

DEN OTTER

FINE ART

Prints and Drawings
16th – 21st century



I am grateful to Stijn Alsteens, Noël Annesley, Francien van Daalen, Charles Dumas, Ella Egberts, Wim Konings, Olphaert den Otter, Benjamin and Nathalie Peronnet, Robert-Jan te Rijdt, Hélène Rihal, Leo Schaasberg, Peter Schatborn, Nicolas Schwed, Phoebe Tronzo and Jop Ubbens.

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2022



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Drawings

1.

**Circle of Matthijs Cock
(circa 1510/15-1548)**

A Panoramic mountainous river landscape with a village in the foreground
with inscription 'ans bol I f'
black chalk, point of the brush and watercolour,
pen and brown ink framing lines
20 x 29.5 cm

Provenance:

The 'Llanover Album', assembled in the 18th Century, probably by Sir Anthony Westcombe, Bart. (died 1752), and by descent to Ivon John Caradoc Herbert, 1st (and last) Baron Treowen (1851-1933), Llanover House, Abergavenny, Monmouthshire, Bruton & Knowles, 26 June 1934, part of lot 997 (bought by R.E.A. Wilson and Alfred Jowett). Anonymous sale [Baron Paul Hatvany]; Sotheby's, London, 7 July 1966, lot 18 (£420 to G.S. Palmer). Anonymous sale; Christie's, London, 26 and 27 November 1973, lot 205 (1200 gns to Hardy).

Literature:

A.E. Popham, 'Mr Alfred Jowett's Collection of Drawings at Killinghall', *Apollo*, 1938 (March), p. 137 (as by Matthijs Cock).

This detailed panoramic landscape drawing comes from an album known as the 'Llanover Album' which was assembled in the 18th century, probably by Sir Anthony Westcombe (died 1752). The album was passed down through his family until 1934, when it was sold at auction to Alfred Jowett. The album contained around 250 Dutch and Flemish landscape drawings from the 16th and 17th centuries, of which examples can now be found in a number of institutions including the Morgan Library and Museum, New York (Roelant Savery; inv. 1980.22 and Hendrik Hondius; inv. 1978.40), the British Museum, London (Abraham Casembroot, Gillis van Coninxloo, Cornelis Liefcrinck and Lodewijk Toepet; 1935,0413.3-6) and the National Gallery of Art, Washington (Matthijs Cock; inv. 1978.19.2).

The present drawing, together with the one now in Washington, was published and attributed to Matthijs Cock for the first time by A.E. Popham in 1938.[1] Due to the small number of drawings by Matthijs (or indeed any early Netherlandish artist) that have survived, attributions to the artist should be approached with caution. That said, the present drawing finds a particularly close comparison with a



[1] A.E. Popham, *op. cit.*, *Apollo*, 1938 (March), p. 137.



drawing by Matthijs [2] (Fig. 1), also executed with the point of the brush, which was used by his brother Hieronymus for an etching.[3] The rendering of the rocks, the suggestion of brickwork in the architecture with long horizontal lines and short vertical strokes and the way the reflection in the water is suggested with parallel strokes shown here are particularly close to the sheet in the Rijksmuseum. These similarities do seem to indicate that the drawing was either executed by an artist from Matthijs' close circle, or indeed by the artist himself as suggested by Popham.



Fig. 1. Matthijs Cock, *A coastal landscape with Saint Christopher*, point of the brush and brown and grey wash, 15.1 x 23.5 cm

Matthijs and his younger brother Hieronymus played an important part in the transformation of landscape drawing in the first half of the 16th century; the elder brother through his drawn inventions, and the younger brother through his prints after these inventions which were widely dispersed through his publishing house *Aux Quatre Vents*. Their landscapes marked a departure from the so-called 'Weltlandschaft' (in which imaginary panoramic landscapes took centre stage) dominant in landscape art from the generation before. Instead, their landscapes gained a greater sense of realism with a lowered viewpoint that allowed the viewer to see the landscape from up close. The present drawing, a rare survivor from this period, finds itself in between these two approaches; while the foreground is rather worked out, showing both architecture and figures wandering around, it still retains the high viewpoint and panoramic vista characteristic of the 'Weltlandschaft' from the previous generation.

[2] Inv. RP-T-2014-61

[3] V. D'haene, "'Landscapes in the New Italian or Antique Way'", *The Drawn oeuvre of Matthijs Cock Reconsidered*, *Master Drawings*, 2012, L, no. 3, p. 297, figs. 1 and 3.

2.

**Jan Philipsz. van Bouckhorst
(Haarlem *circa* 1588-1631)**

*Aeneas fleeing Troy while carrying his
father Anchises*

signed and dated 'JBHorst 1616'
pen and brown ink, grey wash, brown ink
framing lines
27.1 x 10.7 cm

Provenance:
Dr. N. Meyer (1775-1855), Bremen (L. 1812).

The drawn *œuvre* of the Haarlem-based artist Jan Philipsz. van Bouckhorst is diverse both in subject and style reflecting influences from his contemporaries including Hendrik Goltzius (1558-1617), Jacques de Gheyn II (1565-1629) and Willem Buytewech (1591/92-1624), resulting in an original and varied corpus of drawings, ranging from portraits and head studies to mythological and biblical scenes. Bouckhorst often signed and dated his drawings, with the earliest known from 1612, and the latest from 1629.[1] The present work was executed in 1616 and shows the artist's characteristic bold yet fluent penwork combined with loosely applied wash. It depicts the story of the Trojan hero Aeneas when he fled Troy while carrying his father Anchises on his back, as told by Virgil in his *Aeneid*. A drawing executed in the same year as the present work which shows the same confident use of wash and bold penwork is in the Rijksmuseum, Amsterdam.[2]

Besides being a draughtsman, Bouckhorst was also active as a printmaker and glasspainter. While four prints by the artist are known today [3] none of his glassworks seems to have survived. One of his glassworks, however, is known through an engraving by Willem Outgertsz. Akersloot (1600-*circa* 1651) after a now destroyed window that depicted *The Siege of Damiate* in the Haarlem Town Hall.[4] The print was published in the 1628 edition of Samuel Ampzing's *Beschryvinge ende Lof der Stad Haarlem*. Ampzing praised Bouckhorst's art highly as is attested by the following verse:

*'Jan Bouchorst sal dijn naem niet eeuwelijk beklijven?
Wat sijt gy in de konst van teyk'nen kloek, en vast! [...]
Het glas is broose waer: uw glazen mogen breken
Noch salmen niettemin van Bouchorst altijd spreken.'*[5]

[Jan Bouckhorst, will your name not always be remembered?
You are in the art of drawing bold and steady
The glass is fragile; your glasses might break
However, your name shall always be remembered]

The above words turned out to be remarkably true and it is only through Ampzing's words, records from the Sint-Lucasgilde in Haarlem and the above-mentioned print by Akersloot that we know of Bouckhorst's activity as a glasspainter at all. No studies for glass work are known to have survived, but the odd rectangular shape in combination with the horizontal line through the centre of the present drawing makes one wonder whether it could in fact have been intended as a design for a small glass panel.

[1] M. Schapelhoutman, *Oude tekeningen in het bezit van de Gemeentemusea van Amsterdam waaronder de collectie Fodor. Tekeningen van Noord- en Zuidnederlandse kunstenaars geboren voor 1600*, Amsterdam, 1979, pp. 20-21.

[2] Inv. RP-T-1918-117

[3] F.W.H. Hollstein, *Dutch and Flemish etchings, engravings and woodcuts, ca. 1450-1700, Boekhorst-Brueghel*, Amsterdam, 1949, nos. 1-4.

[4] See Rijksmuseum, Amsterdam, inv. RP-P-OB-78.094.

[5] S. Ampzing, *Beschryvinge ende Lof der Stad Haarlem*, Haarlem, 1628, p. 373.



3.

**Jan van Goyen
(Leiden 1596-1656 The Hague)**

*A river landscape with fishermen to the right and a
bridge with fishermen to the left*
with inscription 'Molyn'
black chalk, pen and brown ink framing lines
12.2 x 23.3 cm

Jan van Goyen was one of the most prolific draughtsman and painters of the 17th century, specializing in landscape scenes in both paintings and drawings. While Van Goyen did produce drawings in pen and ink and others in pure wash at the beginning of his career, from the 1630s onwards he drew in his favoured black chalk (sometimes worked up in grey wash). Besides small-scale sketchbook drawings, Van Goyen produced somewhat larger landscape drawings that were intended for sale. The present drawing is a characteristic sheet drawn in the artist's typical and spontaneous technique. With fluent and quick lines, the artist depicted a lively river scene; at the left fishermen appear to reel in their catch while a group of fishermen on the bridge seem engaged with a fishing rod. To the right are two fishermen bringing in a net and at the far right the outlines of sailing vessels and a watermill can be observed. Closely related examples drawn with similar loose draughtsmanship can be found in the Kunsthalle, Bremen (inv. 78), Kunsthalle, Kiel (inv. kat. 1984, nr. 163), École des Beaux-Arts, Paris (inv. M. 1.661) and the National Gallery of Scotland, Edinburgh (inv. D 1104).[1]

I am grateful to Peter Schatborn for confirming the attribution on the basis of inspection of the original.



[1] See H.-U. Beck, *Jan van Goyen 1596-1656. I, Katalog der Handzeichnungen*, Amsterdam, 1972, nos. 259, ill., 440, ill., 579B, ill., 634, ill.

4.

**Adam Frans van der Meulen
(Brussels 1632-1690 Paris)**

A panoramic view with a village

illegibly inscribed

graphite, watercolour, fragmentary watermark

foolscap, pen and brown ink framing lines

8.6 x 19.9 cm

Provenance:

Van Parijs (L. 2531; with his number '504');

Étienne Le Roy, Paris, 14-15 April 1861, lot 504

(as 'Heil (Van)/ Vue de village; *crayon*').

In 1661 Louis XIV (1643-1715) became king of France and embarked on a series of military campaigns. During these campaigns, which took place in the 1660s and 1670s and were mainly directed at Flanders, the king's principal painter Adam Frans van der Meulen followed the armies and carefully recorded the battles, towns and landscapes they encountered. The present drawing was probably drawn on the spot during one of these campaigns given its relatively small size and spontaneous character. While given to Daniël van Heil (1604-1664) at the time of the Van Parijs sale (see provenance), the drawing is in fact characteristic of Adam Frans van der Meulen. The handling of the landscape, the minute rendering of the background, the rendering of the trees with the rapid hatchings and curly outlines and the rendering of the village fully are all typical for the artist's landscape drawings. The technique too, which combines graphite (which was rarely used in 17th century drawings) with pale green wash, is characteristic for the artist too. These elements can all be observed in works by Van der Meulen, for example, two views showing Mont-Cassel in the collection of the Mobilier national, Paris [1] and two views showing Versailles, a panoramic landscape view with various towns, a view of Dinant, and another of Visé in the Louvre, Paris.[2]

I am grateful to Peter Schatborn for confirming the attribution on the basis of a photograph.



[1] inv. 53 and 157; L.C. Starcky, *Paris, mobilier national. Dessins de Van der Meulen et son atelier*, Paris, 1988, nos. 126 and 127, ill.

[2] inv. 20072, 20073, 20082, 4897 and 4937.

5.

**Pieter van Bloemen
(Antwerp 1657-1720)**

A knife grinder

chalk, point of the brush and grey ink, fragmentary
brown ink framing lines

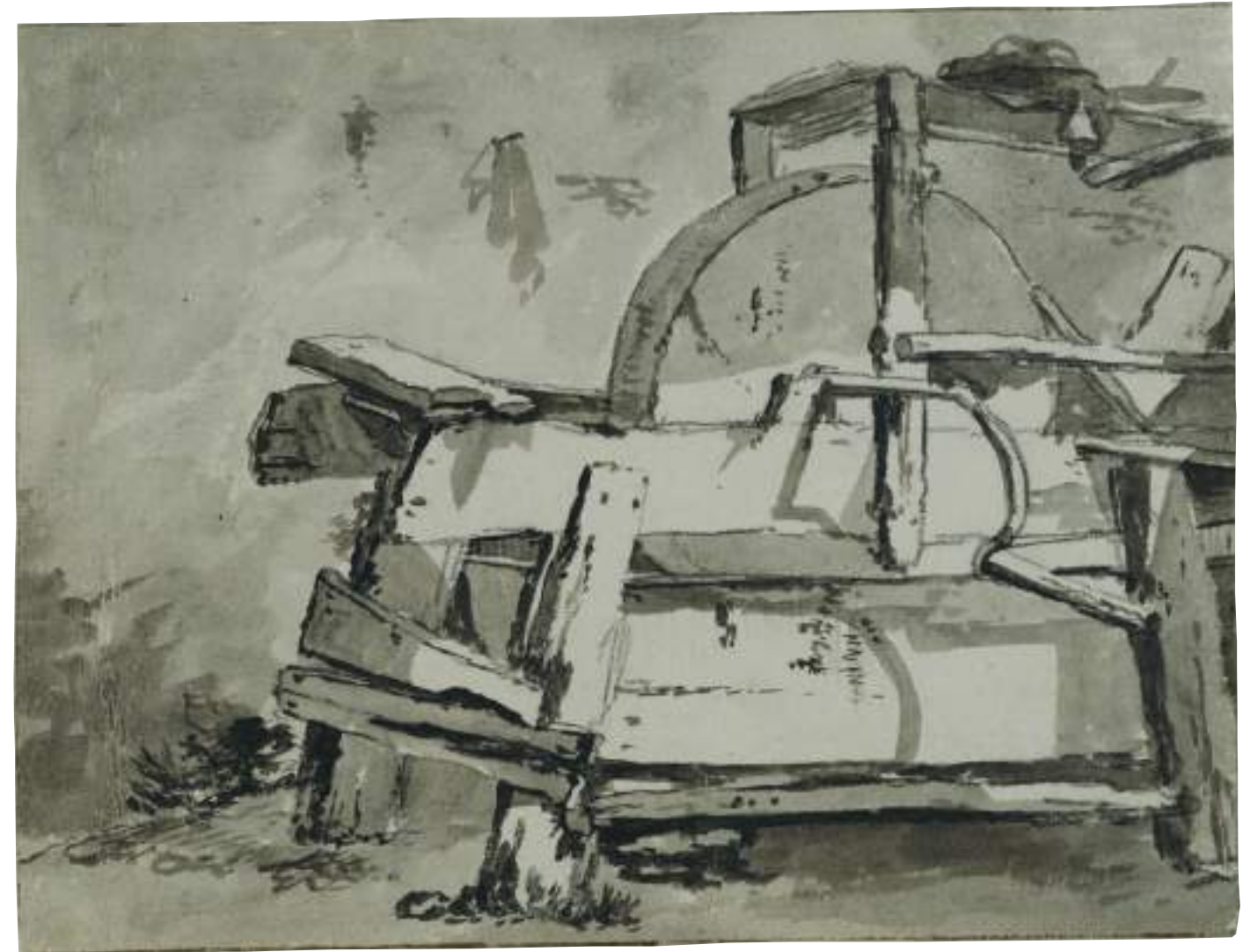
15.3 x 20 cm

Provenance:

Paul Brandt (1900-1984) (his mount).

This freely-executed drawing is a characteristic example of Pieter van Bloemen's draughtsmanship; the artist often drew with the point of the brush and grey ink. Like many of his contemporaries, Pieter van Bloemen, and indeed his brothers Jan Frans and Norbert, sojourned to Rome, staying from 1685-1693 and producing many of his drawings. An album with no less than 255 drawings from this period – an exceptional rarity – was sold at auction in 2005.[1] The drawings contained in that album give a fascinating insight into the working methods of the artist; Van Bloemen used the themes recorded in these drawings in his paintings, executed later in his studio. The present sheet might have been made for a similar purpose, it was undoubtedly drawn from life and possibly pasted in an album which the artist would have kept in his studio. Whether the artist used this exact composition for one of his paintings is unknown, but he did include a similar knife grinder in *A Blacksmith's Forge* [2], a painting sold at auction in 2007, and in *At the Blacksmith*, a painting on the art market in 2009.[3]

I am grateful to Peter Schatborn for confirming the attribution on the basis of a photograph.



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

[2] Anonymous sale; Christie's, London, 27 April 2007, lot 78.

[3] Anonymous sale; Sotheby's, New York, 5 June 2009, lot 17.

6.

**Isaac de Moucheron
(Amsterdam 1667-1744)**

A Classical landscape with a Mythological offering scene

signed 'Moucheron Fecit' (over remnants of a previous signature)

pen and brown ink, watercolour, bodycolour,
pen and brown ink framing lines

23.3 x 17 cm

Provenance:

Adolphe Mouriau (1805-1865) (L. 1853).

Isaac de Moucheron received his initial training from his father, Frederik de Moucheron, who specialized in drawings and paintings of Southern landscapes. Perhaps inspired by his father, Isaac travelled to France in 1695, and subsequently to Italy, where he stayed until 1697. There he produced carefully-executed drawings in pen and ink and wash in which he rendered the Italian landscape and architecture. The majority of his drawings, however, were produced after 1697 and depict idealized and classical landscapes and capriccios carefully drawn in pen and brown ink, of which the finest were worked up with watercolour or bodycolour. These drawings, as well as his classical paintings and wallpapers, were exceptionally popular during the artist's long career. They show landscapes that evoke idealized scenes from Greek or Roman Antiquity

and are often staffed by classical figures, Roman inspired architecture and classical sculptures. The present drawing falls in the latter category and is of particularly high quality. The outlines of the composition were carefully drawn with pen and brown ink in De Moucheron's characteristic and confident style. After completing the ink outlines, De Moucheron enriched the drawing with watercolour after which he finished the sheet in delicately applied bodycolour. As such, the drawing almost functions as a painting on paper and was no doubt made to be sold to collectors as such. The composition shown here was one that De Moucheron seems to have been particularly fond of as he used it in two other drawings and an etching. A somewhat less worked up sheet measuring 23.8 x 17.5 cm, which is not signed, is in the Städelsches Kunstinstitut und Städtische Galerie, Frankfurt.[1] The composition appears again in the left half of a sheet, executed in red and black chalk and grey wash, previously in the Woodner Collection.[2] While the overall composition corresponds to the present drawing De Moucheron moved around the figures and added the kneeling man opening the smoking jar. The Woodner sheet was used for an etching of the same composition, in reverse, which follows the drawing closely.[3]

I am grateful to Charles Dumas for confirming the attribution after inspecting the original.

[1] inv. 3207; N. Wedde, *Isaac de Moucheron (1667-1744). His Life and Works with a Catalogue Raisonné of his Drawings, Watercolours, Paintings and Etchings*, I, Frankfurt am Main, 1996, no. W. 91, II, pl. 153.

[2] N. Wedde, *op. cit.*, I, no. D135, II, pl. 62; sold at Christie's, London, 2 July 1991, lot 220.

[3] *ibid.*, I, no. E50, II, pl. 267.



7.

**Aert Schouman
(Dordrecht 1710-1792)**

*A view of Delft after the explosion of
12 October 1654*

inscribed 'Ruine Binne DELFT Veroorzaakt Door
't Springen Van t Cruyd Huys. Den 12 octob:
1654. Daniel Vosmar. Fecit.' (*recto*) and with
inscription 'A. Schouman naar het schilderij/ van
Daniel Vosmaer.' and 'fago' (*verso*) and with
inscription 'Delft.' and 'A. Schouman naar D.
Vosmar.' (on the old mount)
traces of black chalk, point of the brush and
grey ink, watermark Strasbourg lily, pen and
brown ink framing lines
21 x 33 cm

Provenance:

Arnold Mos and Dr. J. Nieuwehuizen Kruseman;
R.W.P. de Vries, 7-8 November 1928, lot 1135
(‘DELFT. Ruïne buiten Delft veroorzaakt door ’t
springen van ’t Cruyd Huys, 12 Oct. 1654. Teek.
in O.-I. inkt naar D. Vosmar d. A. Schouman. H.
20.5, br. 32 c.M.’; 11 guilders’).

The so-called Delft Explosion, of which the
aftermath is shown here in meticulous detail,
took place on 12 October 1654. It was caused
by an inspector who walked into the city’s gun
powder storage with a lantern, destroying a
quarter of the city and leaving over one
hundred people dead and thousands injured.

Amongst its famous victims was one of
Rembrandt’s most talented pupils, Carel
Fabritius (1622-1654) whose entire studio was
destroyed by the explosion. Soon after the
event took place, two Delft artists, Egbert van
der Poel (1621-1664) (a neighbour of Fabritius)
and Daniel Vosmaer (1622-1666), captured the
explosion and the damage it caused in a large
number of paintings. As the inscription on the
present drawing suggests, it records one of
Daniel Vosmaer’s versions of the scene, most
likely the version now in the Stedelijk Museum
Het Prinsenhof, Delft, to which it closely
corresponds (Fig. 1).[1]



Fig. 1. Daniel Vosmaer, *A view of Delft after the
explosion of 12 October 1654*, oil on panel, 72 x 97 cm.



[1] D.H.A.C. Lokin, 'Gezichten op en in Delft van 1650-1675', in *Delftse Meesters, Tijdgenoten van Vermeer*, exhib. cat., Delft, Stedelijk Museum Het Prinsenhof, 1996, p. 97, fig. 79.; inv. PDS 107.

While Schouman is primarily known today for his drawings of birds and flowers, he did produce a large number of drawings after 17th century artists too.[2] This aspect of his work was already celebrated during the artist's lifetime as is attested by an observation from 1787 by Johannes Florentinus Martinet who wrote in his *Historie der waereld* 'AART SCHOUMAN, beroemd door Vogels te schilderen, heeft daarin geen weegaê, gelyk ook wanneer hy de Schilderyen der beste Vaderlandsche Meesters met sapverwen navolgt.'[3]

Schouman was not alone in producing this type of drawing; from the 18th century drawings after paintings, mostly by 17th century artists, had become a popular genre. These drawings were often ordered by collectors who either wanted a drawn version of a painting from their own collection or, as was more often the case, from someone else's collection. Schouman's drawings after paintings became so popular during his lifetime that the prices for them paid at auction sometimes surpassed prices paid for the paintings after which they were made.[4]

[2] C. Dumas, 'Natekeningen van oude meesters', in *Een Koninklijk Paradijs. Aert Schouman en de verbeelding van de natuur*, exhib. cat., Dordrecht, Dordrechts Museum, 2017, p. 277.

[3] J.F. Martinet, *Historie der waereld*, vol. VIII, Amsterdam, 1787, p. 532.

[4] C. Dumas, *op. cit.*, p. 278.



**Tibout Regters
(Dordrecht 1710-1768 Amsterdam)**

A woman selling poultry

pen and black ink, grey wash, heightened with white on blue paper, fragmentary brown ink framing lines

19.9 x 16.7 cm



Fig. 1. Tibout Regters, *A woman selling poultry*, oil on panel, 49.8 x 40 cm, 1754.

Tibout Regters was born in Dordrecht in 1710, but received his artistic training in Amsterdam from Jan Maurits Quinkhard (1688–1772).[1] His earliest surviving works date from 1741, his latest known works are from 1767, and the vast majority of his surviving works are portrait paintings. Besides these, Regters produced a small number of genre pictures. The present drawing is a rare study for such a painting, now in a private collection, Germany.[2] The small oil on panel, signed and dated 'T. Regters. Pinxit. 1754', measures 49.8 x 40 cm and shows a composition that is close to that in the present drawing. There are, however, a few differences; in the painting, the woman is wearing a cap, the house in the background has been removed, the tree is now bare, with the foliage brought back to the background, and the canvas shade placed at a more prominent angle overhead.



[1] R. Ekkart, *Tibout Regters. Schilder van portretten en conversatiestukken. 1710-1768*, exhib., cat., Enschede, Rijksmuseum Twenthe, 2006, p. 10.

[2] R. Ekkart, *op. cit.*, no. 45, pp. 55, 57 and 93.

9.

**Dirk Langendijk
(Rotterdam 1748-1805)**

A military convoy driving a herd of cattle

signed and dated 'Dirk Langendijk/ inv. et delin 1796' (*recto*, lower left corner) and with inscription 'F./ 12' (*verso*)

graphite, pen and brown ink, grey wash, watermark Pieter de Vries, pen and brown ink framing lines

13.4 x 19.9 cm

Provenance:

The Carroll Galleries, Toronto.

Anonymous sale; Sotheby's, New York, 8 January 1991, lot 139.

Literature:

L.A. Schwartz, *The Dutch Drawings in the Teyler Museum. Artists born between 1740 and 1800*, Haarlem, Ghent and Doornspijk, 2004, under no. 328.

Dirk Langendijk was one of the most prolific draughtsmen of the 18th century, specializing in imaginary and historic military drawings. For the latter theme the artist did not have to look beyond the borders of his country, as the conflicts between the Orangists and patriots caused plenty of turmoil in the 18th century.

Langendijk's numerous drawings depict a range of military scenes showing cavalry encounters, the attacks of towns, sea battles and battles in Egypt, among other subjects. Despite a notorious reputation as an enthusiastic drinker, Langendijk's drawings demonstrate exceptional artistic skill and discipline; he worked like a miniaturist, rendering even the most minute details, perhaps the result of the artist's nearsightedness.

The present drawing is no exception to this working method; in this detailed sheet Langendijk depicts a military convoy driving a herd of cattle against the backdrop of a dramatic mountainous landscape. The figures and cattle are drawn with the greatest precision, while the landscape is loosely and delicately rendered with the brush. The drawing too shows the artist's brilliant ability to suggest light, here by a play between the grey ink and the blank paper. Langendijk executed another version of this composition of the same size and technique, now in the Teylers Museum, Haarlem [1], and another larger and incised linear drawing of the same composition with slight differences is in the Atlas Van Stolk Collection in the Historisch Museum, Rotterdam.[2]



[1] inv. X 40:19; see L.A. Schwartz, *op. cit.*, no. 328, ill.

[2] inv. 25266; *ibid.*, under no. 328.

**Hendrik Stokvisch
(Loenen 1768-1823 Amsterdam)**

A reclining man asleep

signed 'HStokvisch' (trimmed) (*recto*) and with inscription 'H. Stokvis 1362' (*verso*)

black and red chalk

15.5 x 21.1 cm

Provenance:

Probably Collection Munnikhuyzen; De Vries *et al.*, Amsterdam, 27 November 1820, Album H, lot 34 'Een liggende Jongen, door Stokvisch').

During the late 18th and early 19th centuries, draughtsmanship flourished in Holland. To meet the need of artists to draw after models, a growing number of 'tekengenootschappen' (drawing societies) were founded. These societies allowed artists to draw after (often draped) life models in group sessions, which resulted in drawn figure studies which could later be used in the artist's paintings. One of these societies was 'Zonder Wet of Spreuk' in Amsterdam which was founded in circa 1807 and existed until 1822 [1], which counted amongst its members Albertus Brondgeest (1786-1849), Jan Hulswit (1766-1822), Pieter Gerardus van Os (1776-1839) and Hendrik Stokvisch. The latter artist, who executed this particularly charming figure study, started out as a painter of wall hangings but later specialized in drawings and paintings of landscapes with cattle. The majority of his drawings show figure studies or studies of sheep or cattle. Stokvisch was a friend of Wouter Johannes van Troostwijk (1782-1810) with whom he made drawings during his walks through the countryside in the summer months. [2] At least some, if not many, of Stokvisch's figure studies will have been made during drawing sessions at 'Zonder Wet of Spreuk'.



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

[2] *ibid.*, p. 410.



A number of figure studies by members of 'Zonder Wet of Spreuk' carry inscriptions that explicitly state that the drawing was made during one of the societies' drawing sessions.[3] The majority of drawings made during one of these life drawing sessions, however, do not carry such an inscription but a number of them can be related to the society nonetheless. In his article on 'Zonder Wet of Spreuk', Robert-Jan te Rijdt brought together a group of figure studies by different artists showing the same model. That the present drawing was executed during a drawing session at 'Zonder Wet of Spreuk' is confirmed by the fact that the same figure appears in a painting by Pieter Gerardus van Os dated 1811 (Fig. 1.). In the centre of the composition one can observe the same figure, from a slightly different angle, evidencing that Stokvisch must have drawn him from a slightly different position. Furthermore, a drawing by Abraham Johannes Ruytenschildt, dated 1809, showing a seated female peasant corresponds with the seated female figure in the painting by Van Os. The present drawing, therefore, must have been executed during a drawing session at 'Zonder Wet of Spreuk' and is the only known surviving drawing of this particular composition. In his article Te Rijdt points out that the same

model appears in drawings by Daiwaille and Van Os, and in a painting by the latter artist as well, but the present drawing seems to contradict this; the facial features seem to point to a model that is older than the one shown in the drawings and painting by Daiwaille and Van Os. Other drawings by Stokvisch, comparable in their use of black and red chalk (sometimes combined as is the case here), can be found in the Rijksmuseum, Amsterdam [4] and the Teylers Museum, Haarlem.[5]

[3] R.J. te Rijdt, 'Figuurstudies van het Amsterdamse particuliere tekengenootschap 'Zonder Wet of Spreuk' (ca. 1808-1819)', *Bulletin van het Rijksmuseum*, XXXVIII, 1990, p. 225, fig. 1.

[4] see for examples RP-T-1881-A-120, RP-T-1881-A-119 and RP-T-FM-142.

[5] L.A. Schwartz, *op. cit.*, nos. 603-609, ill.

11.

**Johan Christian Willem Safft
(Amsterdam 1778-1849)**

A standing man holding a hat, leaning on a wall
red chalk
30.4 x 20.9 cm

Johan Christian Willem Safft was born in 1778 in Amsterdam and made his living as a cloth merchant.[1] He was, however, a gifted artist too; he studied under Pieter Barbiers (I) (1717-1780) and made paintings, etchings and drawings. For the latter he received a silver medal in 1814 at the drawings department of the society 'Felix Meritis' and a gold medal at the 'Stads Teeken-Akademie', both in Amsterdam.[2] Unfortunately, few of his works are known to have survived. The present drawing is a fine and characteristic example of the artist's draughtsmanship and it can be compared on stylistic grounds to a sheet with figure studies, also executed in red chalk, from the Fodor Collection, Amsterdam Museum [3], and another of a lumberjack in the Frits Lugt Collection, Paris.[4]



[1] R. van Eijnden and A. van der Willigen, *Geschiedenis der Vaderlandsche Schilderkunst, sedert de helft der XVIII eeuw*, III, 1830 [reprint, Amsterdam, 1979], p. 229.

[2] *ibid.*, p. 229.

[3] Amsterdam Museum, inv. TA 10771.

[4] Frits Lugt Collection, Paris, inv. 1976-T.2.

12.

**Abraham Johannes Ruytenschildt
(Amsterdam 1778-1841)**

A reclining boy seen from the back

signed 'AJR' (interlaced, *recto*) and inscribed and dated 'Zonder Wet of Spreuk/ 9 Jan 1809' (*verso*)

red and black chalk

19.3 x 22.9 cm

According to Van den Eynden and Van der Willigen[1], Ruytenschildt became a pupil of Jurriaan Andriessen (1742-1819) at the age of 15. After studying with Andriessen for three years, he was taught in landscape painting by Pieter Barbiers II (1749-1842). While he had some success as a painter – he received a golden medal from the society Felix Meritis for a painting of a winter landscape in 1812 – he was mainly active as a draughtsman and teacher.

Many of the artist's drawings were made during drawing sessions at the Amsterdam drawing society 'Zonder Wet of Spreuk' (for more information on the society see note on Hendrik Stokvisch, no. 10). A fair number of drawings made during these sessions have survived and quite a few of these carry inscriptions on the *verso* stating that they were drawn at the society. This is also the case with the present figure study which is inscribed 'Zonder Wet of Spreuk/ 9 Jan 1809', dating it to the beginning of the society's history. While other artists must have made drawings showing the same figure, no such drawings have yet been traced nor can the figure in the present drawing be found in any of the artist's known surviving paintings.



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

**Hendrik Turken
(Eindhoven 1791-1856 Liege)**

A stable and sheds with trees in the background
with inscription ‘VJLAKK’ (on the *verso*)
black chalk, watercolour
38.5 x 52.4 cm

Provenance:
Private Collection (J.C. Zandbergen? [inscription
on the *verso*]), Eindhoven, 1970s.

Hendrik Turken was born on 10 December 1791 in Eindhoven and initially trained to become a merchant. However, due to his irrepressible urge to devote his life to the arts, he was sent to Antwerp by his parents to train at the Academy.[1] After a sojourn to the South of France, the artist settled in ‘s-Hertogenbosch and exhibited numerous times in The Hague, Haarlem and Amsterdam.[2] His return to Holland was met with enthusiasm; in 1820 Turken was appointed director of the ‘Stads Teeken Instituut’ of ‘s-Hertogenbosch alongside Antoine Aloys Emmanuël van Bedaff (1787-1823) who was responsible for the drawing lessons. Together with Bedaff, Turken produced a guide to drawing after the antique titled ‘Grondbeginselen der Teekenkunst in

Fragmenten naar de Antieken’, which was published in 1822.

While Turken must have been a productive artist, few of his paintings and drawings appear to have survived. The artist is now perhaps best known for his large drawings made *en plein air*. A group of sixty-one of these surfaced in the late 1970s of which forty were offered by Th. Laurentius in 1978 [3] and subsequently sold to the Museum Kempenland Eindhoven (now Eindhoven Museum).[4] The present drawing is close in size, subject and execution to the sheets now in Eindhoven Museum and was most likely part of the larger group that surfaced in the 1970s.[5] Two of the drawings from this group are dated 1820 and [18]24 respectively, giving a rough date for the entire group including the present drawing. While it is hard to establish the locations of the landscapes and farms depicted, they were most likely drawn around ‘s-Hertogenbosch given that the artist lived there from 1820-1825. No doubt due to the fact that these drawings were made directly after nature, they are often unfinished and have a remarkably fresh quality. This must have also been the case with the present sheet, which retains large blank areas combined with loosely-applied wash, giving the drawing a spontaneous and timeless quality.



[1] P.A. Scheen, *Lexicon Nederlandse Beeldende Kunstenaars. 1750-1780*, The Hague, 1981, p. 528.
[2] R. van Eijnden and A. van der Willigen, *Geschiedenis der Vaderlandsche Schilderkunst, sedert de helft der XVIII eeuw*, III, 1830 [reprint, Amsterdam, 1979], p. 301.
[3] see Th. Laurentius, *Honderd tekeningen van oude meesters*, Zaltbommel, 1978.
[4] see K. Vermeeren, *Tekeningen door de Eindhovenaar Hendrik Turken 1791-1856 in het bezit van het Museum Kempenland te Eindhoven*, Eindhoven, [n.d.].
[5] Other examples from this group can be found in the Rijksmuseum, Amsterdam; inv. RP-T-1977-120 and RP-T-1977-121.

Charles Parrocel (Paris 1688-1752)*Study of three mounted soldiers*

with inscription 'Wauwerman 1679'

(partially crossed out) and 'wauwermans [...]'

red and white chalk

23.9 x 40.3 cm

Provenance:William Bateson (1861-1926), London
(L. 2604a).

Alfred Normand (1910-1993), Paris (L. 153c).



Fig. 1. Charles Parrocel, *Study of a man's head*, Musée des Beaux-Arts, Marseille.

Charles Parrocel was born into a family which had produced artists from the 16th century. His father, Joseph (1646-1704), was a particularly successful battle scene painter and Charles worked in his studio until the elder artist passed away in 1704.[1] Charles then joined the studio of Charles de La Fosse (1636-1716). Before his sojourn to Rome from 1713-1717, he joined the French cavalry which greatly enhanced his knowledge of equestrian and military art.[2] Like his father, Charles produced a great number of drawings and battle scenes and received important commissions from the French Court. Between 1737 and 1738 he produced two exotic hunting scenes for Louis XV which were commissioned for the Petite Galerie of Versailles.[3]

A drawing in the Musée des Beaux-Arts, Marseille which can be related to one of the figures in the painting showing an elephant hunt, is particularly close to the execution of the present drawing.[4] In both drawings Parrocel used red chalk for the figures and heightened them with delicate touches of white. While swiftly drawn, the artist deployed the same forceful yet controlled use of the media. The relatively high finish of the present drawing suggests it could have served as a final figural study for a painting, though no such painting has been connected with the drawing.



[1] H. Rihal, in *L'art et la manière, dessins français du XVIIIe siècle des musées de Marseille*, p. 60.

[2] *ibid.*, p. 60.

[3] Louvre, Paris; inv. 7108 bis and 7125.

[4] H. Rihal, *op. cit.*, no. 11, ill.



**Jean-Honoré Fragonard
(Grasse 1732-1806 Paris)**

Nymphs surprised by satyrs, after

Peter Paul Rubens

inscribed (counterproof) 'Rubens' and inscribed by Jean-Claude Richard de Saint-Non 'Rubens. Palais Pitti/ florence' (over black chalk, and re-written in ink over black chalk) black chalk, over a faint counterproof 11.8 x 16.3 cm

From 1756-1761 Fragonard sojourned in Italy where he met with the painter and printmaker Jean-Claude Richard de Saint-Non (1727-1791), better known as Abbé de Saint-Non. The latter commissioned Fragonard to record works of art in Italy, which resulted in the production of a monumental group of some 370 drawings. Many of these can now be found in museum collections across the world, such as the British Museum, London, and the Norton Simon Museum, Los Angeles. The present drawing is a counterproof, reworked by the artist in black chalk, of a drawing made in 1761 during Fragonard's journey, which he made together with Saint-Non, from Naples back to Paris (fig. 1.).[1] The drawing, now in the British Museum, was probably intended to be published in *Fragments Choisis dans les Peintures et les Tableaux ...des Palais et des Eglises de l'Italie*, 1771-1774. The upper half of the British Museum sheet shows *Madonna and Child with Saint Elizabeth and Saint John* after Andrea del Sarto (1486/1487-1530) while the composition at the lower half shows a fragment of *Diana and her nymphs surprised by satyrs* by Peter Paul Rubens. The inscription by Saint-Non identifies the painting as being in the Palazzo Pitti which, as a matter of fact, is a copy after the original by Rubens which is now in the Museo del Prado, Madrid (fig. 2).[2]



[1] British Museum, London, inv. 1936,0509.26; P. Rosenberg and B. Brejon De Lavergnée, *Panopticon italiano: un diario di viaggio ritrovato, 1759-1761*, Rome, 1986, no. 131, ill.

[2] inv. P001665; A. Balis, *Corpus Rubenianum. Ludwig Burchard. Rubens. Hunting Scenes*, New York, 1986, XVIII, vol. 2, no. 22, fig. 112.



Fig. 1. Jean-Honoré Fragonard, *Madonna and Child with Saint Elizabeth and Saint John and Diana and her nymphs surprised by satyrs, after Rubens*, black chalk, 28.2 x 18.8 cm, British Museum, London.



Fig. 2. Peter Paul Rubens, *Diana and her nymphs surprised by satyrs*, oil on canvas, 129.5 x 315.2 cm, 1639-1640, Museo del Prado, Madrid.

The drawings made by Fragonard for Saint-Non during his Italian stay remained in the latter's possession and many found their way to Saint-Non's various publications of aquatints which reproduced the drawings.[3] A large number of the drawings were counterproofed soon after Fragonard's return in Paris, probably so both artists could have their own set.[4] As is the case with the present drawing, these counterproofs were often reworked by Fragonard, common practice in French art in the 18th century.[5] Another example of such a drawing over a black chalk counterproof by Fragonard is in the Metropolitan Museum of Art, New York.[6]

The composition of the present sheet shows a detail rather than the entire composition of Rubens' picture in the Prado. The large canvas depicts Diana, goddess of the hunt, and her court, startled by a group of attacking satyrs- a subject which allowed Rubens to show the naked body with a sensuality and bravura for which he is still known today. Fragonard focused on the figures left of the centre, giving the scene a more graceful and less gruesome quality than that evoked in Rubens' picture. The practice of selecting certain elements of works by other masters was a common one for Fragonard; rather than making straightforward

copies, the artist's drawings after Old Masters are, as Pierre Rosenberg stated, 'transformations wrought by the inventive genius of Fragonard'.[7] They allowed the artist to emulate and rival the greatest works of art by the Old Masters. The essence of this artistic dialogue was summarized by the great collector Edmond de Goncourt:

'He [Fragonard] studied, questioned, copied, penetrated them [works by other masters]. He entered into their works and might almost be said to have despoiled them. From Tiepolo, he took his cleverness and his scintillation; from Solimena he borrowed a sensuousness of his brushwork; from Pietro da Cortona, his trembling sunbeams, his uncertain, dancing light; and from Baroccio his miraculous dabblings and the floating vagueness of his paint. [In his] passionate labour... he held the masters he loved in the close embrace of his emulation.'

These observations are most certainly true in the present drawing, which evidences Fragonard's admiration for Rubens while at the same time showing Fragonard's own approach to the theme allowing the artist to be in direct dialogue, and perhaps competition, with one of the greatest Flemish artists of all time.

[3] see P. Stein, 'Fragonard and the Abbé Saint-Non', in *Fragonard. Drawing Triumphant. Works from New York Collections*, exhib. cat., New York, Metropolitan Museum of Art, 2016, p. 86.

[4] P. Stein, *op. cit.*, p. 53.

[5] P. Stein, *op. cit.*, p. 87.

[6] *ibid.*, no. 7, ill.; inv. 1987.239.

[7] see P. Stein, *op. cit.*, p. 51, translation by P. Stein from; P. Rosenberg and B. Brejon de Lavergnée, *Fragonard. Panopticon italiano. Un diario di viaggio ritrovato 1759-1761*, Rome, 2000, p. 333.

[8] P. Stein, *op. cit.*, p. 48.

French School, circa 1800

A seated and a standing woman
black and white chalk on blue paper
46 x 58.8 cm



Fig. 1. Constance Mayer, *Self-portrait*, oil on canvas, 1801.

The present drawing and the following one have been preserved remarkably well; the blue tone of the sheets has largely been retained, the sheets' edges are uncut and the chalks remain crisp and fresh. While a firm attribution has yet to be established, the execution and style of the drawings indicates that they were executed by a female artist active in Paris around 1795-1800. The seated figure in the present drawing is particularly close in spirit to a painted self-portrait by Constance Mayer.[1]



[1] Boulogne-Billancourt, Académie des beaux-arts, Institut de France, bibliothèque Paul-Marmottan, inv. BM 70-52; see M. Hyde, 'Espaces et stratégies des peintres femmes', in *Peintres femmes. Naissance d'un combat 1780-1830*, exhib. cat., Paris, Musée Luxembourg, 2021, fig. 54.

17.

French School, circa 1800

A seated woman seen from the front and back

black and white chalk on blue paper

45.3 x 56.8 cm



Bernard Gaillot
(Versailles 1780-1847 Paris)

*A caricature of the artist talking to parrot
 with a human head*

traces of black chalk, point of the brush and
 brown-grey ink, watermark grape
 38.3 x 24.8 cm

A pupil of Jacques-Louis David (1748-1825), Bernard Gaillot gained considerable success with his religious paintings.[1] In 1817 he won a silver medal at the Salon and he received a number of commissions for Church decorations in Paris throughout his career. Beyond these, the artist produced a large number of informal and humorous caricature drawings. In this particularly amusing example, the artist shows himself while talking to a parrot with a human head. In reply to the artist's question 'comprend tu?' the parrot with a human head, perhaps representing a pupil of the artist, replies 'oui! oui! monsieur'. Another drawing showing the artist, this time while working on a large canvas, was sold recently at auction.[2]



[1] E. Bénézit et al., *Dictionary of artists, Volume 5, Dyck-Gémignani*, Paris, 2006, p. 1235.

[2] Anonymous sale; Bassenge, Berlin, 25 November 2011, lot 6436.

**Eugène-Victor-Ferdinand Delacroix
(Charenton-Saint-Maurice 1798 -
1863 Paris)**

Massacre of the Innocents,

after Peter Paul Rubens

with pencil inscription 'eugène delacroix' and
ink number '503' (*verso*)

graphite, point of the brush and brown ink,
watermark figure on a globe with letters VDL
[Van der Ley] [1]

23.2 x 32.2 cm

Provenance:

The artist's studio estate (L. 838a).

Unidentified collector's mark 'C.R.' (L. 630,
twice).

Delacroix, one of the giants of French 19th century art, was not only a great painter, he was also a tireless draughtsman. Surprisingly, this aspect of the artist's output remained largely unknown during his lifetime. The *circa* 8000 works on paper that were found in his studio upon his death, however, show the important role that drawing played in his artistic development.[2] According to the artist himself, the continuous study through drawing was a crucial aspect of an artist's training. In his *journal*

Delacroix wrote 'before you begin, study unceasingly, but once started... you must execute freely'.[3] The many surviving studies by the artist after nudes, plasters, antique sculpture, nature and the old masters made throughout his career are testimony to this philosophy.

It was through prints after old master paintings and drawings, including those from his own collection, that Delacroix studied the work of artists such as Raphael, Veronese and Rubens in great detail. While most of Delacroix's paintings after Rubens show the latter's compositions in their entirety [4], in his drawings Delacroix tended to select small groups of figures for careful study, and focusing both on their physical and psychological qualities. Through these



Fig. 1 Paulus Pontius, *Massacre of the Innocents*, after Peter Paul Rubens, engraving, 62.2 x 44.7 (two sheets), 1643.



[1] cf. E. Heawood, *Watermarks. Mainly of the 17th and 18th Centuries*, Hilversum, 1950, nos. 1364-1365.

[2] M. Shelley, 'Line and Color: The Drawing Practices of Delacroix', in *Delacroix Drawings. The Karen B. Cohen Collection*, exhibition catalogue, New York, The Metropolitan Museum of Art, 2018, p. 137, note 1.

[3] A.E. Dunn, 'Delacroix as a Draftsman: Through the Lens of the Karen B. Cohen Collection', in *op. cit.*, p. 13, note 1.

[4] B.E. White, 'Delacroix's Painted Copies after Rubens', *The Art Bulletin*, XLIX, 1967, p. 37.



Fig 2. Peter Paul Rubens, *Massacre of the Innocents*, oil on panel, 198.5 x 302.2 cm.



Fig. 3. Detail of fig 1.

works the artist was in direct dialogue with the greatest artists before him, allowing him to emulate their works while at the same time infusing them with his own spirit.

The work of Rubens was a particularly important source for the artist; in Delacroix's own words he recognized an 'expression carried to the utmost limit' in the work of the Flemish Baroque painter.[5] Rubens' name appears more than any other in the artist's diary and Delacroix made two trips to Belgium, in 1839 and 1850, to study the artist's work.[6] The 97 drawings after Rubens that were included in Delacroix's estate sale underscore his admiration for Rubens' work.[7]

The present drawing, executed in Delacroix's characteristic style and technique, was drawn after an engraving by Paulus Pontius (1603-1658)[8] which in turn depicts in reverse Rubens' celebrated and monumental picture now in Alte Pinakothek in Munich (fig. 2).[9] The painting shows the gruesome execution of all male infants in Bethlehem on King Herod's command. Delacroix chose to focus on a group of women protecting their children, drawing the viewer's attention to the personal drama of these mothers. With controlled brushwork and carefully applied pools of wash, Delacroix brings this emotionally-charged moment to life.

He paid particular attention to the mother at top left, who is worked up with carefully applied graphite. The infants shown at right furthermore display Delacroix's great skill with the brush; the particularly loose brushwork gives them an almost calligraphic quality which recalls the work of traditional Chinese art. As is the case with many other drawings by the artist after Rubens, Delacroix treated the original composition with some liberty; the infant at lower right, for example, appears at left of the mother holding an infant in the print by Pontius. Other drawings by Delacroix showing groups of figures from Rubens' paintings can be found in the Karen B. Cohen Collection, now in the Metropolitan Museum of Art.[10] The treatment of the graphite seen in the present drawing is particularly close to that in the sheets showing the *Adoration of the Magi, after Rubens* and *Drunken Silenus, after Rubens*, the latter being dated 1840. The loose and confident handling of the brush can furthermore be compared to a sheet from 1830 showing studies for *Liberty Leading the People*, also from the Katrin B. Cohen Collection.[11]

[5] A.E. Dunn, *op. cit.*, p. 18, note 35.

[6] *ibid.*, p. 18, note 36.

[7] See A. Robaut and E. Chesneau, *L'Oeuvre complet de Eugène Delacroix*, Paris, 1885, p. 476, nos. 1958-1959.

[8] see for an impression British Museum, London inv. 1891,0414.590; I.M. Veldman and D. De Hoop Scheffer, *Hollstein's Dutch and Flemish Etchings, Engravings and Woodcuts. ca. 1450-1700. Andries Pauli (Pauwels) to Johannes Rem*, Amsterdam, 1976, no. 5.

[9] inv. 572; H. Devisscher and H. Vlieghe, *The Life of Christ before The Passion: The Youth of Christ. Corpus Rubenianum Part V (1)*, London, 2014, I, no. 53, II, fig. 188.

[10] See A.E. Dunn, *op. cit.*, pl. 13, 14, 42 and 77.

[11] *ibid.*, pl. 44.



**Antoine-Désiré Héroult
(Pont l'Évêque 1802-1853 Paris)**

A panoramic view of an estuary
signed 'Héroult'
bodycolour and watercolour
25.6 x 36.9 cm

Héroult was mainly active in Paris where he exhibited at the Salon between 1837 and 1852.[1] While the artist did produce paintings, the majority of his output consisted of watercolours. This atmospheric landscape, which has retained its vibrant and bright colours, is a characteristic example of Héroult's draughtsmanship. His finest watercolours are infused with a Romantic spirit as is the case with the present watercolour. The dramatic clouds contrast with the river landscape below and the town and ships in the far background recall works by Northern Romantic artists such as Caspar David Friedrich (1774-1850) and Johan Christian Dahl (1788-1857).



[1] A. Nabert [red.] et al., *De Gruyter, Allgemeines Künstler-Lexikon, Gémignani-Herring*, Berlin and New York, 2010, p. 1457.

21.

Jean-Baptiste Millet
(Gréville-Hague 1830 -
1906 Auvers-sur-Oise)

A view with a village with haystacks
in the foreground

signed 'J: Batt. Millet.'

pen and brown ink, watercolour
17 x 23.8 cm

Provenance:

E. Calando (Paris, 19th century) (L. 837).

Jean-Baptiste Millet was the younger brother and pupil of the celebrated Barbizon School artist and co-founder, Jean-François Millet (1814-1875).[1] No doubt partly due to the status of his famous brother, Jean-Baptiste's work has received little scholarly attention, despite its high quality. The artist specialized in watercolours executed in particularly bright, often almost radiant, colours. The vast majority of these works depict the French countryside in his unique style. In contrast to his brother, who mostly focused on peasants working the land, Jean-Baptiste gave central stage to the landscape itself. This watercolour, which comes from the celebrated Calando Collection, is a typical example; through two haystacks the artist shows a view of a village where laundry is drying in the sun. The scene exudes a tranquility and timelessness entirely characteristic of the work of Jean-Baptiste.



[1] E. Bénézit et al., *Dictionary of artists, Volume 9, Maele-Müller*, Paris, 2006, p. 1003.

22.

**Alexis-Marie-Louis Douillard
(Nantes 1835-1905 Bellevue)**

Study of the head of a man

black chalk, heightened with white
30.5 x 23.5 cm

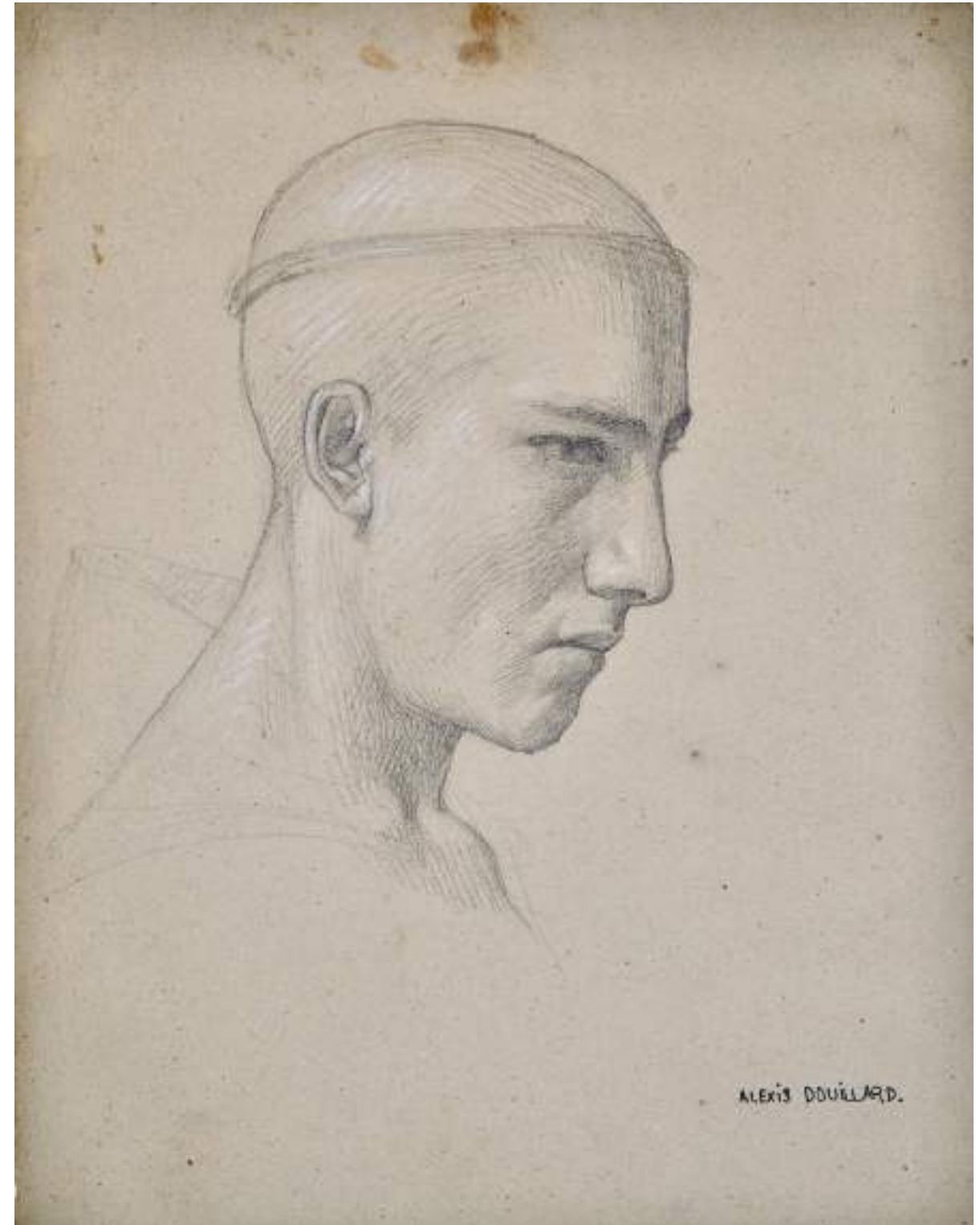
Provenance:

The artist's studio stamp (not in Lugt).

Douillard used this powerful head study for the head of a monk in a fresco showing the *Martyrdom of Saint-Louis*, above the main altar in the church of Saint-Louis in Paimbœuf (Fig. 1). While Douillard was responsible for the decoration of the church, his brothers Lucien (1829-1888) and Ludovic-François (1823-1896) were in charge of its design. The cartoons for the frescoes were exhibited at the Salon in 1878 and the fresco was certainly finished by 1881, as it was blessed in that year. Other studies for the fresco can be found in the Musée des Beaux arts de Nantes.



Fig. 1. Alexis-Marie-Louis Douillard, *Martyrdom of Saint-Louis*, fresco (detail), church of Saint-Louis, Paimbœuf.



23.

**Henri Fantin-Latour
(Grenoble 1836-1904 Buré)**

Studies of trees

charcoal

14.3 x 20.4 cm

Provenance:

The artist's estate (L. 919e).

Henri Fantin-Latour is primarily known for his sensitively-observed and brilliantly-painted still lifes, which were avidly collected in Britain and America during the artist's lifetime. Beyond these, he made highly original portrait pictures and a large number of lithographs and

drawings. He was trained by his father and studied in Gustave Courbet's studio in 1836. While he was friends with a number of the Impressionists, and exhibited at the Salon des Refusés in 1863, he never participated in any Impressionist exhibitions and continued showing his work at the Salon.

The majority of the artist's drawings depict portraits, nude studies or mythological subjects, and, as such, the present drawing and the following are rather exceptional in the artist's drawn oeuvre. With subtle and spare use of the chalk, Fantin-Latour brings to life a group of trees in an almost abstract composition. The compositions do not seem to relate to any of the artist's known prints or paintings, and the size of the drawings as well as the unfinished



24.

**Henri Fantin-Latour
(Grenoble 1836-1904 Buré)**

Studies of trees and a house

charcoal

14.3 x 20.4 cm

sketch of a house in the next drawing seem to suggest that they are pages from a sketchbook. The works remained in the artist's studio until his death when his widow had a stamp replicating the artist's signature applied to all of the artist's drawings found in the studio.

Provenance:

The artist's estate (L. 919e).

25.

Eugène Damblans (born 1865)

A man in a field

signed 'Damblans'

black chalk, watercolour

18 x 25.5 cm

The little known Montevidean artist Eugène Damblans was active as a printmaker, painter, draughtsman and illustrator. He provided a large number of designs, few of which seem to have survived, for *Le Petit Journal*, *Le Bonheur est simple* and *Journal des Voyages*. The present watercolour was most likely made as a work of art in its own right. While most likely executed at the end of the 19th century, or indeed in the early 20th century, both the subject and execution of the sheet exudes the style of the Impressionists. With clever use of different coloured vertical strokes in the foreground in combination with small areas of the paper left blank, Damblans created a tranquil scene bathing in summer light.



Armand Vallée (Paris 1884-1960)

A kissing couple and a pig and a goat
 signed 'A. Vallee' and inscribed 'no. 2'
 traces of graphite, pen and black ink
 26.7 x 26.5 cm

While Vallée initially worked as a bank agent in Portuguese Guinea, he later became a successful fashion designer, cartoonist and illustrator. Throughout his productive career he produced a large number of illustrations in a wide variety of styles for magazines such as *La vie Parisienne*, *Fantasio* and *Ridendo*. The present drawing might have been a design for an illustration in one of these magazines, but no such work has yet been found. The exact subject of the drawing seems rather ambiguous, but the juxtaposition between the kissing couple at the top and the goat and pig at the bottom show the artist's original approach to his subjects.



**Johann Elias Ridinger
(Ulm 1698-1767 Augsburg)**

A deer hunted by a hound
black chalk, watercolour
33.2 x 28 cm

Provenance:

Weigelt Collection.
E & R Kistner Buch und Kunstantiquariat,
Nuremberg, where acquired in 1987;
Private Collection, Germany.

A predecessor of the Romantic era and an inexhaustible printmaker and draughtsman, Johann Elias Ridinger's elegant works often depict hunting scenes. In this particularly vibrant drawing, the artist has placed the hunt of a deer against a stage-like backdrop of a rock face. The striking lighting, with its almost photographic, flash-like quality, further highlights the dramatic nature of the moment. The use of watercolour, rarely seen in works by Ridinger, who favoured black chalk and brown ink instead, only adds to the tense moment depicted here. Another drawing in watercolour showing several hunting dogs and a hare is in the Albertina, Vienna.[1]



[1] inv. 3900.

**Carl Gottlieb Guttenberg
(Nuremberg 1743-1790 Paris)**

Portrait of a woman wearing a cap
signed and dated 'Guttenberg f 1770'
red chalk
31.5 x 22.5 cm

Provenance:

Collection Veldkamp; Venduhuis, Roosendaal,
20 May 1950, lot 26 [catalogue not traced].

Guttenberg was mainly active as a printmaker and while trained in Germany, he spent a large part of his career in France. From the 1760s he worked mostly in Paris, with the exception of several years spent in Switzerland. In 1780 he permanently settled in Paris where he had close contact with Johann Georg Wille and Jean-Baptiste Greuze.[1] Guttenberg engraved works by both artists, as well as work by Pierre-Alexandre Wille and Johann Heinrich Füssli. This charming portrait, executed in 1770 when the artist had already spent a decade or so in Paris, shows the strong influence Greuze's celebrated head studies had on Guttenberg.[2]



[1] A. Nabert [red.] et al., *De Gruyter, Allgemeines künstler-lexikon, Gunten-Haaren*, Berlin and New York, 2010, p. 297.

**Johann Heinrich Troll
(1756-1824 Winterthur)**

Travelers in a forested landscape near Dresden
signed and dated 'Troll 1781'
pen and black ink, grey wash
22.7 x 32.7 cm

Under the influence of Swiss artist Adrian Zingg (1734-1816) draughtsmanship flourished in Germany and Switzerland in the 18th and 19th centuries. Zingg taught a host of talented artists, including Carl August Richter (1770-1848), Phillip Veith (1793-1877) and Johann Heinrich Troll, the artist who executed this fine landscape drawing. Troll worked in Zingg's studio for seven years,[1] staying in Dresden from 1781-1782 before travelling more widely in Europe. During his Dresden period the artist visited the city's surrounding countryside with fellow artists Conrad Gessner and Friedrich Ludwig Oeser during which he recorded the landscape in carefully-executed drawings. While the exact location of the view here has not been identified, the date and style of the sheet confirm that it must depict a landscape near Dresden. The largest number of drawings depicting the landscape around Dresden, all closely comparable to the present sheet, can be found in the Albertina, Vienna.[2]



[1] P. Kuhlmann-Hodick ed., *Adrian Zingg. Wegbereiter der Romantik*, exhib. cat., Dresden, Kupferstich-Kabinett, Staatliche Kunstsammlungen, Zurich, Kunsthau Zürich, 2012, p. 226.

**Johann Adam Klein
(Nuremberg 1792-1875 Munich)**

A reclining dog

graphite heightened with white on oiled tracing
paper

7 x 5.2 cm

Provenance:

Private collection, Germany.

Throughout his long and productive career, Johann Adam Klein produced a large number of drawings and prints depicting dogs. Many of these etchings, often produced in small series, show dogs with their names inscribed in the plate. While the name of the dog shown in the present drawing is unknown, it resembles a dog, called Cattiva, depicted in an etching from 1846.[1]



[1] C. Jahn, *Das Werk von Johann Adam Klein*, Munich, 1863, no. 349.

31.

Henri Delcourt (1872-1963)

Study for a vase (recto); Two studies for plates (verso)

inscribed 'Vase 1261 Décor Bateau 75 [?] 00/ F' (recto); 'n:1 [crossed out]/ Assiett/ 1245 Decor Bateau [crossed out] Galése 24[?]/ 12 [L]/ No. 2 [crossed out] 124[?] Décor Batyeau [crossed out] Voilier [?] 24 [?] 8.50 [crossed out] 12 [L]' (verso)

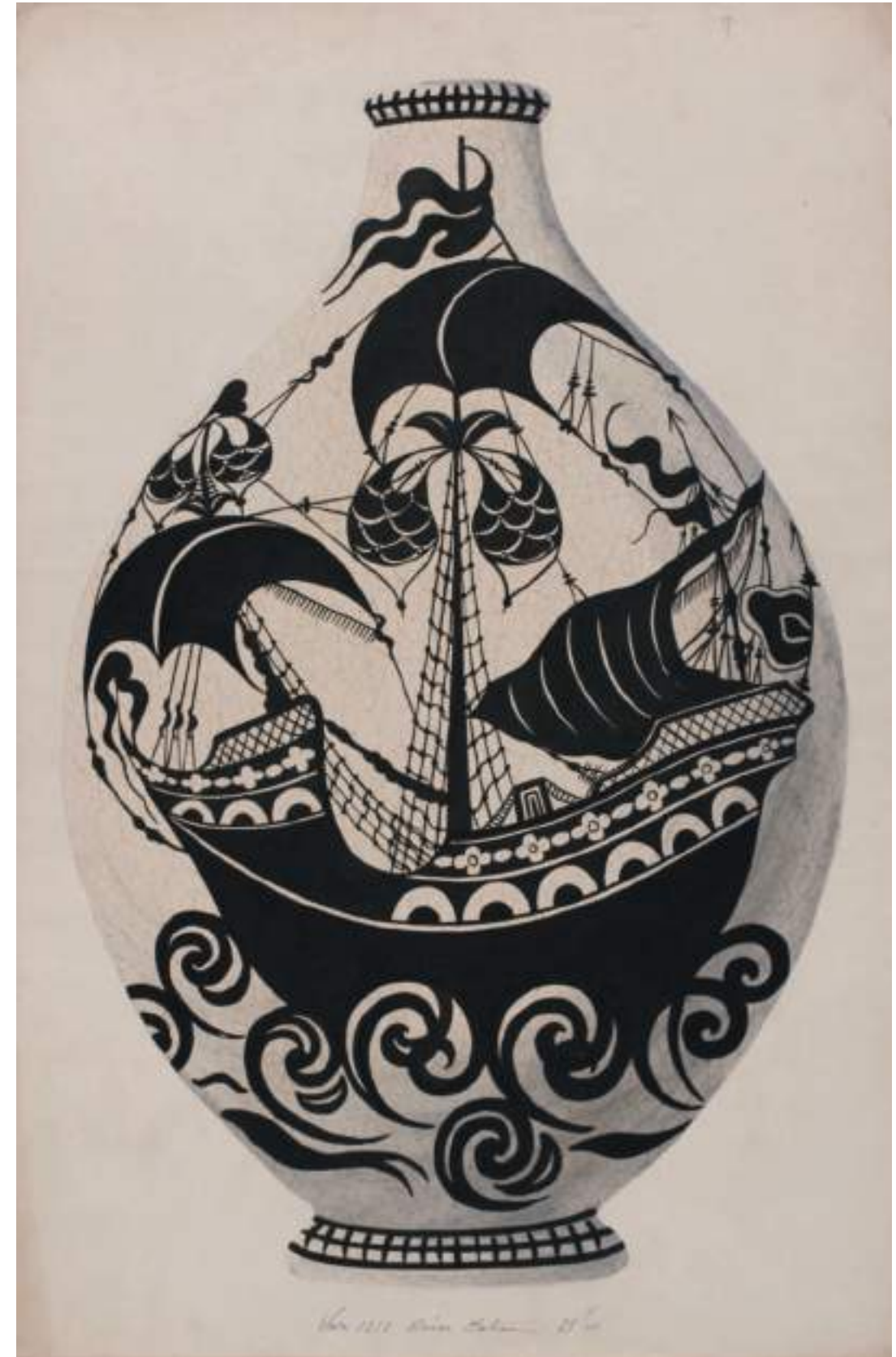
point of the brush and black ink, grey wash (recto); graphite, point of the brush and blue and grey ink, brown-yellow wash (verso)
49.1 x 31.9 cm

This large double-sided drawing is the design for a vase measuring roughly the same size (40 x 25 cm) whose decoration follows that of the drawing closely. The vase, and no doubt the design, were executed by Henri Delcourt, a hugely productive ceramic artist from Desvres in France which had been a centre for the production of ceramics since the 17th century. The first proper ceramics factory was founded in 1764 by Jean-François Sta, and in the 19th century François-Joseph Fourmaintraux founded a new factory, subsequently led by his children and grand-children. From the early 20th century until 1935 the factory was led by Henri Delcourt. The composition on the *recto* of the drawing can be found virtually unchanged on the front of the vase. The composition at left on the *verso* of the drawing appears with some slight changes on the back of the vase, despite the fact that it was originally intended as a design for a plate, as indicated by the inscription beneath the drawing. The drawing bears the inscription 'Vase 1261 Décor Bateau 75' on the *recto* and the same number, along with Delcourt's signature 'H/ D', can be found on the bottom of the vase.

32.

Henri Delcourt (1872-1963)

A vase decorated with two galleons
signed and inscribed 'H D' (with an anchor) and '1261/ France/ x' (bottom of the vase)
ceramic, hand decorated
40 x 25 cm



33.

Richard Müller (Tschirnitz 1874 - 1954 Dresden-Loschwitz)

Letter D (Dieb)

signed with initials and dated 'R.M. 1937'

graphite and black chalk

25.6 x 16.5 cm

The series of letters from the alphabet by Richard Müller forms one of the most original parts of the large drawn oeuvre by the artist. In drawings from the series the artist juxtaposes a gothic letter with an animal, object or person whose name begins with the letter in question. The highly realistically drawn figures in combination with the letters that float around them give the drawings a surreal quality. The present drawing shows a letter 'D' for 'dieb' (thief), while the next shows a large letter 'R' for 'reiter' (horse rider).



34.

Richard Müller (Tschirnitz 1874 - 1954 Dresden-Loschwitz)

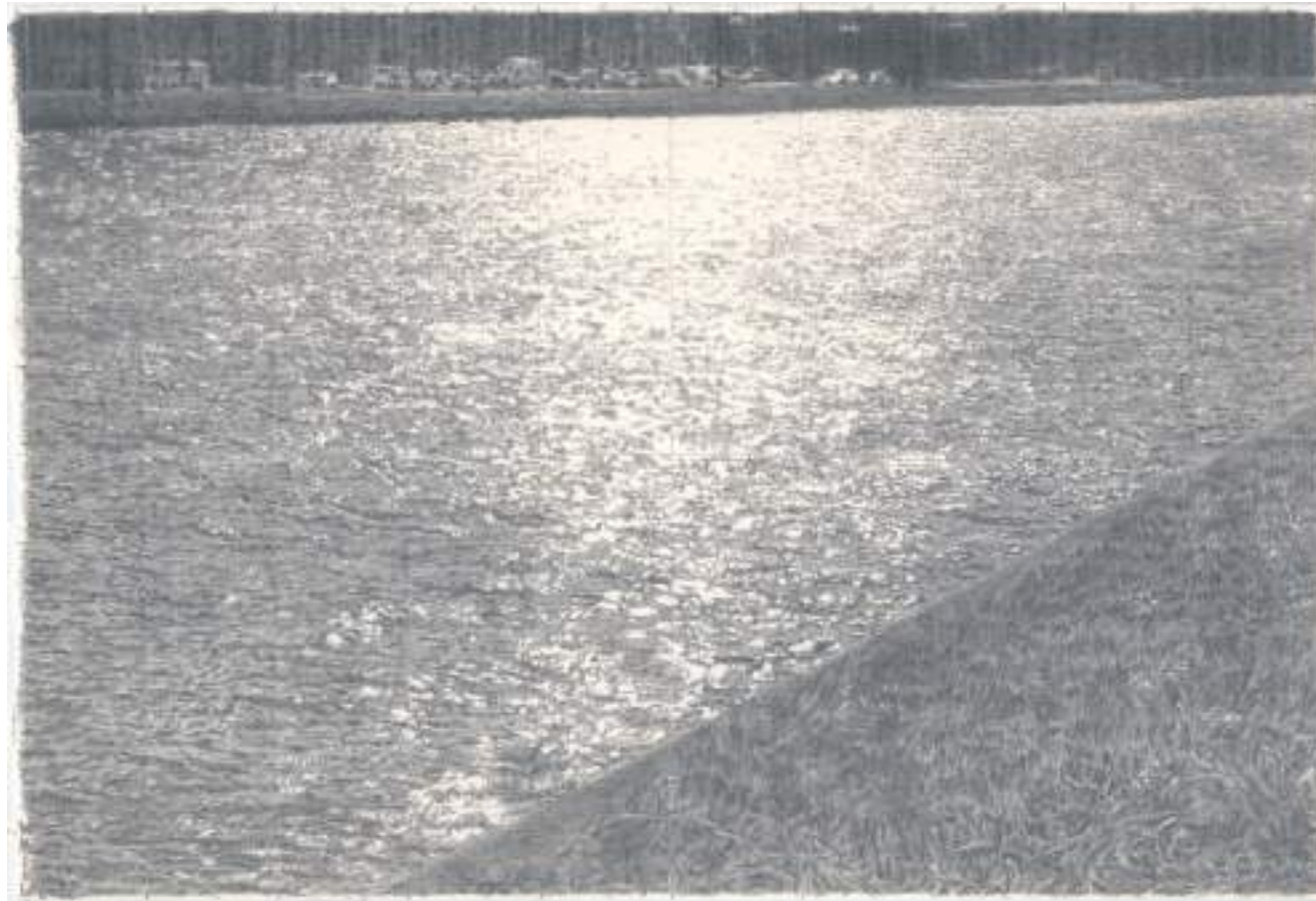
Letter R (Reiter)

signed with initials and dated 'R.M. 1938'

graphite and black chalk

43.2 x 21 cm





35.

**Wim Konings
(born Haaksbergen, 1954)**

Wolk en gebouw
signed 'WK juni 2021'
graphite on paper
19 x 28.5 cm

In his recent drawings, Wim Konings, who works and lives in Rotterdam, has increasingly turned his view to his close surroundings. In contrast to his early work, in which he thoroughly explored the history of art, in recent years his gaze has shifted to nearby objects and his immediate surroundings. In these drawings, executed between 2020-2021, Konings depicts objects from everyday life and views in The Netherlands and from his own apartment. When compared to his earlier work, the size of the sheets has dramatically

been reduced allowing the artist to increase his focus. The incredibly densely-worked drawings, executed over the course of a month each, draw our attention to ordinary scenes and landscapes from everyday life that one would normally not consciously register. Through his drawings Konings elevates even the most common subject to a monumental status. Mundane subjects such as the Amsterdam Rijnkanaal, a straight canal brutally cutting through the Dutch landscape, is elevated to a brilliant play of light reflecting on the water. The drawing forms a sharp contrast with the view of a random and seemingly innocent corner of a field that brings to mind the work of Anselm Kiefer, as well as draughtsmen from the first World War. In other drawings Konings seems to have frozen clouds, doorways and mantelpieces for eternity-meditations on the mundane and monumental.



36.

**Wim Konings
(born Haaksbergen, 1954)**

Veenweg
signed 'WK apr/mei 2021'
graphite on paper
19 x 28.5 cm



37.

**Olphaert den Otter
(born Portugaal, 1955)**

Phoebus 165
signed and dated 'Olphaert 11/5/2020'
egg tempera on paper
18 x 26 cm

Clouds have been an important source of inspiration for artists, especially for those from Holland and England, for centuries. Ruisdael painted monumental baroque clouds above flat Dutch landscapes; Cuyp showered his clouds with golden light and Aert van der Neer lit his night-skies with the moon. While clouds in 17th century Dutch art were painted as part of the landscape, in 18th century English art a number of artists focussed on clouds specifically in often quickly-executed oil sketches. While the visual and pictorial

qualities of clouds were still of importance, artists became increasingly interested in capturing different clouds as true to nature as possible.

With the Phoebus series, begun in 2014, Olphaert den Otter has raised his gaze upwards too. While the landscape, and especially human intervention in it, were central to his earlier work, the Phoebus series focusses solely on the ever-changing skies. The approach is methodical: in these works, Olphaert aims to tackle one of the most difficult subjects to paint; the elusive, translucent and constantly-changing clouds. The Phoebus series is a celebration of one of the last wildernesses on earth, a reminder of the fragility and power of the atmosphere, capable both of protecting humankind, or powerfully disrupting our existence if disturbed.



38.

**Olphaert den Otter
(born Portugaal, 1955)**

Phoebus 124
signed and dated 'Olphaert 25/6/2019#2'
egg tempera on paper
18 x 26 cm



Prints

**Albrecht Dürer
(Nuremberg 1471-1528)**

The Assumption and Coronation of the Virgin,
from: *The Life of the Virgin*
woodcut, 1510, from: *The Life of the Virgin*, on
laid paper, watermark Tower with Crown and
Flower (Meder 259), a good and even
impression of the Latin text edition of 1511
31 x 22.5 (sheet size)
Bartsch 94; Meder, Hollstein 206; Schoch
Mende Scherbaum 184 [1]

Provenance:

Stein's Buchhandlung, Nuremberg (L. 5546).

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

The series culminates in the present work which shows the *Assumption and Coronation of the Virgin*. The composition cleverly combines two stories in one; the assumption of the Virgin and her crowning are effortlessly squeezed into one image. Dürer masterly divided the heavenly and earthly scenes with a fringe of clouds, and further separates the sections by using horizontal lines to create a light-grey tone for the heavenly realm while giving the earthly scene below a darker tone through cross hatching.



[1] R. Schoch, M. Mende and A. Scherbaum, *Albrecht Dürer. Das Druckgraphische Werk*, Munich, II, 2001-2004.

[2] W. Strauss, *Albrecht Dürer. Woodcuts and Woodblocks*, New York, 1980, p. 449.

**Jan van de Velde
(Delft/Rotterdam 1592 -
1641 Enkhuizen)**

Sixty landscapes
etchings
13.4 x 20 cm (plates); 16.1 x 24.2 cm (sheets)
lettered ‘A-F’ for each series and numbered
‘1-60’ and with inscription on a flyleaf ‘60
paisages de Vandevelde’
bound in an album from the 17th (?) century,
four complete sets of the landscape series
from 1616 and one near complete set
containing 10 of the 12 etchings from the
series, watermarks various pots (cf. Heawood
nos. 12505-12884; with a particular close
comparison to no. 12743), generally in very
good and fresh condition, one print torn and
re-attached, four prints trimmed within the
platemark and laid down

Provenance:
Hendrikus Egbertus ten Cate (1868-1955),
Almelo (L. 533b).
Jan Reinier Voûte (1908-1993), Amsterdam
(L. 4450).

List of Hollstein numbers and states:
232, second state (of four)
233, third and final state (trimmed to the image and laid
down)
234-243, second state (of three)
244, second state (of four)
245-248, first state (of two)
249-254, second state (of three)
255, first state (of two)
256, second state (of four)
257-261, first state (of two)
286, second state (of two) (trimmed to the image and laid
down) instead of 262
263-264, first state (of two)
277, second state (of three) (trimmed to the image and
laid down) (instead of 265)
266-267, first state (of two)
268, first state (of three)
269, first state (of four)
270, second state (of three)
271, third state (of four)
272-274, second state (of three)
275-276, second state (of four)
277, second state (of three)
278, second state (of four)
279, third state (of three) (inserted in the 5th series after
Hollstein 284, trimmed to the image and laid down)
280-291, second state (of three)

Between 1615-1617 Jan van de Velde produced
a number of printed landscape series which
could be sold as sets to collectors. The largest of
these was a series from 1616 which contained
60 etchings published in 5 sets of 12. In these
series, Van de Velde presents the viewer with
an endlessly imaginative group of varying
landscapes, from town views to icy landscapes,
from mountain views to fortified towns. They
blend elements from typically Dutch landscapes
and those from Arcadian landscapes effortlessly.
As observed by Robert Fucci, the journey that
the viewer makes while flipping through the
series is a peculiar one as images often switch
between seasons, but also between typically
Dutch to Arcadian landscapes.[1] Van de Velde
clearly was clearly not concerned whether the
imaginative journey that he took the viewer on



was a realistic one, instead he seems to have
focussed on making the landscapes as
imaginative and appealing as possible to satisfy
a wide audience of collectors. The series shows
Van de Velde’s exceptional skill with the etch
needle, his innovative nature and his
inexhaustible imagination.

Many impressions from the series have
survived, and later impressions demonstrate
the series’ continued popularity, but complete
lifetime series are, however, rare. Much rarer
still are bound sets like the present one of
which hardly any have survived. However, one
other complete set, bound with further
landscape series by Van de Velde and Mattaeus
Merian, Simon Frisius and others, is preserved
in the Stadtbibliothek, Trier.[2] That album

contains first states and allows us to
reconstruct the initial sequence of the series
and furthermore shows that the series initially
consisted of 52 prints divided in two sets of
26.[3] As Fucci observed, the ‘restructuring [in
the second state] may have provided Visscher,
who published the second state, a more
marketable offering, either as individual sets of
12, or the full set of 60 plates, depending on
the means of the customer or the desire for
certain sets of images’.[4]

[1] R. Fucci, ‘Arcadia Unbound: Early Dutch landscape prints and the *Amenissimae aliquot regiunculae* of 1616
by Jan van de Velde II’, *Art in Print*, Vol. 4, no. 5, 2015.

[2] see K. Koppe, ‘Zwei Graphikbände des 17. Jahrhunderts aus dem Trier Jesuitenkolleg’, *Kurtrierisches Jahrbuch*, 28 (1988),
pp. 223–262.
[3] Fucci, *op. cit.*, p. 4.
[4] *ibid.*, p. 4.



**Lucas van Uden
(Antwerp 1595-1672)**

Landscape with two seated men conversing
signed 'Lvcas v.v. fe' (in the plate)
etching

8.9 x 21.7 cm (plate); 9.1 x 21.9 (sheet)

Hollstein 35, second and final state [1], a fine
and rich impression with wiping marks in the
sky, rich burr in the lower left, small margins

Provenance:

with Craddock and Barnard, London, probably
1960s.

Landscape takes central stage in the paintings,
drawings and prints by the Flemish artist Lucas
van Uden. It is perhaps in the artist's drawings
that his brilliance is appreciated most, but in his
prints too Van Uden proofed to be a highly
original and gifted artist. Commenting on the
artist's drawings, Carlos van Hasselt observed
that 'it is though he [Van Uden] could express
himself better in smaller works' [2] and this
might too be said for his delicate landscape
etchings. One of his most beautiful and original
series consists of four panoramic landscapes of
which the present etching is one (Hollstein
34-37). It shows two shepherds resting against
the backdrop of a panoramic landscape. The
scene is divided by two trees in the foreground,
to the right is a small, somewhat naively drawn
church and in the background one observes a
cloud and heavy shower passing by. The fine
detail of Van Uden's etch-work can be
particularly appreciated in this fine impression
which is richly inked and shows burr (lower left)
and wiping marks throughout the sky.



[1] G. Luijten, *Hollstein's Dutch and Flemish Etchings, Engravings and Woodcuts ca. 1450-1700. Volume XXX. Cornelis Anthonisz T(h)jeunissen to Johannes den Uyl*, Amsterdam, 1986, p. 252.

[2] C. van Hasselt, *Flemish drawings of the seventeenth century from the collection of Frits Lugt, Institut Néerlandais Paris*, exhib. cat., Institut Néerlandais and elsewhere, 1972, p. 144.

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

The Crucifixion: small plate
etching

9.5 x 6.7 cm (plate); 10.4 x 7.3 cm
Bartsch, Hollstein 80; Hind 123; New Hollstein
143, first state (of three)[1], a good impression
with small margins, the signature and scratch
still (partially) visible

Provenance:

Frederik Carel Theodoor Baron van Isendoorn à
Blois (1784-1865), Cannenburg castle (L. 1610).

This small etching, which shows Rembrandt's ability to squeeze even the most significant story into a miniature sized print, has been dated to *circa* 1635. By that time Rembrandt produced prints in a wide range of subjects and experimented with new techniques.[2] In this depiction of the subject, so typical of Rembrandt's original approach to his subjects, the viewer is part of the crowd lamenting Christ's crucifixion through the figure seen from the back. This fine impression comes from the collection of Frederik Carel Theodoor Baron van Isendoorn à Blois (1784-1865) of Cannenburg castle which still stands today.



[1] E. Hinterding and J. Rutgers, *The New Hollstein. Dutch & Flemish Etchings, Engravings and Woodcuts, 1450-1700. Rembrandt*, Ouderkerk aan den IJssel, 2013, no. 143.

[2] J. Rutgers and J. Standring, *Rembrandt: Painter as Printmaker*, exhib. cat., 2018, Denver Art Museum, p. 46.

43.

Wenceslaus Hollar
(Prague 1607-1677 London)

A woman of Cologne (Mulier Coloniensis); from the Theatrum Mulierum series, 1643–44

signed and inscribed 'W. Hollar fecit/ Mulier Coloniensis' (in the plate)

etching

9.6 x 6.3 cm (plate); 11 x 7.6 cm. (sheet)

Pennington 1842 [1], first state (of two); New Hollstein 503, first state (of two), a very good impression with margins

Provenance:

Private Collection, Norway.



[1] R. Pennington, *A descriptive catalogue of the etched work of Wenceslaus Hollar*, Cambridge, 1982.

44.

**Johannes Fijt
(Antwerp 1611-1661)**

The set of animals

etchings, fragmentary watermarks

signed in the plate 'I.o Fyt F.'

7.1 x 9.8 cm (plate); circa 7.4 x 10.2 cm (sheet)

Hollstein 1-8, first state (of two), a near uniform

set (Hollstein 6 comes from a different set),

good impressions with some plate tone,

Hollstein 6 is trimmed just outside the image

and is backed along the right edge, small

margins

Provenance:

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

Ludwig Pettersen (1783-1856), Leipzig (L. 2064)
(Hollstein 6).

This experimental series of eight etchings showing animals and one showing a wagon demonstrate Fyt's experimental approach to printmaking. It is perhaps for this reason that the series was not published during the artist's life - the first impressions were printed in 1666. The present series is a fine set from the monumental collection of Friedrich August II von Sachsen, who amassed over 100,000 prints.



45.

**Allaert van Everdingen
(Alkmaar 1621-1675 Amsterdam)**

The woman looking towards the boat
signed 'A.V. EVERDINGEN' (in the plate)
etching
9.2 x 14.5 cm (plate); 11.5 x 17 cm (sheet)
Hollstein 75, third and final state, a fine, clear
and rich impression with wide margins

Provenance:

Unidentified collector's mark (*verso*).

In his early 20s, Allaert van Everdingen travelled through Norway where he depicted the landscapes he encountered in sketches that he later worked out in more finished paintings, drawings and etchings. These works became hugely popular among collectors and at the same time had a profound influence on the work of artists at the time (most importantly on the work of Jacob van Ruysdael).

In this intimate etching, Van Everdingen not only shows his skill as a landscape artist (note the minute rendering of every different species of trees), he shows his abilities as a storyteller too; a small boat seems to be coming to shore, while a woman at right seems to be waiting for them. The two men at left, one of them pointing to the boat, only add to the narrative.



**Gérard Scotin
(Antwerp 1643-1715 Paris)**

*An eagle and a vulture quarrelling over a snake,
after Peeter Boel*

inscribed 'P. Boel/ chez G. Scotin [...]'

25.2 x 35.3 (plate); 25.4 x 35.6 cm (sheet)

Hollstein 14 [1], third state (of four), a good,
strong impression, occasionally printing dryly

Provenance:

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

This powerful print is part of a series of 6
etchings depicting birds from the menagerie of
King Louis XIV. While Hollstein has suggested
that they were executed by Peeter Boel, who is
credited as the inventor on the print, Elisabeth
Foucart-Walter has more recently suggested
that the engraver was in fact Gérard Scotin, who
also published the print.[2]



[1] F.W.H. Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts. ca. 1450-1700. Volume III. Boekhorst-Brueghel*, Amsterdam, 1949, no. 14.

[2] E. Foucart-Walter, *Pieter Boel. 1622-1674. Peintre des animaux de Louis XIV. Le fonds des études peintes des Gobelins*, exhib. cat., Paris, musée du Louvre, 2001, p. 44.

Cornelis Bega
(Haarlem 1631/32-1664)

The Drinker

etching

10.3 x 6.7 cm (plate); 10.5 x 6.8 cm (sheet);
 Hollstein 16 [1], first state (of two), a good
 impression with strong plate-tone, with thread
 margins, trimmed to the plate at the upper edge
 at right

Provenance:

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

Like his master Adriaen van Ostade, Bega
 specialized in genre scenes showing smoking,
 drinking, playing cards and jovial, chatty
 peasants. While the majority of his paintings
 show interior scenes with groups of peasants,
 his drawings are mostly devoted to figure
 studies with a specific focus on their draperies.
 His etched *œuvre* can roughly be divided in two
 categories; small etchings showing single
 figures, and interiors of inns showing small
 groups of peasants.

While peasant life (with a particular focus on
 peasants misbehaving) was already treated
 extensively by the Brueghel dynasty of artists in
 the 16th century, the genre became broadly
 appreciated in the Northern Netherlands in the
 17th century. A flurry of artists made paintings,
 drawings and prints of the subject and the
 imagery, devoid of religious or allegorical
 connotations, marked a clear break with past
 traditions in art. From the heavenly, the focus
 shifted to scenes from everyday life. This genre
 reflected the attitude of townspeople – those
 who were able to afford collecting art – towards
 the lives of the lower classes. As Eddy de Jongh
 and Ger Luijten put it ‘prejudice and aesthetic
 appreciation were [...] united in an odd
 alliance’.[2]

In the present etching, a single peasant is
 shown holding a tankard and sporting a hat and
 grin often seen in Bega’s work. The angular
 approach to the subject is typical of Bega’s
 etchings and can be observed throughout his
 etched *œuvre*.



[1] F.W.H. Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts. ca. 1450-1700. Volume I*. Abry-Berchem, Amsterdam, 1949, no. 16.

[2] E. de Jongh and G. Luijten, *Mirror of Everyday Life. Genreprints in the Netherlands 1550-1700*, exhib. cat., Amsterdam, Rijksmuseum, p. 315.

48.

**Cornelis Bega
(Haarlem 1631/32-1664)**

The group at the fireplace

with numbers 'N. 23' and '6.' (*verso*)

etching

7.8 x 6 cm (plate); 7.8 x 6.2 cm (sheet)

Hollstein 23 [1], first state (of two), a good

impression, trimmed to or just within the plate,

with a thread margin along the right edge

Provenance:

Van Wusin Collection, 1844 (inscription on the

verso 'van Wusin 1844')



[1] F.W.H. Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts. ca. 1450-1700. Volume I. Abry-Berchem, Amsterdam, 1949, no. 23.*

[2] E. de Jongh and G. Luijten, *Mirror of Everyday Life. Genreprints in the Netherlands 1550-1700*, exhib. cat., Amsterdam, Rijksmuseum, p. 315.

**Adriaen van de Velde
(Amsterdam 1636-1672)**

Grazing cow with two sheep

signed and dated 'AV.VELDE 1670'

etching, countermark 'H'

12.7 x 18 cm (plate); 16.2 x 21.4 cm (sheet)

Hollstein 11 [1], first and only state, a very fine, strong and richly inked impression, with broad margins

Provenance:

Professor White, Leeds (according to an inscription on the old mount).

with Christopher Mendez, February 1969

(inscriptions on the verso and the old mount).

Etchings showing single or small groups of domesticated animals in a landscape setting became extremely popular in the course of the 17th century. One of the first to produce such etchings was Pieter van Laer (1599-1642), who was soon followed by Paulus Potter (1625-1654). The latter had a great influence on Adriaen van de Velde, who produced etchings showing animals throughout his career.

The series of three etchings of cows, of which the present one is the first, was executed in 1670 and forms a high point in the graphic *œuvre* of the artist. The present print brilliantly shows Van de Velde's masterly control of the etching needle; with small curved strokes Van de Velde captures the intricate play of light on the cow's coat and renders its muscles and bones with tantalising realism. The artist cleverly placed the cow against a backdrop of horizontal lines in the sky, while a pool of water and a group of trees can just be observed at lower left. As observed by Stacey Sell, 'Van de Velde's late etchings differ from his earlier prints in their painterly qualities and in the attention to the effects of light, which form a direct contrast to the heavy contours visible in his early works.' [2] These qualities can all be observed in this brilliantly rich and clear impression of this subject.



[1] G. Luijten, *Hollstein's Dutch & Flemish Etchings, Engravings and Woodcuts. ca. 1450-1700, volume XXXII. Petrus Valck to Esaias van de Velde*, Roosendaal, 1988, no. 11.

[2] S. Sell, in *Masterpieces of Renaissance and Baroque Printmaking. A decade of Collecting*, exhib. cat., Baylay Art Museum, Charlottesville, 1991-1992, p. 177.

50.

**Adriaen van de Velde
(Amsterdam 1636-1672)**

Recumbent goats

etching

11.4 x 13.3 cm (plate); 11.5 x 13.3 cm (sheet)

Hollstein 10 [1], first and only state, a fine and rich impression, trimmed to or just inside the platemark

Provenance:

with Cradock and Barnard, London, 1965
(inscription on the old mount).

While Dutuit describes two states for the present etching, Hollstein argues that these states are in fact one and the same.



[1] G. Luijten, *Hollstein's Dutch & Flemish Etchings, Engravings and Woodcuts. ca. 1450-1700, volume XXXII. Petrus Valck to Esaias van de Velde*, Roosendaal, 1988, no. 10.

[2] *ibid.*, p. 223.

**Gerard Valck
(Amsterdam 1652-1726)**

*A girl searching for fleas, after
Michiel van Musscher*

signed and inscribed 'G. Valck Fecit et excud./
M. van Musscher Pinxit.' (in the plate)

35.1 x 25.1 cm

Hollstein 45, first state (of three) [1], a good and
early impression of this rare print

The present mezzotint forms a high point in 17th century Dutch mezzotint making. It shows Valck's exceptional control of the notoriously difficult technique which had become increasingly popular in 17th century Holland following its invention earlier in the century. As demonstrated by the present mezzotint, it allowed printmakers to reproduce paintings, and especially nocturnal pieces, with a great sense of realism. As the inscription at the blank border indicates, Valck made this print after a painting by Michiel van Musscher which appeared at auction in 1913, but of which the present whereabouts are unknown.[2]

The print shows examining herself for fleas, her skin and facial features rendered with the greatest skill, as are the tiles lit by the candle hanging in the fireplace. The subject of a person examining themselves for fleas often appears in Dutch 17th century art, either as an allegory of touch or as a sign of care and devotion. Alongside the present composition Valck produced another mezzotint, also after a painting by Van Musscher, which shows a kitchen maid who has dozed off during her needlework. The two prints show the contrast between an industrious person and a lazy one, thus expressing a strong moral message.



[1] G. Luijten, *Hollstein's Dutch and Flemish Etchings, Engravings and Woodcuts ca. 1450-1700. Volume XXXI. Jan van der Vaart to Gerard Valck*, Amsterdam, 1987, no. 45.

[2] E. de Jongh and G. Luijten, *Mirror of Everyday Life. Genreprints in the Netherlands 1550-1700*, exhib. cat., Amsterdam, Rijksmuseum, p. 369.

52.

**Jacob Gole
(Paris 1665-1724 Amsterdam)**

July: from the twelve months,

after Cornelis Dusart

signed and inscribed 'Corn. Dusart pincit fec: et
inv./ J. Gole exc: Amsteldami cum Privilegio.'

mezzotint, fragmentary watermark fleur-de-lys

21.6 x 15.5 cm

Hollstein 26, second state (of three)

Provenance:

with Colnaghi where acquired in circa 1965

(their inventory number C36427CL), and by

descent;

Private collection, Norway.



53.



**Hendrik Schwegman
(Haarlem 1761-1816)**

9 views in Drenthe, after Egbert van Drielst
etchings
signed and inscribed 'H. Schwegman sculps./ E.
van Drielst ad. viv. del.' and each titled with a
placename, the title page inscribed 'IX
GEZICHTEN in. en bij het LANDSCHAP DRENTHE/
te Amsterdam, bij/ C.S. ROOS.'
each circa 56 x 39 cm (sheet)
Von Wurzbach 2 [1], second and final state;
Le Blanc 2 [2]

[1] A. von Wurzbach, *Niederländisches Künstler-Lexikon auf Grund archivalischer Forschungen bearbeitet mit mehr als 3000 Monogrammen*, Leipzig and Vienna, 1904-1911, II, no. 2.

[2] Ch. Le Blanc, *Manuel de l'amateur d'estampes [...] précédé de considérations sur l'histoire de la gravure*, Paris, 1854-1890, III, no. 2.



**Johann Adam Klein
(Nuremberg 1792-1875 Munich)**

Der Spitzhund bei der Staffelei
signed and dated 'JK [interlaced] f. 1816'
(in the plate)
etching
8.1 x 10 cm (plate); 13.7 x 22 (sheet)
Jahn 179 [1], second and final state, a good
impression with platetone, with broad margins

This small etching from 1816 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 Johann Adam Klein is a particularly charming example; Klein made clever use of the small space he had to include a drawings folder with his address on it, an artist's palette and a dog (perhaps his own).



[1] C. Jahn, *Das Werk von Johann Adam Klein. Maler und Kupferätzer zu München*, Munich, 1863, no. 179.

Philip Dawe (1745 (?)-1809 (?))

The Oyster Woman, after Henry Robert Morland
mezzotint

42.7 x 30.3 cm (plate); 45.5 x 32.9 cm (sheet)

Chaloner-Smith no. 17 [1]

The mezzotint technique, invented by Ludwig von Siegen in 1642, became particularly popular amongst 18th century English engravers due to the technique's ability to reproduce paintings and suggest light and shade with great subtlety. Amongst the most successful artists working in the technique were Richard Earlom (1743-1822), William Pether (circa 1739-1821) (who is best known for his exceptional mezzotints after paintings by Joseph Wright of Derby) and Thomas Frye (circa 1710-1762). The present print is after a painting by Henry Robert Morland and brilliantly shows the artist's control of the technique; the light coming from the lantern shining on the oysters, the woman's clothes and her face are suggested with stunning accuracy.



[1] J. Chaloner Smith *British Mezzotinto Portraits...from the introduction of the art to the early part of the present century*, London, 1883, vol. I, p. 158.

**Thorald Læssøe
(Frederikshavn 1816 -
1878 Copenhagen)**

*The northern drawbridge at the citadel of
Copenhagen*

etching

16.5 x 22.8 cm (plate) x 17.7 x 24.1 cm (sheet)

Sthyr p. 41 [1], a good impression, occasionally
somewhat lightly printed, with small margins

The Kastellet (citadel) of Copenhagen was a popular subject for Danish Golden Age painters. One of the best-known depictions of it is a painting by Christen Købke (1810-1848) of the northern drawbridge and a man casually leaning on a fence, now in the National Gallery, London.[2] The picture, executed in 1837, shows the same bridge as depicted in the present etching from 1834, with the bridge here depicted from the other side. While Læssøe left a particularly small printed *œuvre*, this work demonstrates the artist's brilliance as a printmaker. His use of fine lines and cleverly constructed composition give the present print a distinct quality.



[1] J. Sthyr, *Dansk Grafik, 1800-1910*, Copenhagen, 1949, p. 41.

[2] D. Jackson, *Christen Købke. Danish Master of Light*, exhib. cat., National Galleries of Scotland and elsewhere, 2010, p. 45, fig. 28.