark High Crown (M. 20)

1501-1502

32.7 x 22.6 cm

Bartsch 77; Meder 72; Hollstein 72; Schoch Mende Scherbaum 33,¹

A good Meder II b impression, with the scratch on the bridge, trimmed within the platemark and just within the subject (*circa* 3-5 mm on all sides), there are stains along the edges (which have been professionally treated), there is a *circa* 2 mm filled loss in the figure's knee and there are a few scattered pinpoint (filled) holes, the sheet is in otherwise good condition

One of Albrecht Dürer's most ambitious engravings, *Nemesis* (also known as *The Great Fortune*) depicts the goddess of retribution hovering over an earthly landscape while balancing on a sphere. The winged goddess holds a bridle that symbolises the punishment and restraint of the proud and wicked in one hand and a goblet representing the reward granted to the just in the other. As demonstrated by Erwin Panofsky, these attributes derive from the poem *Manto* by the Tuscan humanist poet Angelo Poliziano (1454-1494). *Nemesis* exercises her unpredictable power over the world, symbolized by the sphere on which she balances and the landscape below.

Dürer has visually separated the secular and celestial worlds through a cloud that functions like a theatrical curtain. A similar division, although less rigid, can also be observed in the *Apocalypse* series and the present engraving has often been described as a secular counterpart to the *Apocalypse*. Whereas the *Apocalypse* series depicts divine judgment, the present print presents a form of judgment rooted in Greek mythology. As such, *Nemesis* embodies the shift in thinking from a purely religious worldview toward the incorporation of classical antiquity, making it a quintessential example of Renaissance humanist imagery.

The engraving, which is the second largest of Dürer's engravings, is a triumph of technique; through exceptionally controlled handling of the burin, Dürer captures even the most minute details, from the delicate structure of the goddess's wings to the finely rendered cup and bridle she holds, as well as the expansive landscape below her. The landscape depicts the town of Klausen in the Eisack Valley, one of the few topographically identifiable locations in Dürer's printed *œuvre*.

¹ R. Schoch, M. Mende and A. Scherbaum, *Albrecht Dürer. Das druckgraphische Werk. Band III. Kupferstiche, Eisenradierungen und Kaltnadelblätter*, Nürnberg, 2001, pp. 95-99.



2.

Daniel Hopper (Kaufbeuren 1470-1536 Augsburg)

Soldier and woman

signed with initials 'DH' (on the soldier's sheath) and with number '122' (in the plate) and with inscription 'David Hopper/ sol [...]/ 183' (in pen and brown ink and chalk verso) etching

20.2 x 14.9 cm

Bartsch 63; Hollstein 71, second state (of three)¹; Metzger 79, third state (of four)²

A good impression, with the Funck number (printed in 1684 according to Metzger), trimmed within the platemark, a few small nicks, tears and losses in the edges, otherwise in good condition



¹ R. Zijlma, *Hollstein's German Engravings, Etchings and Woodcuts, 1400-1700, Volume IV, Elias Holl to Hieronymus Hopfer*, Blaricum, 1986, p. 97.

² C. Metzger et al., *Daniel Hopper. Ein Augsburger Meister der Renaissance. Eisenradierungen. Holzschnitte. Zeichnungen. Waffenätzungen*, exhib. cat., Munich, Staatliche Graphische Sammlung München, 2009-2010, p. 187 and pp. 401-403.

3.

Pieter van der Heyden (Antwerp 1530-1576/1584) after Pieter Bruegel the Elder (1526/1530-1569 Brussels)

Avaritia, from: *The Set of Seven Sins*

engraving, watermark hand with flower

1558

22.6 x 29.9 cm

Bastelaer 128, Hollstein 128; New Hollstein (Bruegel) 24, first state (of two)¹

A very strong impression, the supporting lines in the text still clearly visible, there are various tears and losses which have been skilfully repaired, there is a vertical printing fold with some retouching, the sheet is trimmed to or just in the platemark, the sheet is in otherwise good condition

Provenance:

Unidentified collector's mark.

With E.H. Ariëns Kappers, Amsterdam, from whom acquired;

Private collection, The Netherlands.

Pieter Bruegel the Elder's series depicting *The Seven Deadly Sins*, marks a high point in the artist's graphic oeuvre and in the history of Western printmaking. The series, which was designed in 1556/1557 and published in 1558, was an instant success and established Bruegel's reputation as the 'second Bosch'.² Bruegel gained this reputation early on; already in 1572, a portrait of the artist was published with an accompanying text asking 'Who is this new Jerome Bosch come into the world, who imitates his Master's clever drawings and lets us experience them with the brush, and imitates his style so ably that in the meantime has even exceeded him [...].³ And indeed, Bruegel's prints from *The Seven Deadly Sins* invite the viewer into a dreamlike - or in fact nightmarish - Boschian world that is inhabited by monstrous figures which are both deterrent and humorous. The series served as a reminder that every human being would ultimately have to face the Day of the Last Judgement. Yet when the printing plates were sold in 1558 they were described as 'drolleries', indicating that contemporary viewers also appreciated the prints' comic and playful character.

Each print in the series depicts one of the seven sins in a fantastical scene with in the centre a female personification of the vice, accompanied by an animal associated with that sin. In the present print, which represents avarice, a woman is shown taking coins from a coffer, with a frog (symbolising avarice) beneath her. She is surrounded by monstrous creatures scrambling for money, while in the background houses are engulfed in flames.



¹N. Orenstein, *The New Hollstein, Dutch and Flemish Etchings, Engravings and Woodcuts, 1450-1700*, Ouderkerk aan den IJssel, 2006, p. 50, ill. p. 56.

²M. Bassens, in *Bruegel. The Complete Graphic Works*, London, 2019, p. 142.

³See R. van Bastelaer, *The Prints of Peter Bruegel the Elder. Catalogue Raisonné. New Edition*, (translated by S.F. Gilchrist), San Francisco, 1992, p. 2.

4.
Vespasiano Strada (circa 1582-1622)

The Madonna and Child with Bird

signed 'VES. S.I.F' (in the plate)

etching, fragmentary circular watermark

19.3 x 14.3 cm (plate); 21 x 15.6 cm (sheet)

The Illustrated Bartsch 8, first and only state¹

A very good and inky impression, printing with rich plate tone, with small margins, there are glue remnants in the corners of the verso and there is some very faint foxing, the sheet is in otherwise very good condition

Provenance:

Victor-Amédée Faure (1801-1878), Paris (L. 115).



¹ S. Buffa, *The Illustrated Bartsch*, 38, *Italian Artists of the Sixteenth Century*, New York, 1983, p. 345.

5.

Anonymous, after Theodor Galle (Antwerp 1571-1633)

A vision of a rich man in Hell, from: Theatrum Biblicum Hoc Est Historiae Sacrae Veteris et Novi Testamenti Tabulis Aeneis Expressae

with inscription 'Eleuans autem [...] hac flamma' (in the plate) and numbered '4' (in the plate)

engraving, published by Cleas Jansz. Visscher, 1646

21.1 x 25.5 cm (plate); 22.6 x 27.7 cm (sheet)

A very fine impression, there is a central vertical fold, but the sheet is in otherwise very good condition



6.

Raphael Sadeler I (Antwerp 1561-1632 Munich)

Adoration of the Magi

signed and inscribed 'Raphael Sadeler sculpsit [...]/ Ex August [...] et Pauli' (in the plate)

and with 17th century inscription '11. 6 d wit [?]' (in pen and ink, verso)

engraving, watermark double-headed (?) eagle

1598

26.7 x 20.8 cm (plate); 27 x 20.9 cm (sheet)

Wurzbach 16; Hollstein 14, first and only state¹

A very fine, rich and sharp impression, printing with platetone, some glue remnants in the upper corner verso, in very good untreated condition

Provenance:

Unidentified collector's mark (not in Lugt).

The Sadeler family was one of the most productive families of printmakers of the 16th- and 17th centuries. While they originated from Antwerp, several members from the family worked internationally: Jan I (1550-1600) worked in Venice; Raphael I worked for the Maximilian I, Duke of Bavaria in Munich and Aegidius (1570-1629) was court engraver to Rudolph II, Holy Roman Emperor in Prague. Unsurprisingly, this had an impact on the prints that these artists produced and many are either stylistically influenced by their international context or directly copy works by international artists.

In the case of Raphael this is the case for various prints that the artist made after paintings from members of the Bassano family from Venice. The present engraving, which is exceptional both in terms of printing quality as well as its immaculate state of preservation, is such an example. While the original painting which it is after is thought to have been lost, a copy after the original is in the Galleria Borghese, Rome.² Interestingly, recently it has been argued that that painting is a copy after the print by Sadeler rather than after the painting.³

¹ K.G. Boon, *Hollstein's Dutch and Flemish Etchings, Engravings and Woodcuts, Ca. 1450-1700, Volume XXI, Aegidius Sadeler to Raphael Sadeler II, Text*, Amsterdam, 1980, p. 216.

² Inv. 234; see <https://www.collezionegalleriaborghese.it/en/opere/adoration-of-the-magi-3> [accessed 2 March 2026].

³ *Ibid.*



7.

Jacob Matham (Haarlem 1571-1631)

Envy, from: The Vices

engraving

numbered '5' and inscribed 'Invidia atra [...] carnificina sui' (in the plate)

21.4 x 14.1 cm

Bartsch 3; Hollstein 288; The New Hollstein 332, second state (of three)¹

A good impression, trimmed within the platemark, but just without the subject or just within (right edge along the dog), there is a thin spot in the lower edge, but the sheet is in otherwise good condition



¹ L. Widerkehr, *The New Hollstein Dutch & Flemish Etchings, Engravings and Woodcuts, 1450-1700*, Jacob Matham, Part III, Oudekerk aan den IJssel, 2008, p. 64.

8.

Jan Saenredam (Zaandam 1565/1566-1607 Assendelft)

Six plates from: Seven planetary gods

each numbered and the first plate signed and inscribed 'HG [interlaced] Invent. Johan Saenredam scup./ cum privil. S.C.M.' and each with a verse by Cornelius Schonaeus

engravings, watercolour

each *circa* 25.2 x 17.5 cm (plate); 37.5 x 26.7 cm (sheet)

Hollstein (Saenredam) 51-53, 55-56, second and final state; The New Hollstein 657-660, 662-663¹

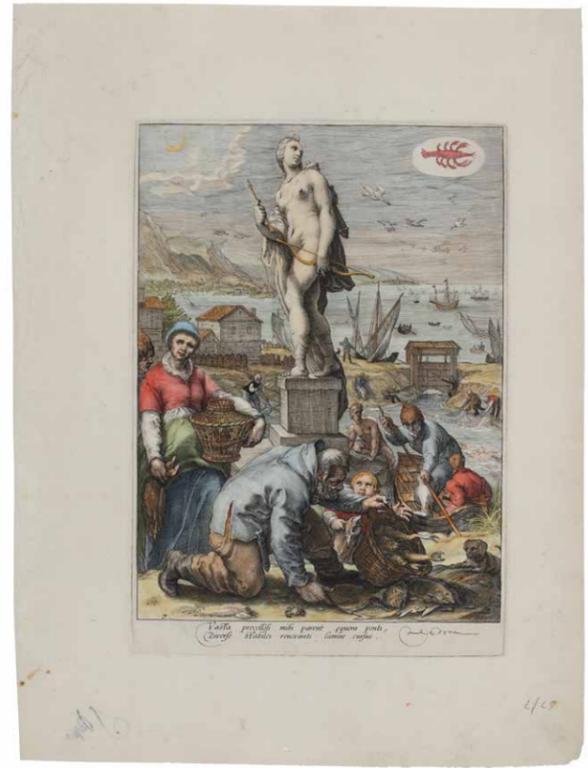
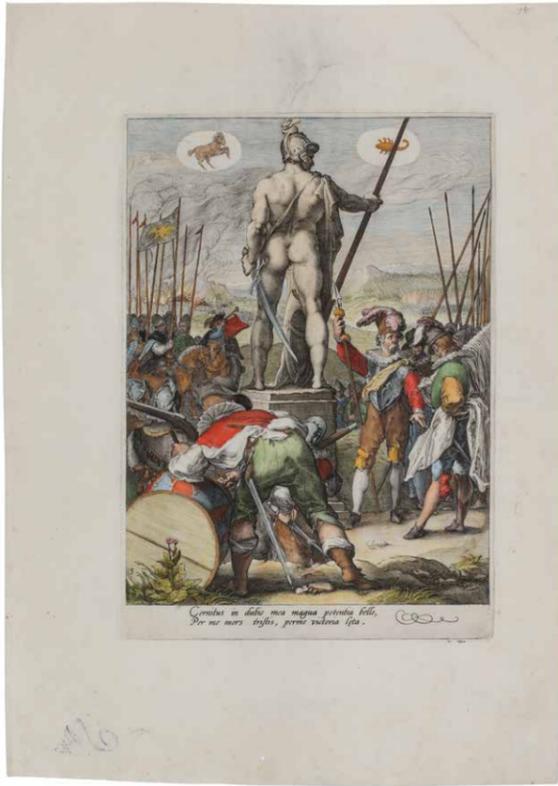
Good impressions with very wide margins, with hand colouring, the genitals erased, a wormhole in the lower margins, some occasional surface dirt, some occasional unobtrusive foxmarks, some paper flaws, but otherwise in good condition

Provenance:

Unidentified collector's mark (not in Lugt, *verso*).



¹ M. Leesberg and H. Leeftang, *The New Hollstein, Dutch & Flemish Etchings, Engravings and Woodcuts, 1450-1700. Hendrick Goltzius. Part IV, Ouderkerk aan den IJssel, 2012, pp. 50-61.*



9.

Willem van Swanenburgh I (Leiden 1580-1612)

Magdalena

signed, dated and inscribed 'ABloemaert Inven:/ W. Swanenb. Sculp: 1609./ I Razet divulge:/ Visa inventuti [...] orba cadet/ S. Plempius' and titled 'MAGDALENA' (in the plate) engraving, illegible watermark

27.5 x 17.5 cm (plate); 28 x 17.9 cm (sheet)

Hollstein 10, second state (of four)¹

A very fine impression, there are two unobtrusive small tears in the right edge and there is an occasional thin spot, there is a very faint horizontal fold through in the centre of the sheet, there are some paper and tape remnants on the verso, the sheet is in otherwise good and untreated condition

Provenance:

Franz Rechberger (1771-1841), Vienna (L. 2133, 'F. Rechberger 1803').



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.*

10.

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

Saint Jerome kneeling in prayer, looking down

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

etching

11.6 x 8.1 cm

Bartsch 102; Hollstein 140; The New Hollstein 142, first state (of two)¹

A very fine impression, the sheet is trimmed just on or inside the platemark, there are some tiny foxmarks (one just left of Saint Jerome's head) which are mostly visible *verso*, the sheet is in otherwise good condition

Provenance:

Cabinet des Estampes du Musée d'Art et d'Histoire, Geneve (not in Lugt).

Collection Van de Graaff, The Netherlands.

This fine first state impression of *Saint Jerome kneeling in prayer, looking down*, etched in 1635, shows Saint Jerome with his attribute, a lion, right behind him. According to legend, Saint Jerome removed a thorn from the lion's paw, after which the animal remained with him in the desert for the rest of his life. Rembrandt was clearly fascinated by the story of Saint Jerome; he produced no fewer than seven etchings of the subject.² Whereas in most of these prints he emphasised the saint's scholarly character, here he presents him in a more austere and contemplative manner. The emphasis is not on his learning; rather, Rembrandt highlights the Saint's devout and penitential qualities. The print thus dwells on the spiritual and emotional dimensions of Saint Jerome, rather than on his erudition or on the narrative of the thorn removed from the lion's paw.



¹ E. Hinterding and J. Rutgers, *The New Hollstein. Dutch & Flemish Etchings, Engravings and Woodcuts, 1450-1700. Rembrandt, Text I, 1625-1635*, Ouderkerk aan den IJssel, 2013, pp. 229-230.

² See E. Hinterding, *Rembrandt Etchings from the Frits Lugt Collection. Volume I (text)*, Bussum, 2008, nos. 84-89, ill., *Volume II (plates)*, pp. 96-101.

11.

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

Christ driving the money changers from the Temple

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

etching

13.8 x 17.1 cm (platemark); 14.6 x 18 cm (sheet)

Bartsch 69; Hollstein 126; The New Hollstein 139, second state (of four)¹

A very good impression, printing slightly dryly in the upper right, with small margins on three sides, trimmed to the platemark at the upper edge, a tiny restored loss in the upper left edge, generally in very good condition

This fine impression of *Christ driving the money changers from the Temple* brilliantly demonstrates Rembrandt's exceptional prowess as a storyteller. Within a small format, Rembrandt managed to squeeze in a host of figures and animals in an almost whirlwind-like composition. The print depicts the New Testament story in which Jesus expels those selling oxen, sheep and doves in a temple.

According to the Gospel of John (2:13-16) Jesus [...] found in the temple those that sold oxen and sheep and doves, and the changers of money sitting. And when he had made a scourge of small cords, he drove them all out of the temple, and the sheep and the oxen; and poured out the changers' money, and overthrew the tables. And said unto them that sold doves, "Take these things hence; make not My Father's house an house of merchandise."

At the centre of the composition, Jesus is depicted holding a whip, radiant with a halo and ready to strike the money changers before him. Startled, the money changers recoil in alarm; one clutches his purse as coins spill from an overturned table. In the background, a man is dragged along behind his ox, while another attempts to rescue a dove from a dog attempting to seize it. The figure of Christ was inspired by Dürer's woodcut depicting the same subject which shows the same figure in reverse.



¹ E. Hinterding and J. Rutgers, *The New Hollstein. Dutch & Flemish Etchings, Engravings and Woodcuts, 1450-1700. Rembrandt, Text I, 1625-1635*, Ouderkerk aan den IJssel, 2013, pp. 222-224.

12.

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

Old man seen from behind, profile right: half-figure

etching, watermark

circa 1630-1631

7.1 x 4.3 cm

Bartsch 143; Hollstein 41C; The New Hollstein 33a, seventh and final state¹

A good impression, some slight signs of wear in the hat and coat, but otherwise printing clearly, trimmed just within the platemark, and lower left in the image, there is some discolouration along the edges, there is a tiny foxmark at the upper right, otherwise in good condition

Provenance:

Frederik Carel Theodoor, baron van Isendoorn à Blois van de Cannenborch (1784-1865), Kasteel Cannenburgh, Vaassen (L. 2610).

This etching was once part of the fabled Isendoorn à Blois collection, brought together by Frederik Carel Theodoor, baron van Isendoorn à Blois van de Cannenborch who kept it in his Cannenburgh Castle - the family seat for over 400 years - in Vaassen. Over the years, Baron Isendoorn à Blois brought together a collection of over 400 drawings, including sheets by Paulus Potter, Willem Buytewech, Albert Cuyp and Rembrandt as well as over 1400 prints, including many fine etchings by Rembrandt.

This print is from circa 1630-1631, the beginning of Rembrandt's career as a print-maker. During this period, he produced many etchings of beggars, tramps and street musicians. By doing so, Rembrandt stood in a tradition of artists depicting these less fortunate members of society. While some authors have argued that these prints should 'be seen as a warm-hearted observation of social inequality', later authors, such as Suzanne Stratton, have suggested that these more likely 'fitted into the existing satirical and moralistic tradition', although she also has suggested that in Rembrandt's later work 'he may have been portraying this section of society with more sympathy'.²

Interestingly, this print demonstrates Rembrandt's innovative approach to etching; it was once part of a larger plate, showing several beggars and beggar's heads, which Rembrandt subsequently cut to publish the prints as individual sheets. Unlike some other prints showing several sketches on one plate, Rembrandt apparently preferred to sell these individually.



¹ E. Hinterding and J. Rutgers, *The New Hollstein. Dutch & Flemish Etchings, Engravings and Woodcuts, 1450-1700. Rembrandt, Text I, 1625-1635* Ouderkerk aan den IJssel, 2013, pp. 222-224.

² E. Hinterding, *Rembrandt Etchings from the Frits Lugt Collection. Volume I (text)*, Bussum, 2008, p. 304.

13.

Moyses van Wtenbrouck (The Hague 1595-1647)

Diana casting off Callisto

signed 'Mo.V. Uytenbrouck f./ M.V. Wtenbrouck ex' (in the plate)

etching and engraving

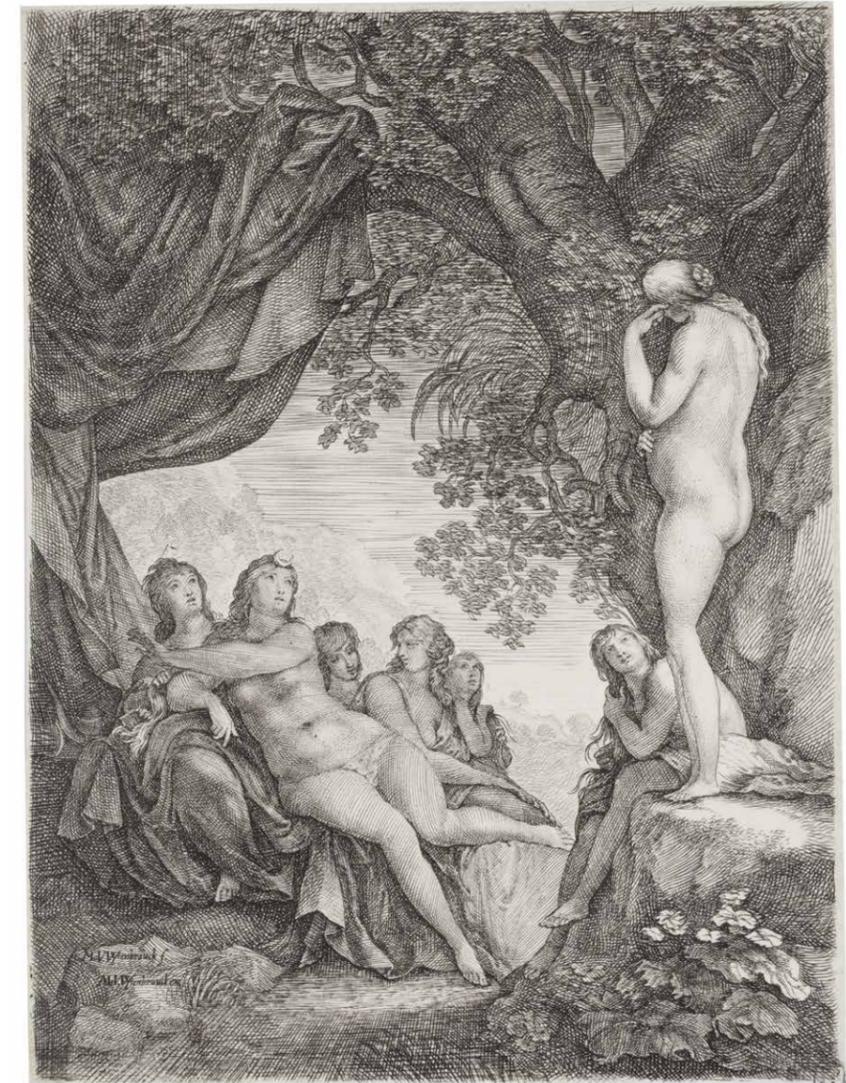
20.1 x 15.1 cm

Hollstein 40, second and final state¹

A very fine impression, overall in good condition, trimmed just outside of the platemark

Provenance:

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



¹ C. Schuckman and D. de Hoop Scheffer, *Gaspar Adriaensz. van Wittel to Moyses van Wtenbrouck*, Rotterdam, 1999, p. 184.

14.

Pieter Soutman (Haarlem 1580/1601-1657)

Old woman and boy with candles, after Peter Paul Rubens

inscribed 'P.P. Rubens invenit./ Quis vetet [...] inde nihil' (in the plate)

engraving

24.6 x 19.7 cm

Hollstein (Soutman) p. 233; Barrett Pr-56¹

A good impression with thread margins on three sides, fixed to its mount at the upper corners (*verso*), printing somewhat dryly in places, there is a small thin spot in the woman's left arm, otherwise in good condition

This print is in reverse to an etching and engraving, attributed to Peter Paul Rubens (1577-1640) and Paulus Pontius (1603-1658) and published shortly after 1617, after a painting by Rubens which is now in the Mauritshuis, The Hague.² An impression of that print, with hand-writing by Rubens himself, is in the Bibliothèque National de France, Paris³ and it seems therefore plausible that the present print was produced after the one by Rubens and Pontius, rather than the other way around. The moral meaning of this subject is explained in a verse below the composition which is taken from Ovid's *Ars Amatoria*:

*Quis vetet appposito, lumen de lumine tolli
Mille licet capiant, deperit inde nihil*

(Who can forbid getting light from another light that is near? Light can be taken a thousand times from another light without diminishing it.)

This verse comes from a passage in which Ovid encourages youths to fully take advantage of their youthful beauty when it comes to enjoying and making love, so that they do not have to look back on an unfulfilled life, as the old woman does in the cold of the night. In an adaption of Ovid's text by Johan van Heemskerck from 1622, he puts it as follows:

*'Als ghy, eer dat gy 't weet, geworden een oud wijf, Sult op een eensaem bed zijn [...]
Met was-lust in 't gemoet, met krevet [minneprikkeling] in de leden, [...] 't vel met rimpelen
doorploeght'*

(Before you know it, you will have become an old woman,
and you will lie alone in a solitary bed [...] with lust still in your heart, with itching desire
[stirrings of love] in your limbs, [...] your skin ploughed through with wrinkles)

In Rubens' picture, and the prints after it, it is this philosophy that is presented to the viewer: the thoughtful old lady shares the light (or fire) with the young boy and thus encourages him to enjoy love so that when he is as old as she is, he is without regret.

¹ K. Barrett, *Pieter Soutman: life and oeuvres*, Amsterdam, 2012, p. 199.

² Inv. 1150.

³ See Hollstein (Paulus Pontius) p. 163.



15.

Abraham Blooteling (Amsterdam 1640-1690)

A portrait of Frans van Mieris, after Frans van Mieris

signed and inscribed 'A. Blooteling Fecit et exc./ F. v. Mieris: delin./ Dus kon Frans Mieris [...] krans hem zou bien/ W. v. Heemskerk' (in the plate) and with price '15 st.' (pen and brown ink, verso)

mezzotint

20.3 x 14.1 cm (plate); 21.1 x 14.7 cm (sheet)

Hollstein 185, second and final state¹

A very fine and velvety impression, there are two small tears in the margin and there are a few tiny thin spots (visible verso), there is an unobtrusive diagonal fold (only visible verso), there are some paper remnants in all four corners (verso), otherwise the sheet is in good condition



¹ F.W.H. Hollstein, *Hollstein's Dutch and Flemish Etchings, Engravings and Woodcuts, Ca. 1450-1700, Volume II, Berckheyde-Bodding*, Amsterdam, 1949, p. 243

16.

Cornelis Visscher (Haarlem 1628/1629-1658 Amsterdam)

A portrait of Lieven Willemsz. van Coppenol

signed and dated 'C. de Visscher/ ad vivum delineavit [...] 1658/ Op de Print [...] altoos t' samen.' (in the plate)

engraving, watermark crowned fleur-de-lys and countermark HIP (?)

29.2 x 23.4 cm (plate); 31.5 x 25.6 cm (sheet)

Hollstein 143, fourth and final state¹

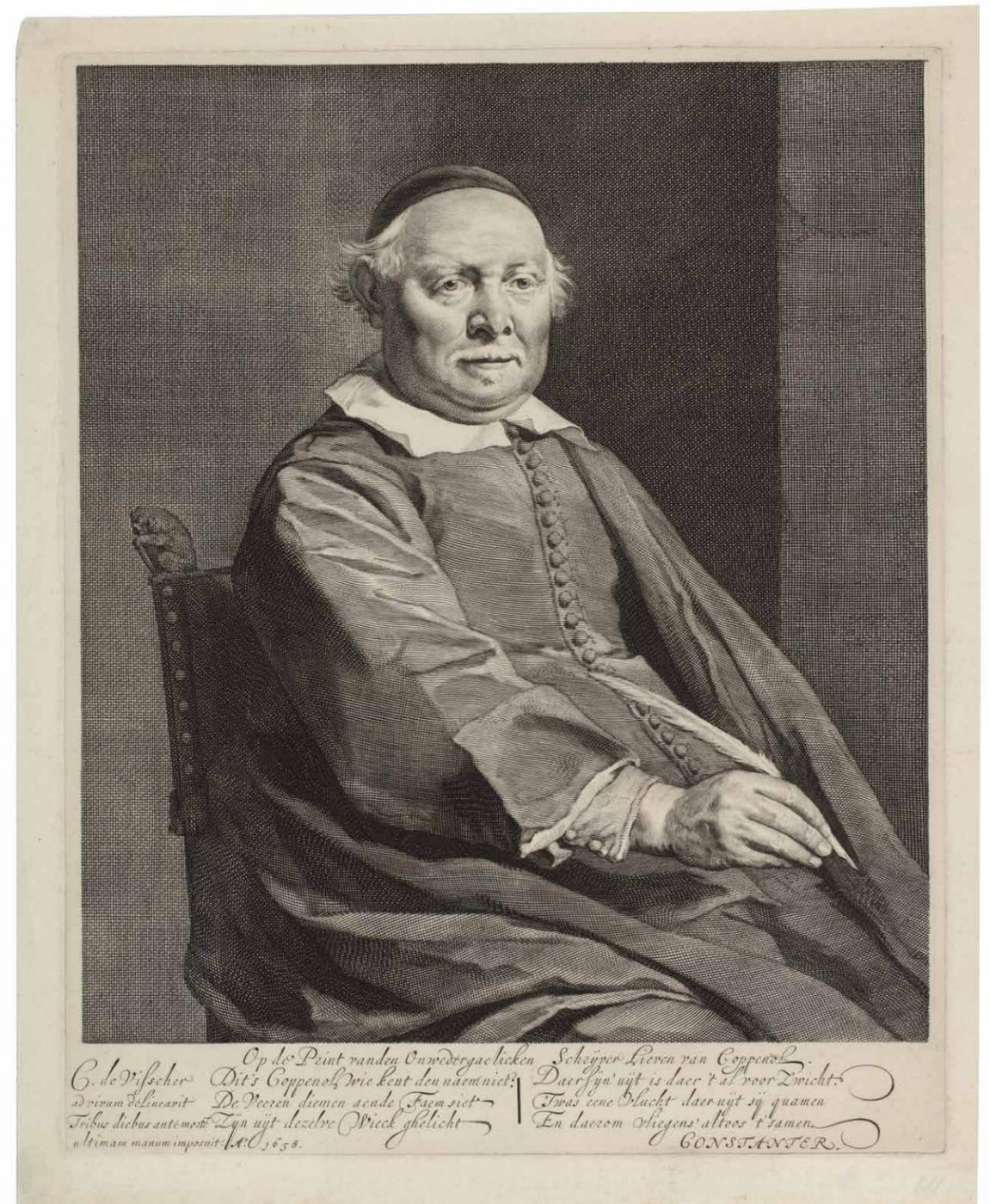
A very fine impression, with small margins, a few tape remnants verso, in beautifully untreated condition

Provenance:

Jan Reinier Voûte (1908-1993), Amsterdam (L. 4450).

Despite Cornelis Visscher's short career - the artist died at about 30 years old - he left a substantial drawn and printed *œuvre*, which includes some of the most celebrated 17th century genre prints such as *The Gypsy*, *The Rat-catcher* and *The Large Cat*. Visscher's prints were highly praised and sought after throughout the 18th- and 19th century as evidenced by the two catalogue raisonnés which were published shortly after each other in 1864² and 1865.³

This particularly well-preserved portrait engraving, which comes from the collection of Jan Reinier Voûte, depicts Lieven Willemsz. van Coppenol (1598-1671), who was a teacher and one of the most sought-after calligraphers of his time. Coppenol calligraphed poems by Huygens and Vondel, produced series of engravings which served as models for other calligraphic artists and he supplied the calligraphic writing under portrait engravings of some of his celebrated contemporaries. That Coppenol was a clever business man is attested by several portrait prints that the artist had commissioned, the most famous ones being those by Rembrandt Harmensz. van Rijn. The present engraving by Visscher shows Coppenol in a confident pose with his quill in his hand. The poem underneath the portrait, which celebrates Coppenol's calligraphic skill, is signed 'CONSTANTER' which is the pseudonym of Constantijn Huygens (1596-1687), who was a poet, composer, architect and diplomat.



1C. Schuckman, *Hollstein's Dutch and Flemish Etchings, Engravings and Woodcuts. ca. 1450-1700, Volume XL, Cornelis de Visscher [...]* Lambert Visscher, Roosendaal, 1992, pp. 152-153.

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

3 J. Wussin, *Cornel Visscher. Verzeichnis seiner Kupferstiche*, Leipzig, 1865.

17.

Herman van Swanevelt (Woerden 1603-1655)

Inn at Prima Porta, from: Twelve views in and near Rome

etching

signed and inscribed 'H^s fe. et. ex. Cum. pr. Re/ Hosteria a priema porta' (in the plate)

11.8 x 18.6 cm (plate); 12.6 x 19.4 cm (sheet)

Bartsch 58; Hollstein 55, first state (of three)¹

An exceptionally fine and atmospheric impression, with the wiping marks and supporting lines still very clearly visible, printing with rich platetone, with small margins, in beautifully untreated condition

Provenance:

Dr. Carl von Guérard († 1904), Elberfeld (L. 1109)

Hamburger Kunsthalle (L. 686 and 1328).

Herman Swanevelt was one of the most prolific Italianate Dutch artists of his time; besides many drawings and paintings depicting the *Roman Campagna* and its ancient ruins, the artist also produced a printed *œuvre* of 116 prints.² He arrived in Rome in around 1626 and would stay there until 1643, when he left for Paris. As is the case with the artist's drawings, Swanevelt's etching stand out for their atmospheric quality. As evidenced by the present etching, the artist deliberately played with rich plate tone lending his etchings an enhanced atmospheric quality.

The present impression, which comes from the collections of Dr. Carl von Guérard and the Hamburger Kunsthalle, is of exceptional printing quality and condition. Published in 1653, it is part of a series of 13 etchings depicting Rome and its surrounding. It depicts two travellers on horseback in front of an inn near Prima Porta (Rome) who are being offered a refreshment by the innkeeper. As such, the print offers a glimpse into daily life in Rome in the middle of the 17th- century.



¹ S. de Hoop Scheffer and G.S. Keyes, *Hollstein's Dutch and Flemish Etchings, Engravings and Woodcuts, Ca. 1450-1700, Volume XXIX, Samuel de Swaef to Jan Thesing*, Blaricum, 1984, p. 75.

² I. de Groot, *Landschappen. Etsen van de Nederlandse meesters uit de zeventiende eeuw*, Bradford, 1979 (unpaginated).

18.

Dutch School, 17th century

A view of the Ooster Oude Hoofdpoort with the river Maas in the background, Rotterdam with inscription 'Het oude hooft aan de Maas/ kant Tot Rotterdam' and with price '9st' (verso)

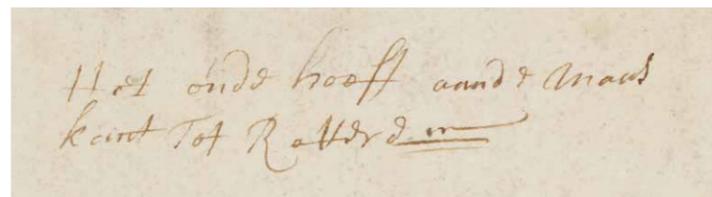
21 x 29.1 cm

Undescribed

A good impression, there is a made-up loss in the upper left corner and the sheet has been folded, there is a small brown stain at the centre left of the sheet, there is a pinpoint whole at the upper right, the sheet is in otherwise good condition

This exceptionally rare anonymous etching (this impression seems the only one known), shows a view of the Ooster Oude Hoofdpoort, at the Oude Haven, in Rotterdam in the 17th century. Until the Ooster Oude Hoofdpoort was demolished in 1856, it was a popular subject amongst artists and it features in a large number of mainly 17th- and 18th-century prints, drawings and paintings. Who the author of the present etching was remains, unfortunately, unknown. The shipping, style and handwriting on the verso, however, confirm that it was executed in the 17th century. In terms of subject and composition the print brings to mind the paintings by Jacobus Storck (1641-1692) and Abraham (1644-1708), who both painted views in Rotterdam, including a view of the Ooster Oude Hoofdpoort, seen from the river Maas (i.e. the opposite direction of the present view). That composition exists in at least two versions; one in Pennsylvania Academy of the Fine Arts¹ and the Ferens Art Gallery, Kingston upon Hull. While Abraham did work as an etcher, he must have quickly abandoned the idea of becoming a professional etcher as only six of his prints have survived.²

I am grateful to Laurens Schoemaker for his assistance in cataloguing this print.



(Inscription on the verso)



¹ See RKD, image number 104930.

² See K.G. Boon, *Hollstein's Dutch and Flemish Etchings, Engravings and Woodcuts. ca 1450-1700, Volume XXVIII, Louis Spirinx-M. Suys, Blaricum, 1984, nos. 1-6.*

19.

Nicolaas Verkolje (Delft 1673-1746 Amsterdam)

Saint Paul

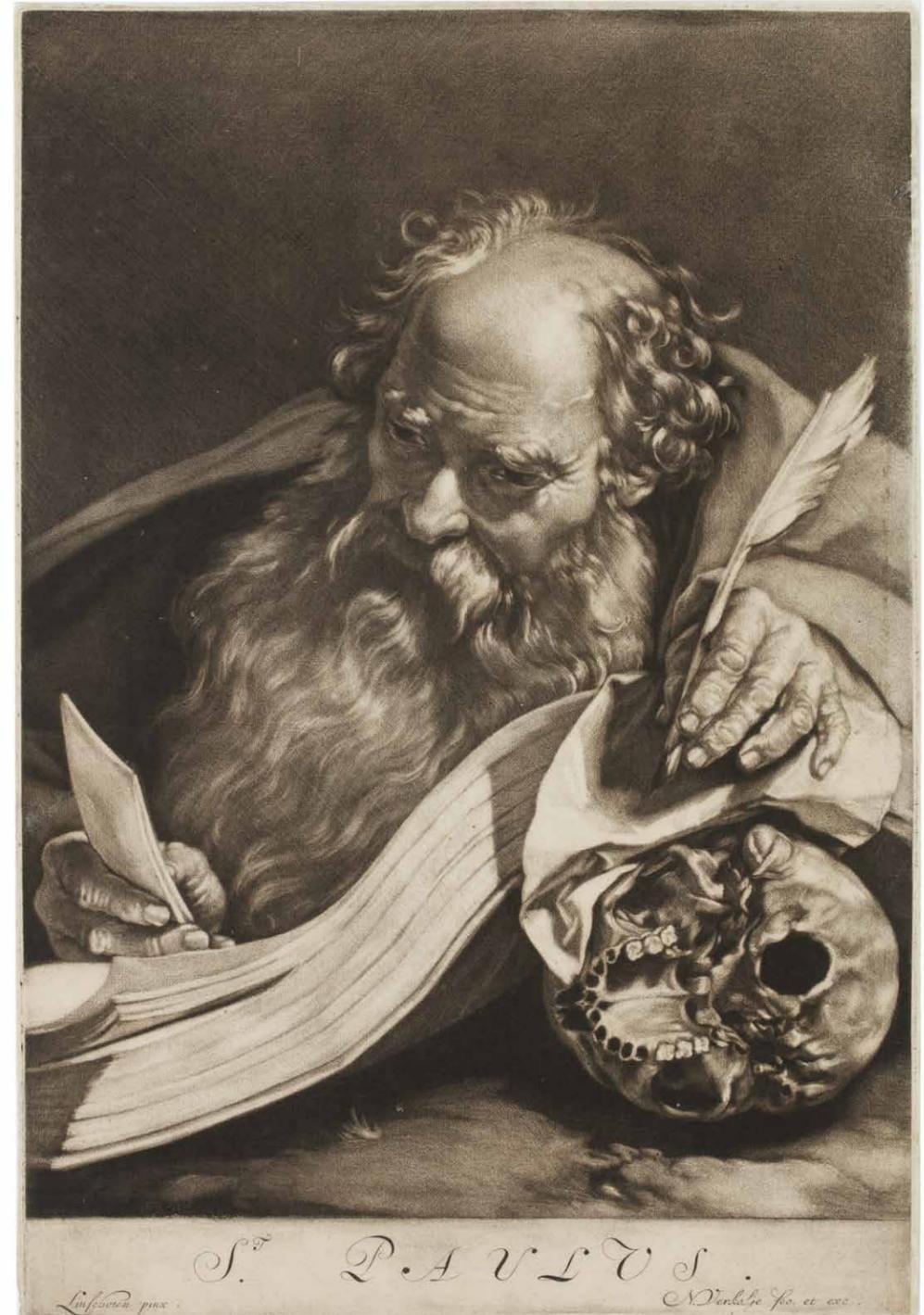
signed and inscribed 'N. Verkolje fec. et exc./ Linschoten pinx/ S^t Paulus' (in the plate)

mezzotint, illegible proprietary watermark

26.5 x 18.1 cm

Wurzbach 18, first and only state¹

A very good, velvety impression, trimmed just outside or to the platemark, there is a small ink loss upper right and there are few minor scattered stains (also along the right edge), there is a pinpoint hole in the centre, the sheet is in otherwise good condition



¹ A. von Wurzbach, *Niederländisches Künstler-Lexikon auf Grund archivalischer Forschungen* bearbeitet, Zweiter Band, L-Z, Vienna and Leipzig, 1910, p. 773.

20.

Aert Schouman (Dordrecht 1710-1792)

An old woman holding a jug

mezzotint

12.2 x 9.5 cm (plate); 13 x 10 cm (sheet)

Undescribed

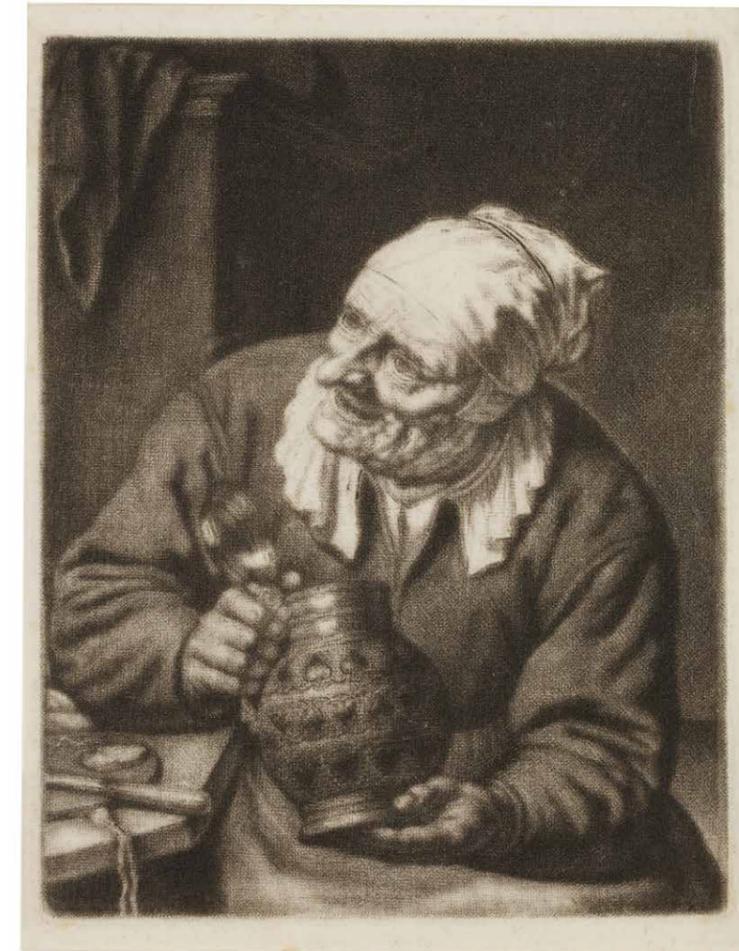
A very good impression of this rare print, there is a very faint vertical fold (almost impossible to see *recto*), the sheet is in otherwise good and untreated condition

Provenance:

Unidentified collector's mark 'AJ' (?) (not in Lugt).

Despite the fact that Aert Schouman left an *œuvre* of 48 prints and his prints were celebrated during his lifetime, the artist is today mainly known for his drawings. This can be explained by the fact that the artist left a monumental drawn *œuvre*, while his printed *œuvre* is small by comparison and very few impressions of each print have survived. During his lifetime, however, Schouman's prints were widely known amongst collectors and they were highly regarded and celebrated by some of the most prominent connoisseurs and biographers. In his obituary on Schouman, Cornelis Ploos van Amstel wrote that 'Zomtyds begaf hy zich, in naervolging van voorige voornaame Schilders, tot het etsen, of het schraapen in Zwarte-Kunstplaten, waarvan hy, zo door Pourtretten als andere Voorwerpen, naar zyn eigen of anderer Tekeningen en Schilderyen gemaakt, veele fraaije blyken heft nagelaaten, welke onder Prentschatten der Liefhebbers verzameld en bewaard worden' (At times he applied himself, following in the footsteps of earlier renowned painters, to etching or to scraping in mezzotints. In this field he left many fine examples, both in portraits and in other subjects, made after his own or others' drawings and paintings, which are collected and preserved among the print treasures of connoisseurs).¹

As also noted by Ploos van Amstel, printmaking never provided an important source of income for Schouman and his prints mainly served as a break from his other occupations and to practice his artistic hand as well as to experiment with it.² In total, Schouman produced twenty portraits, nineteen genre pieces, three contemporary scenes as well as several landscapes, allegories and religious prints. Eleven prints were executed in etching and 34 were mezzotints. The present print does not appear to be after a known painting, but it does bring to mind an engraving after a lost painting by Frans van Mieris I showing an old woman known as 'Gore Besje', whose clothes are closely comparable to those by the sitter in the present print.



¹ P. Larsen, 'Prenten en Boekillustraties', in *Een koninklijk paradijs. Aert Schouman en de verbeelding van de natuur*, Dordrecht, 2017, p. 295, note 8.

² P. Larsen, *op. cit.*, p. 295.

21.

Pieter Anthony Wakkerdak (Rotterdam 1729-1774 Delft)

Kenau Simonsdochter Hasselaer

signed and inscribed 'Kenou Simons Hasselaer./ P.A. Wakkerdak Fecit' (in the plate)

mezzotint

17.9 x 12.6 cm (plate); 22 x 16.5 cm (sheet)

Wurzbach 18, first and only state¹

A very fine and rich impression, in overall very good condition

This immaculately preserved mezzotint depicts Kenau Simonsdochter Hasselaer (1526-1588/1589), who gained fame for her heroic role in the defence of Haarlem during the Spanish siege of the city in 1573. Although little is known from historical sources about her contribution to Haarlem's defence, her role in it was already celebrated in the 16th century. Her legendary status continued to grow over the following centuries and some authors even claimed that she had led an army of 300 women during the siege of Haarlem. While her exact role in the defence in the city remains unclear, she did become a powerful symbol of Dutch resistance to Spanish oppression. Countless prints and paintings portraying the hero were produced from the late 16th century onwards. The present mezzotint is after an anonymous painting from circa 1600, which is now in the Rijksmuseum, Amsterdam, and demonstrates that Kenau Simonsdochter Hasselaer continued to be a popular figure well into the 18th century.²



¹ A. von Wurzbach, *Niederländisches Künstler-Lexikon auf Grund archivalischer Forschungen bearbeitet, Zweiter Band, L-Z*, Vienna and Leipzig, 1910, p. 773.

² Inv. SK-A-502.

22.

Cornelis Ploos van Amstel (Weesp 1726-1798 Amsterdam) and Johannes Körnlein (Nuremberg circa 1720-1772 Amsterdam)

A portrait of a woman, formerly identified as Maria Tesselschade, after Hendrick Goltzius signed and inscribed 'Ploos van Amstel. J.C. fecit. 1770./ Hend. Goltzius del. 1612' and 'Alten No 18/ Portrait der Maria Tesselschade/ Dichterin, Malerin etc. Alten 18' (probably by Ottokar Mascha) and '1561/ LR' and '18' (verso)

crayon manner etching and roulette, printed from two plates

26 x 19.9 cm

Van Someren 5882; Laurentius 18, third and final state (black plate), second and final state (red plate)

A very fine impression, in exceptionally good and untreated condition

Provenance:

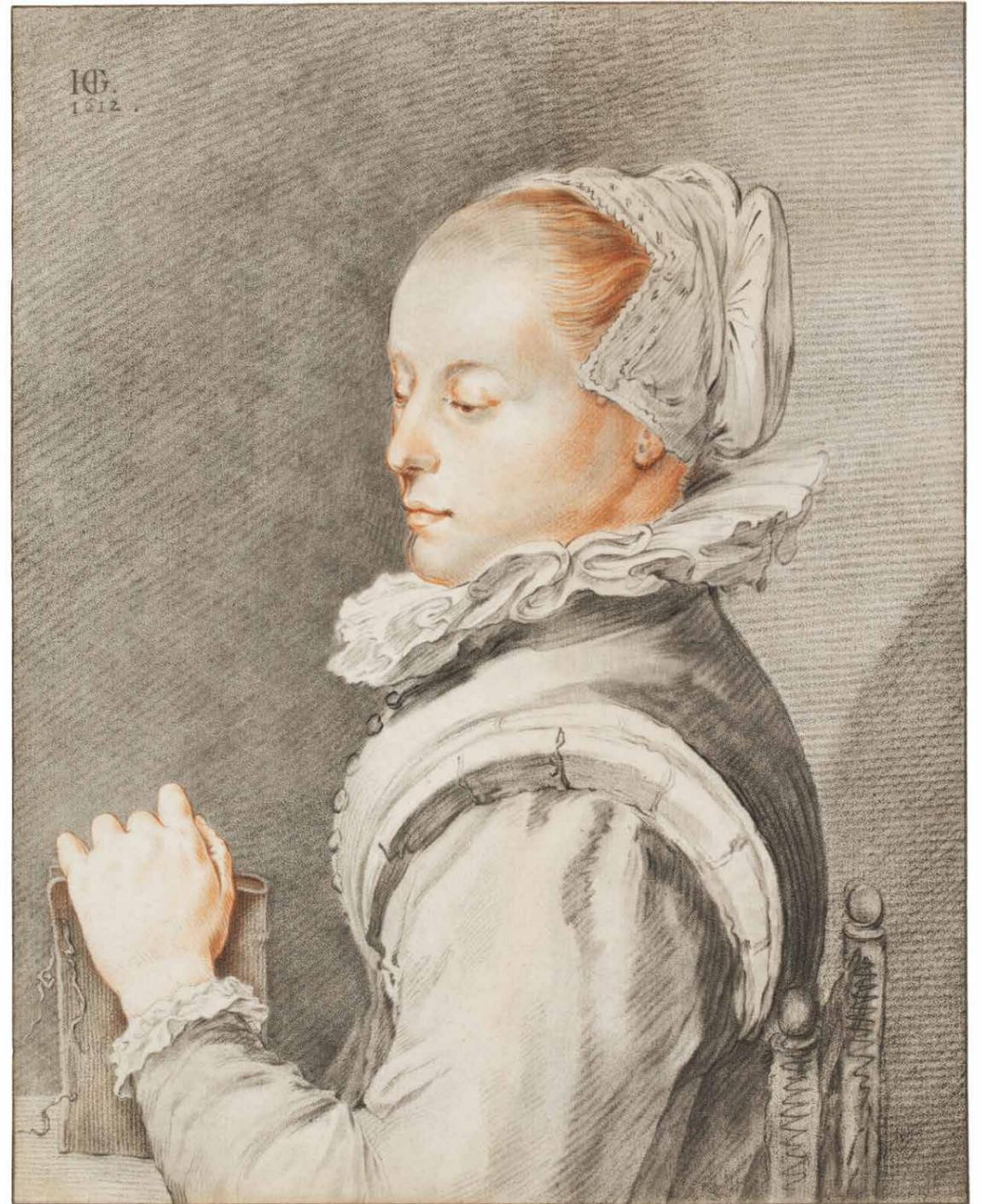
Cornelis Ploos van Amstel (1726-1798), Amsterdam (L. 2725).

Dr. Ottokar Mascha (1852-after 1931), Vienna (L. 1904).

with Th. and F. Laurentius, Middelburg.

Through his activities as a timber merchant and as a broker in ships and maritime shares, Cornelis Ploos van Amstel amassed a large fortune which enabled him to devote his private life to collecting art, and more specifically, drawings. Over the course of his lifetime, he assembled the most important collection of drawings of his day. When his collection was being offered at auction after his death, the auction catalogue counted a staggering 626 pages, describing thousands of works, including some fifty drawings by Rembrandt, ten by Leonardo da Vinci, and twenty-five by Avercamp, just to name a few.

Remarkable though the collection was in itself, Ploos van Amstel's significance for art history, and the study of drawings in particular, is no less important. Ploos van Amstel developed a technique to make highly refined facsimiles of drawings from his own collection. Interestingly, his working method is known through a written account that describes a demonstration of Ploos' working technique to Prince Willem V (1748-1806) on 13 March 1773.¹ The technique which Ploos employed, involved taking a tracing from the original drawing, which he coated on the *verso* with gum and then dusted with powders. The drawing was subsequently gone over with a stylus, so that the layer of powder was pressed through the ground, transferring the image, resulting in a facsimile of the drawing. The procedure was time consuming and in order to produce a substantial group of prints after his drawings, Ploos van Amstel employed a number of artists including Bernhard Schreuder (died 1780) and Johannes Körnlein (1720-1772). The prints that these artists produced under Ploos van Amstel's direction have proven an invaluable source for those who study the art of drawing, even until today.

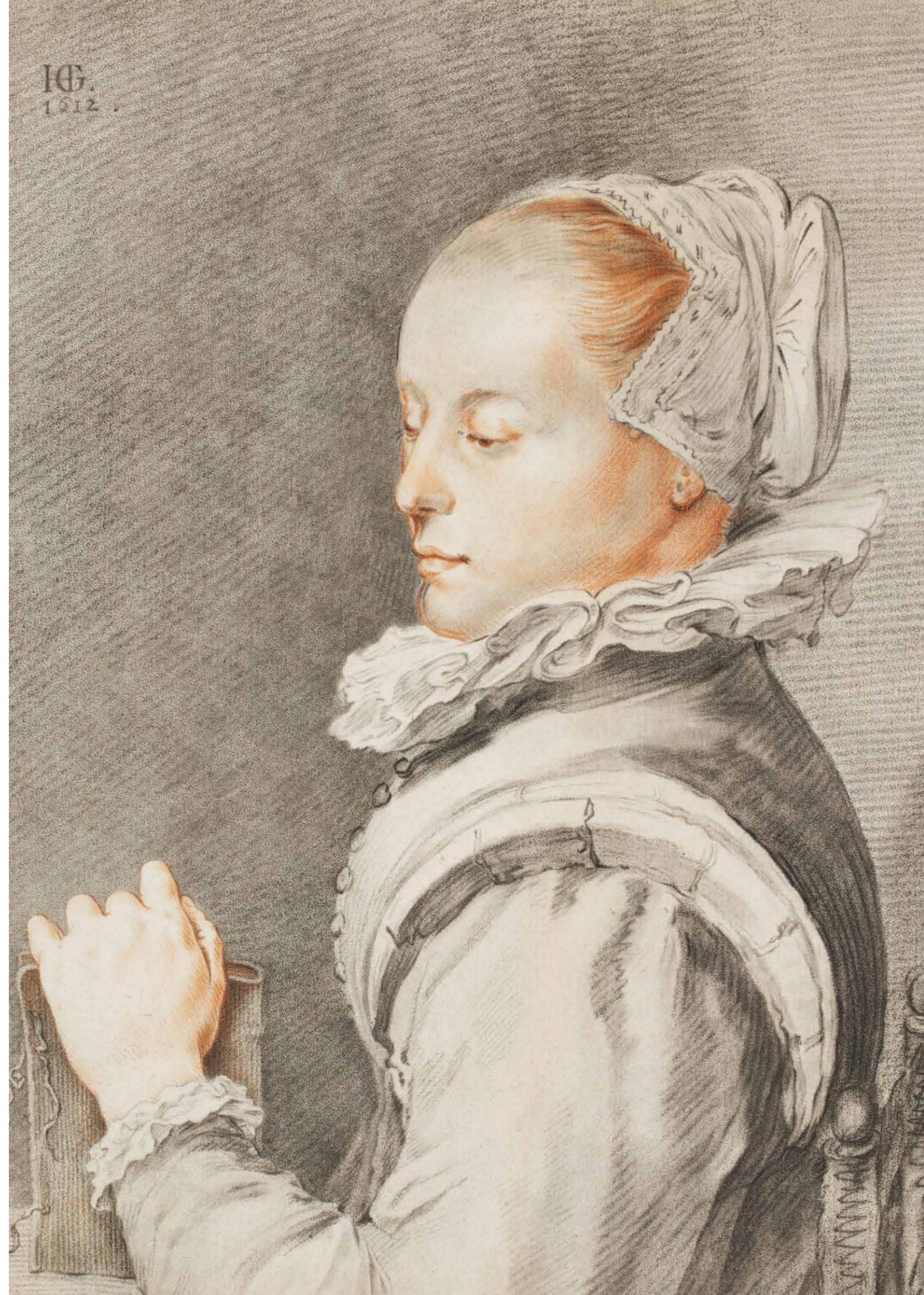


¹ Th. Laurentius, 'Het grafisch werk', in *Cornelis Ploos van Amstel. 1726-1798. Kunstverzamelaar en prentuitgever*, Assen, 1980, pp. 198-200.

Johannes Körnlein was responsible for the present print, which is one of the highpoints of Ploos van Amstel's printed oeuvre. It is after a drawing by Hendrick Goltzius (1558-1617) which was long thought to depict the poet Maria van Tesselschade (1594-1649), and which is now in the Amsterdam Museum.² As with many of Ploos van Amstel's so-called 'print-drawings', this sheet carries Ploos van Amstel's printed crest on the verso of the sheet. More exceptionally, it is also hand inscribed, either by Körnlein or by Ploos van Amstel, on the verso with the date of the print, its maker and the name of the artist that the print was made after.



(Inscription on the verso)



23.

Jacques Bellange (circa 1575-1616/1617 Nancy)

Female gardener with a basket on her arm, from: Hortulanae
signed 'Bel f' (in the plate, partly trimmed)

etching

26.8 x 15.8 cm

Robert-Dumesnil 41; Walch 12, first state (of two)¹; Worthen-Reed 16; Thullier 109; Griffiths and Hartley 33

A very fine impression, trimmed within the platemark and the subject (especially at the lower edge), there is a 2 mm paper loss in the upper edge, some very faint scattered foxing, otherwise in very good condition

Jacques Bellange is without doubt one of the most original visual voices in Mannerist printmaking. His freely executed etchings showing his characteristic elongated figures stand in strong contrast to prints produced by his Dutch contemporaries in the circle of Hendrick Goltzius (1558-1617). Whereas Dutch printmakers employed engraved swelling lines, Bellange developed a distinctly original style in loose etching, which he used to bring to life various saints, scenes from the New Testament, and genre subjects in an *œuvre* comprising 48 prints.

The present etching, which is particularly rare, belongs to a group of four prints known as the *Hortulanae* (gardeners). As Griffiths and Hartley have observed, these prints were not produced as a formal series, but may be loosely grouped together on the basis of their subject matter.² Various authors have suggested that the prints may be connected with court theatre and festivities, although there is no conclusive evidence that supports this. Series depicting gardeners (and other occupations) were not uncommon in the 16th- and 17th centuries, and it is therefore possible that the prints should be understood within this broader tradition.



¹ N. Walch, *Die Radierungen des Jacques Bellange. Chronologie und kritischer Katalog*, Munich, 1971, pp. 168-169.

² A. Griffiths and C. Hartley, *Jacques Bellange c. 1575-1616. Printmaker of Lorraine*, London, 1997, p. 113.

24.

Claude Mellan (Abbeville 1598-1688 Paris)

The Resurrection

signed and dated 'C. Mellan G. inven. et scul. 1683.' (in the plate)

engraving, watermark Maltese Cross

44.3 x 28.7 cm (plate); 46.4 x 30.8 cm (sheet)

Montaignon 33¹; IFF 29, first and only state²

A good impression, printing somewhat drily in and around the figure of Christ, there are some creases lower left, and there is some slight scattered foxing, the sheet is in otherwise good condition



1 A. de Montaiglon, *Catalogue raisonné de l'oeuvre de Claude Mellan*, Abbeville, 1856, no. 33.

2 M. Préaud, *Inventaire du fonds français, Graveurs du XVIIe siècle, Claude Mellan*, Paris, 1988, no.

29.

25.

Charles Melchior Descourtis (1753-1820)

La Foire de Village

with inscription 'Descourtis [n?] f' (in pen and brown ink, partly trimmed)

aquatint, etching and engraving

32.5 x 23.7 cm

Widener 321¹; IFF 10, first state (of three)²

A fine proof impression, before the letter, trimmed within the platemark, laid down on an old mount, some scattered foxing, a few scuffmarks, but otherwise in good condition

This and the following print are from the set of four aquatints known as the 'the four Taunays', referring to the artist after which Descourtis produced the set of four fine aquatints.³ Nicolas-Antoine Taunay (1755-1830) was a successful pupil of Nicolas-Bernard Lepicié (1735-1785) who specialised in genre scenes and *Fête galante* that echo those by artists such as Jean-Antoine Watteau (1684-1721) and his contemporaries. The present print, and the following one, are fine examples of this. While impressions with the text are fairly common, proof impressions without the text are very rare.



¹ E. Clayton (ed.), *French engravings of the eighteenth century in the collection of Joseph Widener*, Lynnewood Hall, London, 1923, pp. 465-466.

² M. Roux and E. Pognon, *Inventaire du fonds français, graveurs du XVIII^e siècle. Tome septième, Lasne (J.) - Leclerc (P.)*, Paris, 1951, p. 64.

³ See E. Clayton, *op. cit.*, p. 465.

26.

Charles Melchior Descourtis (1753-1820)

La Noce de Village

with inscription 'Descourtis [n?] fec' (in pen and brown ink, partly trimmed)

aquatint, etching and engraving

32.5 x 23.7 cm

Widener 320¹; IFF 8, first state (of three)²

A fine proof impression, before the letter, trimmed within the platemark, laid down on an old mount, there is some scattered foxing, there is a tear in the lower right corner, there are four pinpoint holes in the edges, otherwise in good condition



1 E. Clayton (ed.), *French engravings of the eighteenth century in the collection of Joseph Widener*, Lynnewood Hall, London, 1923, pp. 465-466.

2 M. Roux and E. Pognon, *Inventaire du fonds français, graveurs du XVII^e siècle. Tome septième*, Lasne (J.) - Leclerc (P.), Paris, 1951, p. 63.

27.

Jacques Gamelin (Carcassonne 1738-1803)

Frontispiece, from: Nouveau recueil d'ostéologie et de myologie dessiné après nature: pour l'utilité des sciences et des arts, 1779

signed and inscribed 'inv. et gravé par Gamelin' (in the plate)

soft-ground etching

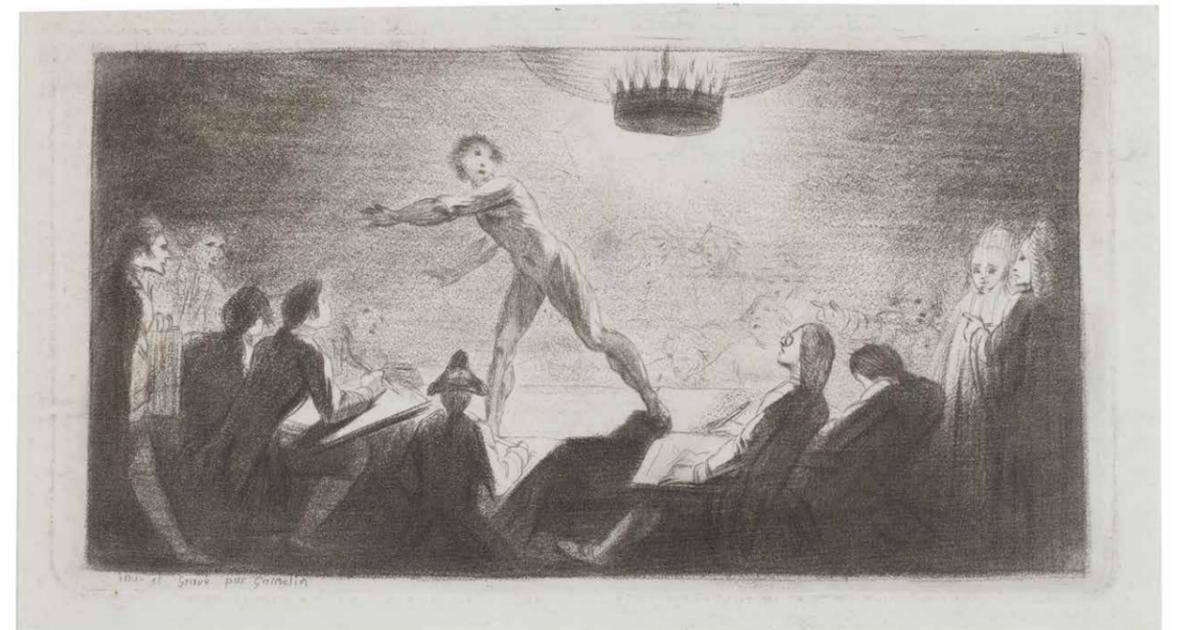
13.5 x 25.8 cm (plate); 15.1 x 27.9 cm (sheet)

Inventaire Fonds Français 41, first and only state¹

A very good impression, with small margins, generally in good condition

Jacques Gamelin was born into a wealthy family in Carcassonne in 1738. His father owned a cloth manufacturing business and intended that his son would one day take it over. At the age of eighteen, Gamelin was sent to Toulouse to keep accounts for the baron de Puymaurin.² The latter, however, recognised the young man's artistic talent, and soon afterwards Gamelin was enrolled at the Académie de Toulouse. Rather than taking over his father's business, Gamelin went on to become one of the most original artists of his time, working primarily in south-western France rather than in Paris, where most of his talented contemporaries pursued their careers.

Although Gamelin produced a large and highly original *œuvre* of paintings and drawings, one of the absolute high points of his career was the publication in 1779 of his anatomical treatise *Nouveau recueil d'ostéologie et de myologie dessiné après nature: pour l'utilité des sciences et des arts*. In this highly ambitious project, Gamelin published around thirty large-scale engravings depicting nudes, *écorchés*, and skeletons. Rather than presenting them in a purely anatomical setting, many of Gamelin's skeletons are shown performing everyday activities such as playing musical instruments, reclining, or kneeling, resulting in highly unusual compositions as is evident in the present print, and the following two, all from the *Recueil*. Although these prints are appreciated today precisely for their originality, the enterprise proved to be a spectacular failure from a commercial point of view at the time. Owing to the fortune he had inherited from his father, however, the financial consequences were of little concern to Gamelin. The year after the publication of his *Recueil*, Gamelin founded a drawing school in Montpellier. Soon afterwards he moved to Narbonne, where he became a professor at the *École centrale de l'Aude* in Carcassonne.



¹ E. Pognon, *Inventaire du Fonds Français. Graveurs du XVIII^e siècle. Tome neuvième Ferrand (François - Gaucher (C.E.), Paris, 1962, p. 433.*

² See <http://www.pastellists.com/Articles/Gamelin.pdf> [accessed 9 March 2026].

28.

Jacques Gamelin (Carcassonne 1738-1803)

*A reclining skeleton writing on a book, from: Nouveau recueil d'ostéologie et de myologie
dessiné après nature: pour l'utilité des sciences et des arts, 1779*

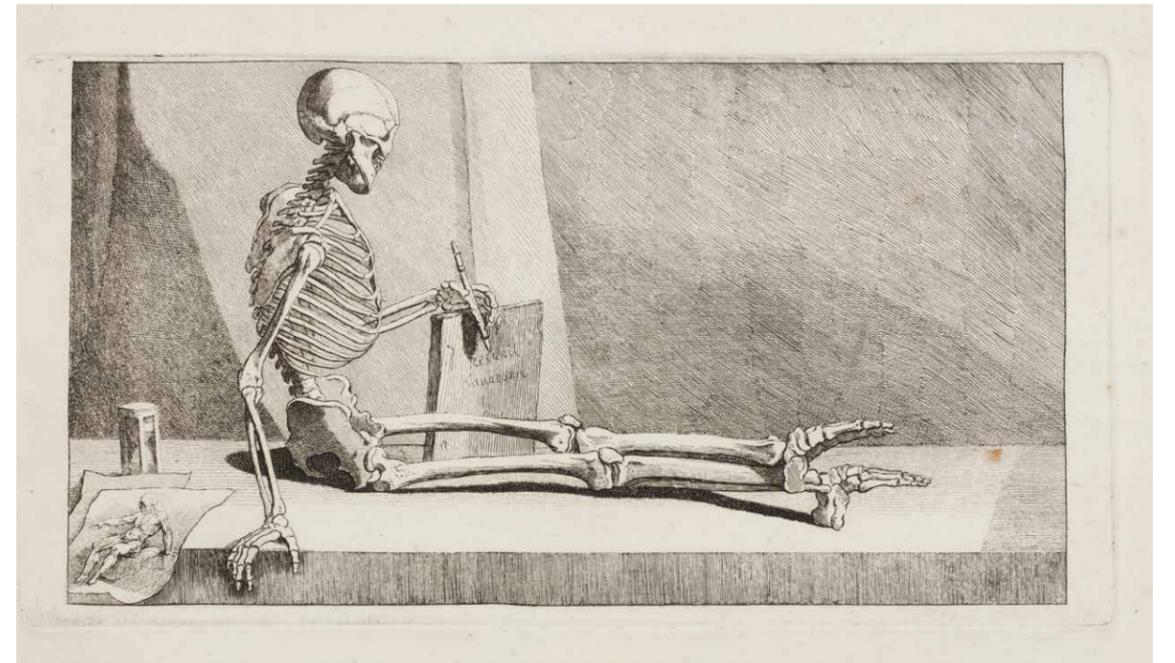
inscribed 'recueil d'anatomie' (in the plate)

etching

13.3 x 25.6 cm (plate); 17.9 x 34 cm (sheet)

Inventaire Fonds Français 4, first and only state¹

A very good impression, one foxmark, small margins, generally in good condition



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

29.

Jacques Gamelin (Carcassonne 1738-1803)

A skeleton in a tomb, from: Nouveau recueil d'ostéologie et de myologie dessiné après nature: pour l'utilité des sciences et des arts, 1779

inscribed 'Memento homo quia pulvis es et in pulverem reverteris' (in the plate)

etching, watermark JHonig & Zoon

23.3 x 35.5 cm (plate); 39 x 52 cm (sheet)

Inventaire Fonds Français 11, first and only state¹

A very good impression on the uncut sheet, there are some slight creases in the sheet and there is a small smudge upper left, the paper is in otherwise good condition



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

30.

Ignaz Sebastian Klauber (Augsburg 1753-1817 Saint Petersburg)

A portrait of Carle van Loo

signed and inscribed 'CARLE VAN-LOO, CHEVALIER [...]' and 'Peint par Pierre le Sueur pour sa réception à l'Acad. Royale en 1747/ Gravé par Ignace Klauber pour son agrément à l'Acad. R.le en 1785' (in the plate)

engraving, 1785

39 x 28.8 cm (plate); 44.3 x 32.8 cm (sheet)

Apell 24, third and final state¹

A good impression with broad margins, there are a few scattered unobtrusive stains, and there is some discolouration to the paper, there are some unobtrusive creases lower right, but the sheet is in otherwise good condition



¹ A. Apell, *Handbuch für Kupferstichsammler oder Lexicon der vorzüglichsten Kupferstecher des XIX. Jahrhunderts welche in Linienmanier gearbeitet haben sowie Beschreibung ihrer besten und gesuchtesten Blätter*, Leipzig, 1880, p. 217.

31.

Nicolas Larmessin IV (Paris 1684-1755)

A portrait of Guillaume Coustou

inscribed 'Guillaume Coustou/ Peint par J. de Lien.' and 'Gravé par N. de L'Armessin pour sa Réception a l'Académie en 1730' (in the plate) and with number '910' (in pen and ink, verso)

engraving, illegible watermark, 1730

36.7 x 25.4 cm (plate); 46.5 x 32.8 cm (sheet)

IFF 40¹

A good, strong impression with wide margins, there is some slight scattered foxing along the lower edge and there are some small stains in the margins, the sheet is in otherwise good condition



1 M. Hébert and Y. Sjöberg, *Inventaire du Fonds Français. Graveurs du XVIII^e siècle. Tome douzième.* Jeninet Launay, Paris, 1973, p. 401.

32.

Laurent Cars (Lyon 1699-1771 Paris)

A portrait of Michel Anguier, after Gabriel Revel

signed and inscribed 'Gravé par Laurent Cars pour sa reception à l'Academie en 1733./

Gab. Revel pinx/ MICHEL ANGUIER [...] ET DE SCULP.' (in the plate)

35.8 x 24.6 cm (plate); 38.1 x 26.8 cm (sheet)

Le Blanc 20; IFF 33, second and final state¹

A good impression, there are two smudges in the right edge and there is some scattered surface dirt, the paper is slightly discoloured, otherwise the sheet is in good condition

Provenance:

Félix Joubert (1874-1953), London and Antibes (L. 1502a).



¹ M. Roux, *Inventaire du Fonds Français. Graveurs du XVIII^e siècle. Tome III. Bizemont-Prunelé (Comte de)- Cars (Laurent), Paris, 1934, p. 475.*

33.

Johann Adam Klein (Nuremberg 1792-1875 Munich)

Der Pferd mit der Staffelei

signed and dated 'JK [interlaced] fc. 1814' and 'Joh. A. Klein/ Kupferstecher/ wohnt/ in der Josephstadt. Langen Gasse N° 66.' (in the plate)

etching

8.3 x 8.1 cm (plate); 18.3 x 23.3 (sheet)

Jahn 153, second and final state¹

A good impression, with broad margins, there is a small crease (in the subject), and there are some nicks and unobtrusive smudges in the margins, but the sheet is in generally good condition

This tiny etching from 1814 functioned as a so-called 'trade-card', the equivalent of the modern-day business card. The first trade-cards were produced in the 17th century and they became more widespread in the 18th- and 19th centuries in both Europe and America. Merchants, tradesmen and artists used them to give their address to their clients and, for artists in particular, it provided an opportunity to advertise their skill. This trade card by Klein is a particularly charming example: the horseman, constructed from a painter's easel, mahlstick, and palette, carries a drawing folder that contains the artist's address.



¹ C. Jahn, *Das Werk von Johann Adam Klein. Maler und Kupferstecher zu München*, Munich, 1863, pp. 57-58.

34.

Alexander Ver Huell (Doesburg 1822-1897 Arnhem)

An album containing 30 proof impressions for various publications

signed and inscribed 'Aan/ WelEdelgeboren Heer/ F.H.J. Mijnsen/ Souvenir van 1890/ juist vijftig jaar geleen/ zag 't levenslicht/ mijn eersten hersenkind/ Aanvullig wicht./ A. ver Huell' and variously inscribed on each lithograph and with various inscriptions by Ver Huell on the blank pages opposite the lithographs, bound in an album with lettering 'A.V.H./ XXX/ PROEFDrukKEN'

lithographs

27.6 x 37.2 cm

Fine proof impressions bound into an album, there is some scattered foxing, but the sheets are in otherwise generally good condition

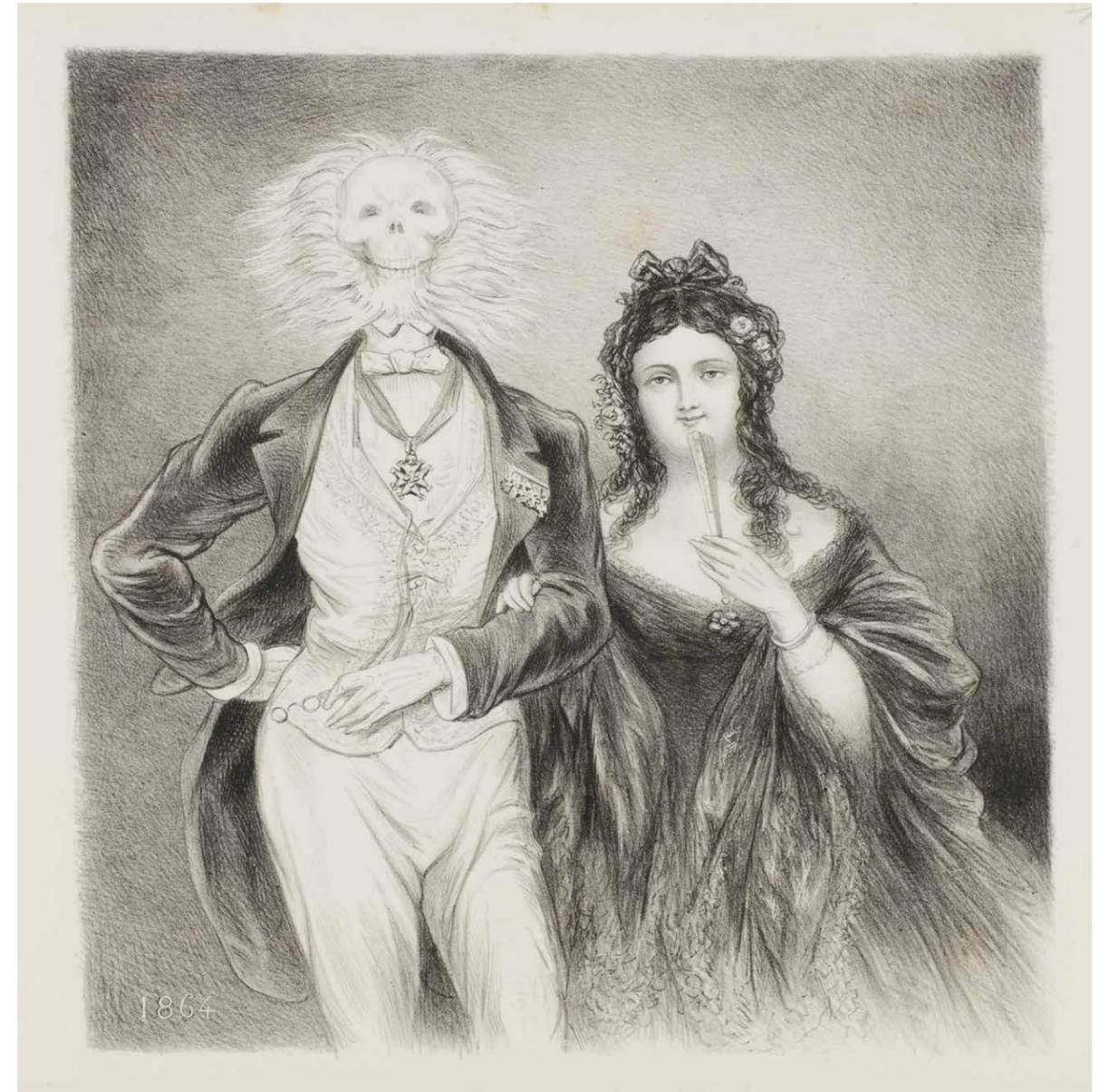
Provenance:

François Henri Jacques Mijnsen (1872-1954) (with his label pasted into the album).

Alexander Ver Huell was one of the most prolific and gifted Dutch writers, satirists and visual artists of his time. His monumental *œuvre* of lithographs not only gives a fascinating insight into the artist's mind, but also into Dutch (and European) society as a whole. His kaleidoscopic *œuvre* treats a vast variety of subjects including student life, religion, death, injustice, love, artistic life and political subjects amongst others. These subjects are brought to life in scenes from everyday life, but also through a host of fantastical figures, monsters, nightmarish dreams and visions, skeletons and so forth. A truly Romantic artist, Ver Huell felt he was misunderstood and did not receive the recognition he deserved, yet at the same time he was convinced that over time his work would receive the praise it deserved. While his work has indeed received scholarly attention in the 20th century, the artist's work is still largely unknown to a wider audience. Given the fact that the artist could be considered the Dutch equivalent of Honore Daumier (1808-1879) this seems particularly unfair.

Alexander Ver Huell was born into a wealthy and artistic family; his father, Quirijn Maurits Rudolph Ver Huell (1787-1860), was a marine officer and his mother, jonkvrouwe Christina Louisa Johanna Hester de Vaynes van Brakell (1796-1863) was a gifted watercolourist.¹ He grew up in Rotterdam and studied law in Leiden, where he met the writer Jan Kneppelhout who wrote about his fellow students under the pseudonym 'Klikspaan' in his *Studententypen* (student types). Recognizing the talents of his younger fellow student, Kneppelhout asked Ver Huell to illustrate these booklets and the two became close friends. With the illustrations produced during his student years, Ver Huell established his reputation as an artist.

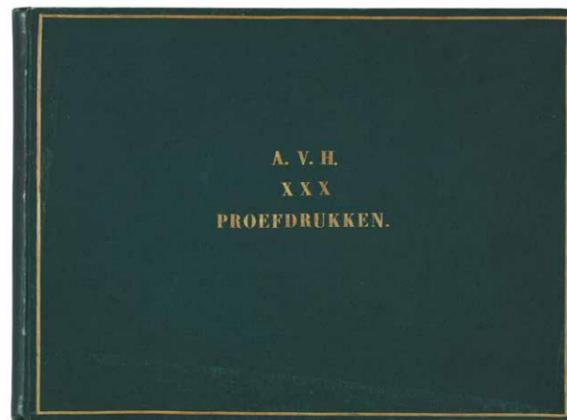
While his father had a career in diplomacy in mind for his son, Alexander managed to convince him that he was better suited to pursue an artistic career when he finished his



¹ J. Bervoets, *Een levensbeschrijving. Alexander ver Huell. 1822-1897*, Zutphen, 1992, pp. 26-27.

studies in 1849. In that year he moved in with his parents in Arnhem (while he kept a *pied-à-terre* in Amsterdam to stay in close touch with his publisher), and worked tirelessly on a constant stream of publications in which he held up a mirror to society. His works, however, received negative critiques, and Ver Huell withdrew from society more and more. He received even more negative critique when he published his views in favour of state patronage and his views on the separation of art and the art market. When he broke off his wedding (in 1863) with his fiancé (three days before the wedding date), he lost the support of even his most loyal supporters and fled to Paris. After his return in Arnhem, Ver Huell continued to be active as an artist, activist and philanthropist, but he lived the life of a recluse. He died in 1894, leaving a vast drawn and written *œuvre* as well as a large art collection and fortune which he left to the city of Arnhem and which formed the basis for the foundation of the Museum voor Moderne Kunst Arnhem.

The present album is exceptional in that it contains thirty proof impressions for publications spanning a large part of the artist's career. The remarks that Ver Huell wrote on the pages opposite the lithographs further add a personal dimension to the prints and occasionally offer a glimpse into the artist's working methods. As such, the album presents an overview of the artist's career in all its variety. Moreover, it constitutes a tangible testament to the artist's friendship with the collector François Henri Jacques Mijnsen, to whom Ver Huell dedicated the album in an extensive handwritten page at its beginning.





35.

Alexander Ver Huell (Doesburg 1822-1897 Arnhem)

Is 't waar of niet?

signed and inscribed 'Is 't waar of niet?/ C.C.A. Last Lith./ Schetsen uit de portefeuille van Alexander V.H. [...]' (in the stone)

ten lithographs and one titlepage, bound in an album

24.2 x 31.1 cm

Bervoets p. 241

Good impressions, scattered foxmarks, but otherwise in good condition

Provenance:

François Henri Jacques Mijnsen (1872-1954).

Murder, presented as the ultimate denial of compassion and love, is a recurring theme in Ver Huell's oeuvre. In this series, titled 'Is 't waar of niet?' (Is it true, or not?), the artist reflects on the theme in 10 lithographs.¹ The title page depicts Humour as a three headed man (crying and laughing about humanity's foolishness) who pierces a pen through evil. Due to the strike, the latter's mask flies off and drops his sword. The drawing pen, used here as a sword, represents the arts as an effective weapon against evil- a clear statement by the hugely prolific Ver Huell whose many prints have a moral or political component.

In the background of the scene are two female figures. The figure on the left, who holds a mirror, represents Truth, while the figure on the right represents Justice. The fact that Justice has her back turned to the scene, whereas Truth directly faces the murder, suggests that some crimes are not recorded in the statute book and therefore cannot be punished; nevertheless, Truth will always bear witness. The series continues with ten lithographs, beginning with an angel conquering evil, followed by various other manifestations of evil and murder, including warmongering (represented by Napoleon). It concludes with a depiction of Magere Hein- Death itself, the Grim Reaper.



¹ J. Bervoets, *op. cit.*, p. 116.

36.

Alexander Ver Huell (Doesburg 1822-1897 Arnhem)

Tydspiegel-Phantasien

signed, dated and inscribed 'AVH/ Inv^t lith^t/ 1858/ VAN ALEXANDER V.H./ Te ARNHEM bij D.A. Thime/ Gedrukt bij G.J. Thieme' (in the stone)

four lithographs, bound in an album

25.6 x 33.3 cm

Bervoets p. 242¹

Good impressions, some scattered foxmarks but otherwise in good condition

Provenance:

François Henri Jacques Mijnsen (1872-1954) (with his label pasted into the album).

In the series *Tydspiegel-Phantasien*, Ver Huell reflects on the artistic mind and the artist's position in society at large. In the lithograph titled 'Fataliteit', Ver Huell depicts a poet playing a lyre, surrounded by thorns who is levitating towards heaven. While doing so, the poet is being attacked by three monsters who clip the poet's wings. At the bottom of the composition, the poet has fallen to the earth, but while laying there surrounded by monstrous figures, he still gazes up to heaven and lifting his lyre.

In the 1850s, Ver Huell was increasingly concerned about his success as an artist and the position of the artist in society. This concern fits neatly within a broader discussion about a Romantic tendency among artists during that period. As M.Z. Schröder described in *Icarus, the image of the artist in French Romanticism*, artists distinguished themselves from other people with their *sensibilité*.² This *sensibilité* could both be a curse and a blessing; it could result in appreciation, but also in a hostile attitude, as is shown in Ver Huell's print. The final lithograph in the series juxtaposes mind and body: on the left, a scholar sits in his study accompanied by an angel, while on the right, a couple who have clearly overindulged in alcohol lie in the street, where they are confronted by Death.



¹ J. Bervoets, *Een levensbeschrijving. Alexander ver Huell. 1822-1897*, Zutphen, 1992.

² See J. Bervoets, *op. cit.*, p. 105.

37.

Samuel Jesserun de Mesquita (Amsterdam 1868-1944 Auschwitz)

A masked woman

signed 'mesquita' (in graphite) and 'M' (in the woodblock)

woodcut, on chine volant and mounted by the artist, *circa* 1899

17.1 x 11.6 cm (image); 21 x 15.2 cm (sheet)

Van Es H 011¹

A fine impression, the sheet mounted at the corners of the *verso*, the sheet is crinkled (as is common with Jesserun de Mesquita's work as he used extremely thin sheets of paper), there, there is a diagonal fold through the sheet, the paper is in otherwise good condition

Jesserun de Mesquita's woodcuts from before 1900 are exceedingly rare; most woodcuts exist in only 5 copies, or less. Of the present print, Van Es only traced 5 copies.² The quality of Jesserun de Mesquita's prints from this period, however, is exceptionally high and in their subject matter and execution, these prints echo those by some of the greatest French prints makers of the time, not in the least those by Félix Valotton (1865-1925). Besides women getting dressed and making their toilet, several woodcuts from 1890s show masked women as well as masked harlequins, demonstrating Jesserun de Mesquita's interest in theatre and the circus.



¹ J. van Es, *Samuel Jesserun de Mesquita (1868-1944). Tekenaar, graficus, sierkunstenaar*, Zwolle, 2005, p. 277

² J. van Es, *op. cit.*, p. 277.

38.

Jan Weissenbruch (The Hague 1822-1880)

Two chained dogs

signed with initials 'IWf' (in the plate)

etching

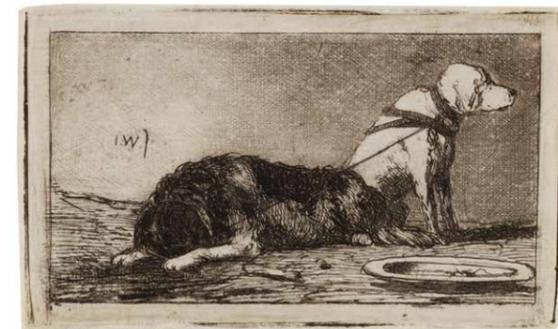
4.5 x 7.6 cm (plate)

Laanstra OE/6, fifth and final state¹

A fine impression, in good condition, with thread margins, some glue remnants (*verso*)

Provenance:

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



¹ W. Laanstra, *Johannes (Jan) Weissenbruch. schilder-graficus. 1822-1880*, Amsterdam, 1986, p. 177.

39.

Louis Charles Hora Siccama (Utrecht 1807-1880)

Mes rosiers en hiver

faintly signed and inscribed 'Maréchal Canrobert [...] Princesse mathilde' (in the plate)

etching, Chine-collé

15.5 x 18.7 cm

Undescribed (states based on the impressions in the Rijksmuseum)

A very fine impression, the paper in very good condition

Sold with a third and final state of this print

Provenance:

Collector's mark 'JHP' (?) (not in Lugt).

This rather unusual print is an allegory on the Franco-Prussian war (1870-1871). The present etching depicts three standard roses (rose trees) which are wrapped in hay to protect them against frost which have taken on the appearance of three human figures. These represent key figures from the Franco-Prussian war; at left is François Certain Canrobert (a supporter of Napoleon III who fought against the Prussian Guard in the Franco-Prussian war) and at right is Mathilde Bonaparte, who was a niece of Napoleon Bonaparte.



40.

Stefan Eggeler (Vienna 1894-1969)

A self-portrait

signed (in graphite) (*recto*) and with inscription 'Eggeler, Selbstporträt' (*verso*)

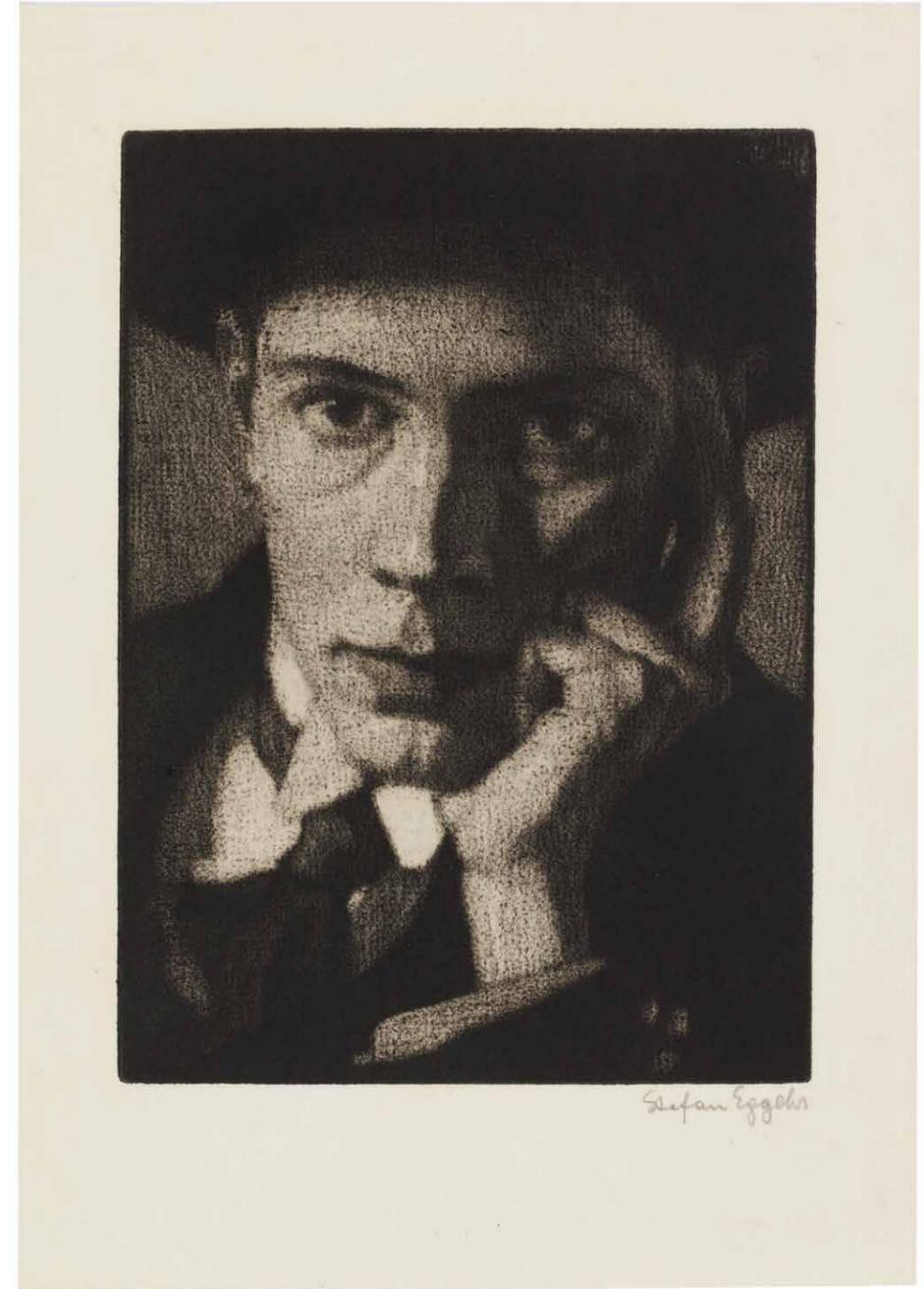
mezzotint

1915

16.1 x 11.7 cm

Undescribed, cf. *Die Graphischen Künste*¹

A very fine impression, in excellent condition



¹ *Die Graphischen Künste*, 1917, XL, p. 25.

41.

Willem Witsen (Amsterdam 1860-1923)

A canal, Venice

signed and inscribed 'Witsen/ epreuve d'essai' (in graphite)

etching

34.8 x 40.6 cm (plate); 45.5 x 63 cm (sheet)

Boon 184; Van Wisselingh 499; De Groot 179, second and final state¹

A very fine proof impression, in overall very good condition



¹ I. de Groot et al., *Willem Witsen. Schilderijen. Tekeningen. Prenten. Foto's. 1860-1923*, Bussum, 2003, p. 237-238.

42.

Alfred Cossmann (Graz 1870-1951 Vienna)

Folded hands

signed 'Alf. Cossmann' (in graphite)

drypoint on Japan paper

13.5 x 23.2 cm (plate); 20.2 x 27 cm (sheet)

Undescribed

A fine proof impression, before the letter, some very minor foxing in the edges, overall in very good condition

