



# Recent Acquisitions: Prints

*Dedicated to Jane Turner, Head of the Print Room 2011-2020*

• ERIK HINTERDING, HUIGEN LEEFLANG AND  
MANON VAN DER MULLEN •

- 1 UGO DA CARPI (Carpi c. 1480-1532 ?) after one or more designs from the workshop of TITIAN (Pieve di Cadore c. 1488/90?-1576 Venice)  
*The Sacrifice of Isaac*, c. 1514-15 (fourth edition, printed c. 1546-50)  
Woodcut printed from four blocks, 800 x 1200 mm  
Signed, upper right, in a small leaf: UGO

This large woodcut, 1.2 metres wide, depicts the readiness of the patriarch Abraham to sacrifice his son Isaac by God's command in two scenes set against the backdrop of an imposing landscape. In the left foreground Abraham takes his leave of his two servants and his ass. In the background on the right, the sacrifice is about to take place, but at the last moment it is prevented by an angel. The story in the Old Testament is seen as prefiguring the sacrifice of Christ. As he would bear his cross, so the young Isaac in the foreground carries a bundle of wood intended for the sacrificial fire.

The woodcut, printed from four blocks, was intended to decorate the walls of houses, monasteries and schools; not just in Venice, where 'giant woodcuts' like these were produced on a large scale, but in other European cities as well. The print collector Ferdinand Colón (1488-1539), son of Christopher Columbus, who lived in Seville, for example, owned a copy mounted as a scroll so that it was easy to hang: 'Rotulo de 4 pliegos ... del sacrificio de Abrahan ... estampado en Venetia por Hugo de Carpi y Bernardino Benalio ...'

(Mark P. McDonald, *The Print Collection of Ferdinand Columbus 1488-1539: A Renaissance Collector in Seville*, vol. 2, pp. 487-88, no. 2686). On 9 February 1515, the Venetian Senate granted the publisher Bernardino Benalio (c. 1483-c. 1549) a privilege that allowed him to distribute the print. Only one copy of that first edition has survived and the same applies to the two that followed. The print the museum has acquired was probably published not long after Benalio's death by Domenico dalle Greche (active c. 1543-58), who around that time also printed from other blocks from his colleague's estate, including the gigantic *Destruction of the Army of the Pharaoh in the Red Sea* after Titian in 1549. We now know of ten complete impressions of the fourth edition of *The Sacrifice of Isaac*. If large woodcuts like these were not thrown away after years of hanging on walls, they are usually badly damaged. In most cases the missing parts were touched in with pen and ink. Happily, this print escaped that fate. From the fifth edition onwards the inscription in the cartouche was replaced by the artist's name 'TIZIANO' (the Print

Room holds an impression from the badly worn block with only this cartouche upper left and a part of the landscape: inv. no. RP-P-1955-378).

The attribution of the design of the print to Titian has been a subject of discussion for some decades. Parts of it, such as the group of figures with Abraham and his servants and the spinney upper right can be directly linked to drawings from Titian's workshop (Paris, Musée du Louvre, inv. no. 4645; New York, Metropolitan Museum of Art, inv. no. 08.227.38). By contrast, the view of the mountain and the herdsman walking on the left hark back to two woodcuts from the *Life of the Virgin* (1511) by Albrecht Dürer (1471-1528). The woodcut as a whole gives the impression of a pastiche, put together from sources of different origins. With some difficulty the forename of the artist who cut the blocks for the *Sacrifice of Isaac* can be made out on a little leaf of a tree to the right of centre: Ugo da Carpi. The fact that Da Carpi, very exceptionally, added his modest signature to this woodcut may indicate that in this case he not only executed it but also put together the design using existing examples, including Dürer's recent prints, which Da Carpi, as a maker of woodcuts, undoubtedly greatly admired.

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LITERATURE:

- Robin Halwas, *Sacrificio del Patriarca Abraham*, sale cat. online Sarah Sauvin, *Fine Prints*, sale cat. online November 2019 (no. 8), no. 2
- Jan Johnson, 'Ugo da Carpi's Chiaroscuro Woodcuts', *Il conoscitore di stampe* nos. 57/58, 3/4 (1982), pp. 2-87, revised version dated 2016 on academia.edu
- Tobias B. Nichel in Bastian Eclercy and Hans Aurenhammer (eds.), *Titian and the Renaissance in Venice*, exh. cat. Frankfurt am Main (Städel Museum) 2019, pp. 79-80, no. 16
- Larry Silver and Elizabeth Wyckoff (eds.), *Grand Scale: Monumental Prints in the Age of Dürer and Titian*, exh. cat. Wellesley Mass. (Davis Museum and Cultural Centre/Wellesley College) 2008, pp. 110, 164, no. 6
- Paul Joannides, *Titian to 1518*, New Haven/London 2001, pp. 281-83
- Jürgen Rapp, 'Tizians frühestes Werk: der Großholzschnitt "Das Opfer Abrahams"', *Pantheon* 52 (1994), pp. 43-61
- David Rosand and Michelangelo Muraro, *Titian and the Venetian Woodcut*, exh. cat. Washington DC (National Gallery of Art)/Dallas (Dallas Museum of Fine Arts)/Detroit (The Detroit Institute of Arts) 1976, pp. 55-69, nos. 3A-B
- Caroline Karpinski, 'Some Woodcuts after Early Designs of Titian', *Zeitschrift für Kunstgeschichte* 39 (1976), pp. 258-59

PROVENANCE:

...; online sale, Paris (Drouot Estimations), 16 May 2018, no. 34, to the dealer Sarah Sauvin, Paris; from whom purchased with the support of the F.G. Waller-Fonds, 2020 (inv. no. RP-P- RP-P-2020-2).





## 2 CORNELIS ANTHONISZ (Amsterdam 1505-1552 Amsterdam)

*The History of the Prodigal Son*, c. 1535-40

Series of six woodcuts, coloured by hand in watercolour and bodycolour, approx. 270 x 211 mm

Watermark: crown

## 2.1 The Prodigal Son Receives his Portion of Goods

Latin captions: *Filius Prodigus*; *Pater*.

Six lines of Latin text in the margin underneath:

*Quòd pater omnipotens ... Degeneris Nati de sorte exempla petantur.*

## 2.2 The Prodigal Son Playing and Drinking

Latin captions: *Mundus*; *Conscientia*; *Filius prodigus*;

*Vanitas*; *Caro*; *Hæresis*; *Avaritia*; *Ratio*; *Pleonexia*.

Six lines of Latin text in the margin underneath:

*Ille suam poscens partem ... turpes fuerat sectatus amores.*

## 2.3 The Prodigal Son Cast Out

Latin captions: *SCOLA SATANAE*; *Morbi*; *Superstitio*;

*Filius prodigus*; *Paupertas*; *Hæresis*. Number and six lines of Latin text in the margin underneath:

4 [sic] *Cum fletu, precibusque tulit: ... mæsto defixus lumina vultu.*

## 2.4 The Prodigal Son Eating from the Swine Trough

Latin captions: *Scola Satanæ*; *Furiæ & vermis conscientiæ*;

*Desperatio*; *Morbi*; *Fames*; *Infernus*; *Mors*; *Filius prodigus*; *Fermentum Phariseorum*;

*Bellum*. Six lines of Latin text in the margin underneath:

*Ergo ad egestatem dilapsa ... rursus vestigia Patri*

## 2.5 The Return of the Prodigal Son

Latin captions: *Charitas*; *Veritas*; *Spes*; *JAHWEH*

[in Hebrew] *EO* [Greek] *DEVS*; *Pœnitentiæ*; *Fides*; *Pater*;

*Filius Prodigus*; *Conscientia desperans*. Number and six lines of Latin text in the margin underneath:

5 *At Pater occursum nato molitur ... & nova tegmina membris*

## 2.6 The Redemption of the Prodigal Son

Latin captions: *Iudaica prosapia*; *Christiana Ecclesia*;

*Pater*; *Pax*; *Filius prodigus*; *Lætitia*; *Constantia*.

Number and eleven lines of Latin text in the margin underneath:

6 *Tum vitulum mactat ... invitans æterna ad gaudia vitæ.*

Like the large woodcut discussed previously, the series of prints was probably designed to be hung on a wall. Since around 1507, the printmaking business set up by Jacob Cornelisz (c. 1460/65-1533) in Kalverstraat in Amsterdam concentrated on the production of large religious woodcuts and series printed from several blocks that were ideal for wall decoration. Cornelisz's grandson, Cornelis Anthonisz, continued this tradition, but took it in a different direction. The large moralizing woodcuts that Anthonisz produced from around 1535 send a predominantly Protestant message. To a great degree this also applies to the series of six scenes showing the story of the Prodigal Son in a moralizing, allegorical context. On the left of the second print, for example, which depicts the Prodigal Son squandering his father's money on gambling, drink and women, a bearded man with a papal tiara on his head sits at a backgammon board. This personification of the World (*Mundus*) crushes a woman representing Conscience (*Conscientia*) under his foot. The bagpipe player in the background on the right, whose features are recognizably Martin Luther's, represents Reason (*Ratio*). The third scene (in the margin of the text it is incorrectly numbered as the fourth) is even more obviously anti-Roman Catholic. In this scene the Prodigal Son is driven out of the inn by Poverty (*Paupertas*), Heresy (*Heresis*) and Superstition (*Superstitio*), adorned with a garland of roses and pilgrim symbols) and led to the School of Satan (*Scola Satanis*). The school is presided over by a bearded figure, again wearing a papal tiara. The set is one of the earliest known prints in which the church of Rome and its leader are openly attacked. The distribution of scenes like this was not without danger, witness a trial in Louvain in 1543 in which Catherine Matsys and her husband, the sculptor Jan Beyaert, were found guilty, among other things, of the possession of two prints published in Amsterdam, one of which was certainly and the other most probably made by Cornelis Anthonisz. Jan Beyaert was burnt at the stake and Catherine was buried alive (Jan Van der Stock, *Printing Images in Antwerp: The Introduction of Printmaking in a City: Fifteenth Century to 1585*, Rotterdam 1998, pp. 48, 129-30, 187-88, 343).

The Prodigal Son series is one of the earliest known printed works by Anthonisz. In any event it is the most scathing anti-Roman Catholic publication. He wisely omitted his identifying mark, which is why it was long thought to be by an anonymous maker. Despite the somewhat wooden execution of these early works, the attribution to Anthonisz is beyond doubt. The pig in the foreground of the fourth print, for instance, strongly resembles the animal that stars in a signed woodcut by Anthonisz (Rijksmuseum, inv. no. RP-P-BI-134), and the pig he drew in his sketchbook now in Berlin (Daantje Meuwissen and Ilona van Tuijnen, *Het vroegste Amsterdamse schetsboek. Een zestiende-eeuws zakboekje uit het atelier van Jacob Cornelisz van Oostsanen*, 2 vols., Oostzaan 2014, vol. 1, fol. 17r, vol. 2, pp. 31-32, 83).

The only known complete edition of the *Prodigal Son* until now is in the Print Room, like most of Cornelis Anthonisz's other rare, mostly unique woodcuts (inv. nos. RP-P-OB-2298 to 2303). There are several reasons for adding a second complete set of the Story of the Prodigal Son, which was recently discovered in a private collection. The newly acquired prints have Latin inscriptions that are missing from the set already in the collection. Moreover, the names of some of the personifications in the woodcuts have been altered, subtly changing their meanings. But what actually makes the acquisitions unique is their distinct colouring with watercolour and bodycolour. Hand-coloured prints are a relatively new area of research in print history. The Print Room has recently made a catch-up effort in the area of collecting coloured prints. What makes the colouring of these woodcuts so special is that the colourist (*afzetter*) took a very comprehensive approach and gave a personal interpretation to the scenes. He, or she, made the scene in which the Prodigal Son eats from the swine trough even more pointed by colouring the Devil (*Sathanas*) on the left a morbid black, red and yellow. The personification of War (*Bellum*) on the right was given a tunic and a hat, whereas in the woodcut he originally wore a helmet and trunk hose. The tunic was painted in white and orange bodycolour over the printed clothes and also over a pig, which can now vaguely be seen as

the paint has become more transparent. There are interventions like these throughout the series – particularly to the figures' dress. The short trunk hose and the caps dating from 1530-40 were over-painted and replaced with the longer pluderhose and the hats of the 1570 to 1580 period.\* The message conveyed by these woodcuts was evidently still relevant to an audience in the third quarter of the sixteenth century. To make it more accessible to them, however, the figures clearly had to be changed and their clothes brought up to date. On whose initiative these changes took place – the colourist or a print seller or client – is uncertain, as is the identity of the colourist. The changes to the clothes suggest the prints were adapted for a Netherlandish or German market.

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\* With thanks to Bianca M. du Mortier, Curator of Costume of the Rijksmuseum, for the identification and dating of the dress in the prints.

#### LITERATURE:

- Ilja M. Veldman, 'Convictions and Polemics: Protestant Imagery in the 16th Century', in idem, *Images for the Eye and Soul: Function and Meaning in Netherlandish Prints (1450-1650)*, Leiden 2006, pp. 91-117, esp. pp. 94-98  
 Christine Megan Armstrong, *The Moralizing Prints of Cornelis Anthonisz.*, Princeton 1990, pp. 88-104  
 Barbara Haeger, 'Cornelis Anthonisz's Representation of the Parable of the Prodigal Son: A Unique Expression of the Protestant Interpretation of the Biblical Text', *Nederlands Kunsthistorisch Jaarboek* 37 (1986), pp. 133-50  
 Ger Luijten (compiler), Dieuwke de Hoop Scheffer (ed.), *Hollstein's Dutch and Flemish Etchings, Engravings and Woodcuts ca. 1450-1700*, vol. 30, Amsterdam 1986, pp. 12-14, nos. 5-10  
 Willem Nijhoff, *Nederlandsche houtsneden 1500-1550*, The Hague 1933-39, nos. 187-92

#### PROVENANCE:

...; private collection Belgium; from which to private collection The Netherlands; from which purchased with the support of the F.G. Waller-Fonds, 2019  
 (inv. nos. RP-P-2019-20 t/m 25).



Aquisition 2.1 (RP-P-2019-20)



Aquisition 2.2 (RP-P-2019-21)





Aquisition 2.3 (RP-P-2019-22)



Aquisition 2.4 (RP-P-2019-23)



Aquisition 2.5 (RP-P-2019-24)



Aquisition 2.6 (RP-P-2019-25)

- 3 JEAN DUVET (Dijon? c. 1485-after 1561 Langres)  
*The Saints Anthony, Sebastian and Roch*, c. 1555-61  
 Engraving, 247 x 161 mm  
 Watermark: P with heart and letter V  
 Marked, lower centre, on the tree trunk, in pencil: H

The extraordinarily original engravings by Jean Duvet are among the highlights of European print-making. Duvet worked as a goldsmith in Langres in Burgundy. It is probable that nothing has survived of his work in precious metals, which included a commission from King Francis I (1494-1547). The seventy-three surviving engravings he made are testimony to his skill. The hand of a goldsmith is easy to recognize in his work. Duvet appears to have treated his copper plates as if they were the surfaces of objects made of precious metals in which every millimetre had to be decorated. The artist showed himself to be an expert storyteller who seemed unable to stop adding details to his scenes. Because of this *horror vacui* and unrestrained detailing, Duvet's prints are somewhat reminiscent of 'outsider' art. And, like works by contemporary outsiders, his art appears timeless so that it still holds a strong appeal for a present-day audience.

The Print Room holds six engravings by Duvet, one of them a unique early little print from around 1520-25 (RP-P-1962-123). Until now, there were none of his late, most expressive and probably unfinished works in the collection. In the recently acquired engraving, the saints Anthony, Sebastian and Roch are shown standing in front of a tree. In the centre is the almost naked Sebastian who is being crowned by a flying angel. On the left is Anthony with his attributes, a book, a bell and a small pig lower left. On the right are Roch and his dog. A second angel exposes the thighbone of the plague-ridden saint and blesses it. Parts of the engraving are unfinished and are only shown in outlines including the angel beside Roch, his staff, Anthony's pig and the tree stump. Duvet paid little heed to the rules of perspective but seized on other achievements of the Italian Renaissance. He was inspired by an engraving by Andrea Mantegna (c. 1431-1506), *The Risen Christ between St Andrew and St Longinus* for the composition of his group of figures. He borrowed Sebastian's pose from a naked youth with a raised arm in another of Mantegna's engravings, *Bacchanal with a Wine Vat*. Duvet's engraving is one of a group of four prints by him. They are roughly the same size and all four are

unfinished. Whether they were intended to be a series and their *infinito* was intentional or may have been caused by the maker's death is a subject of debate. The latter option seems to be the most likely. It is quite conceivable that Duvet, who at that time must have been in his seventies, worked on several copper plates at the same time alongside his work as a goldsmith, and was unable to complete his last four engravings. The impressions from all four plates show traces of burnishing and other blemishes.

Only a few examples of *The Lamentation*, *The Despair and Suicide of Judas* and *Moses and St Peter* have survived. We know of fifteen impressions of *The Saints Sebastian, Anthony and Roch*. This relatively large number of surviving impressions, at least for an engraving by Duvet, may be explained by its function as a *Pestblatt*. These were printed images of Plague Saints, including Roch, Sebastian and Anthony, which were supposed to support their owner in the event of illness. Paper amulets like these were in great demand, particularly during epidemics. Even if they provided no protection, they may at least have offered some comfort.

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#### LITERATURE:

- Sarah Sauvin, *Rare Prints*, sale cat. online October 2020 (no. 10), no. 1  
 Catharine Chédau, *Langres à la Renaissance*, exh. cat. Langres (Musée d'Art et d'Histoire) 2018, p. 231  
 Henri Zerner, *L'Art de la Renaissance en France. L'invention du classicisme*, Paris 1996, pp. 311-18  
 Colin Eisler, *The Master of the Unicorn: The Life and Work of Jean Duvet*, New York 1979, pp. 312-13, no. 70  
 Adam von Bartsch, *Le peintre graveur*, 21 vols., Vienna 1803-1823, vol. 7, pp. 502-03, no. 10

#### PROVENANCE:

- ...; collection Marcel Lecomte (Lugt 5684); his sale, Paris (Ferre & Associés (Drouot)), 27 March 2020 rescheduled to 26 June 2020, no. 20, to the dealer Sarah Sauvin, Paris; from whom purchased with the support of the F.G. Waller-Fonds, 2020 (inv. no. RP-P-2020-225).



- 4 BARBARA VAN DEN BROECK (Antwerp, 1558-60-?) after  
CRISPIJN VAN DEN BROECK (Mechelen c. 1522-23-after 1588 Antwerp)  
*Rebecca and Eliezer at the Well*, c. 1580-85  
Engraving, 219 x 285 mm  
Numbered, in the margin upper right, in pen: 17

In 1557, the painter Crispijn van den Broeck moved from Mechelen to Antwerp, where he found employment in the large and productive workshop of Frans Floris (1515-1570), then the most successful artist in the city. Van den Broeck's daughter, Barbara, was born soon after the move. Influenced by Floris, Crispijn became an inventive painter and draughtsman, as is evident from the many surviving drawings he made, including ten in the Print Room. The prints made to his designs, commissioned by Antwerp book and print publishers such as Christoffel Plantijn (1519-1589) and Gerard de Jode (1516-1591), are further evidence of his narrative talent as an artist of biblical, mythological and historical scenes. Although he was also active as a printmaker himself, he usually left the execution of his designs to specialists, expert professional engravers who included Abraham de Bruyn (1538-1587) and Johannes Sadeler (1550-1600). As far as we know, nine of his designs were engraved by his daughter Barbara van den Broeck. Many daughters in artists' families followed in their fathers' footsteps in the Low Countries, and women were also active in the Antwerp print-making business. The possibility that there were also women among the many anonymous engravers who worked for Antwerp publishers cannot be ruled out. Since their names have not been found on prints or in the archives, however, there is as yet no evidence to support this. For the time being, therefore, Barbara van de Broeck is a great exception, not only because she signed her prints after her father's designs ('Barbara filia Crispine sculpsit'), but because she was obviously in competition with the many excellent engravers in Antwerp at that time. Her father must have been aware of Barbara's great talent and ambition because he entrusted the execution of some of his most prestigious print designs to her. They include *The Last Judgement* and *The Capture of Carthage*, both extremely complex compositions with a large number of nude figures that presented the engraver with a very taxing job. Barbara also engraved several designs featuring a remarkable number of female figures, such as *The Continence of Scipio* and *The Holy Kinship*, and with female protagon-

ists like the goddess Ceres surrounded by the four elements, Venus and Adonis, and scenes from the Old Testament of Delilah cutting off Samson's hair and Rebecca giving Eliezer water to drink from the well. To date we only know of two impressions of the last engraving. The catalogue of the prints after Crispijn van den Broeck (*The New Hollstein*, 2011) mentions an impression in Berlin, which was lost during the Second World War, and one in Museum Boijmans Van Beuningen in Rotterdam. As well as Van den Broeck's signature and that of his daughter, they both bear the address of the seventeenth-century Amsterdam publisher Claes Jansz Visscher (1586/87-1652). Visscher's edition was printed around fifty years after the plate was engraved. The compiler of the catalogue raisonné of Van den Broeck's prints, Ursula Mielke, assumed the existence of impressions from an earlier state of the print, without Visscher's address, but with the captions and signatures. This supposed first state is included in the catalogue with the note 'not traced'. The engraving in the Print Room, which came from an album, was discovered recently and purchased by the museum, precedes that first state. It is a proof, printed before the empty margin at the bottom of the plate was polished smooth and the caption and the signatures were added. Barbara van den Broeck's magnificent engraving work can be seen at its absolute best in the proof, particularly in the expression of surface and texture and the delicate rendering of the faces.

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LITERATURE:

- Ursula Mielke (compiler), Ger Luitjen (ed.), *The New Hollstein Dutch and Flemish Etchings, Engravings and Woodcuts 1450-1700: Crispijn van den Broeck*, 2 vols., Ouderkerk aan den IJssel 2011, vol. 1, pp. 2021, no. 14  
Katlijne Van der Stighelen and Sabine van Cauwenberge, 'Lijst van Zuid-Nederlandse kunstenaressen, circa 1500-1800', in Els Kloek, Catherine Peters-Sengers and Esther Tobé (eds.), *Vrouwen en kunst in de Republiek, een overzicht*, Hilversum 1998, p. 177



PROVENANCE:

...; sale, Berlin (Galerie Bassenge), 29 May 2019, no. 5040, to the museum with the support of the F.G. Waller-Fonds, 2019 (inv. no. RP-P-2019-195).



## 5 JACQUES BELLANGE (Bassigny c. 1575-1616 Nancy)

*Virgin and Child with a Rose*, c. 1613

Etching, 212 x 142 mm

Signed, bottom left: *JBellange*

We know nothing at all about the origin and early years of the French printmaker Jacques Bellange, which cleared the way for some guesswork. He probably came from the Bassigny region, also called Bellange, to the south of Nancy. In 1595, he is mentioned for the first time as a young adult in the citadel of La Mothe-en-Bassigny and from 1602 he was working as a painter at the court of the Duke of Lorraine in Nancy. There his star swiftly rose. He repeatedly refers to himself as 'eques' (knight) and was paid so generously that, in part because he cannot be found in older archives, there has been speculation that he was an illegitimate child of one of the courtiers.

With such success, it is ironic that nowadays we do not know of a single painting that can be securely attributed to him. This is why Bellange's fame is now based primarily on the etchings he made. Remarkably, all forty-eight were created in the last four years before his untimely death in 1616. His prints were executed in a highly personal style with Mannerist features. The figures are frequently elongated with elegant gestures and rather small heads, tilted to one side. The women often have substantial forearms. Their dress looks classical, with folds that often emphasize the contours of the body, including the navel. The hairstyle, on the other hand, looks strikingly fashionable and contemporary. This curious contrast between dress and coiffure is also evident in this *Virgin and Child with a Rose*.

Above all, however, it is the technical execution that is so striking. Like all print artists, Bellange used shadow lines to suggest volume and model the image. He did it very systematically (some of it probably with a ruler). The parallel lines are straight and do not meander along the shapes they describe, as they do in the work of an engraver like Hendrik Goltzius (1558-1617). Bellange did use cross-hatching to further specify a form or a fold. It was only the exposed skin and the hair of his figures that he indicated in an entirely different way, with countless tiny dots. As a result, those passages look much softer than the garments and the rest of the print.

Lower centre of the unique impression of the first state of this *Virgin and Child with a Rose*

(in Boston) is the coat of arms of Nicolas Barnet, Abbot of the Order of Prémontré in Jovilliers, to the west of Nancy. In the second state this coat of arms has been largely removed. It suggests that the print was originally a commission from the abbot and that at some point there was a problem with the collaboration with the printmaker. Be that as it may, the etching is rare. The copper plate eventually found its way to the Parisian print publisher Jean Le Blond. Whether Le Blond made this magnificent impression is uncertain, because the strip that should contain his name has been cut off.

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## LITERATURE:

Eric Gillis, Noémie Goldman and Zoé Marty, *Eric Gillis Fine Art: 1480-1900 Fine Prints. Catalogue 20*, sale cat. Brussels 2020, no. 8

Antony Griffith and Craig Hartley, *Jacques Bellange, c. 1575-1616: Printmaker from Lorraine*, London 1997, no. 7

## PROVENANCE:

...; S. Josefowitz, London; from whom to a private collection, France; from whom to the dealer Eric Gillis Fine Art, Brussels; from whom purchased with the support of the F.G. Waller-Fonds, 2020

(inv. no. RP-P-2020-227).



## 6 ALLART VAN EVERDINGEN (Alkmaar 1617-1675 Amsterdam)

*The Animals Shocked by the Release of Reynard*, c. 1665

Etching, retouched with pen and dark brown ink, 96 x 118 mm

Around 1644 Allart van Everdingen, a younger brother of the painter Caesar van Everdingen, took a journey through Norway. For the rest of his life, he made good use of the impressions he had gained there in the landscapes that he painted, drew and etched. Alongside this quite homogeneous oeuvre, he also made fifty-seven prints of scenes from the tale of Reynard the Fox. The rendering of the animals is surprisingly lively and convincing, but virtually nothing is known about why and for whom he etched this series, and how the prints were originally published.

Reynard the Fox is a medieval folk story in which the animals speak and act like human beings. The animals complain about Reynard's wrongdoings and after a trial he is sentenced to death. Before he ends up on the gallows, Reynard tells King Noble the Lion a story about a secret treasure and about the way Isengrim the wolf, Bruin the bear, Tibert the cat and Grimbard the badger had betrayed their monarch by hiding it. The king believes Reynard and acquits him. When Isengrim, Bruin and Grimbard hear of it and come to protest, they are arrested. It has always been assumed that the present etching shows the moment when Isengrim, Bruin and Grimbard tell King Noble of their dismay at Reynard's release, chiefly because the etching in question is illustrated in a 1752 German edition of the tale alongside that episode. Recently, however, it has been suggested that this is actually the moment when the animals accuse Reynard, at the beginning of the story. This would explain why the scene includes Chanticleer the cockerel, Courtois the dog, Ticelin the raven, Bellin the ram and Martin the ape, who were indeed present then.

The British Museum in London has a drawn preliminary study for this etching (inv. no. 1836,0811.212). It shows how the artist sought the best composition. Initially he set the scene deep in the forest and there was no view of the mountain in the background. Bellin stands in a different place from his position in the etching, and Tibert the cat, now still in the foreground, was eventually omitted completely. When Van Everdingen transferred the design on to the etching plate, he incised the most important outlines with a stylus, but he was still not happy with the etching. The back-

ground behind the two lions and the ape was still empty and on the present impression he used a pen and ink to draw a long branch with leaves there, part of which he hid under thick, horizontal lines. He then added the changes to the copper plate. Proofs like this, with corrections made by the artist, were often thrown away once the print was finished – a fate this rare and previously undescribed impression escaped. It provides an interesting insight into Allart van Everdingen's approach.

EH

## LITERATURE:

Marjan Pantjes, 'Reynard the Fox in Pictures: Remarkable Drawings and Prints by Allart van Everdingen', in Christi M. Klinkert and Yvonne Bleyerveld (eds.), *Allart van Everdingen (1621-1675): Master of the Rugged Landscape*, exh. cat. Alkmaar (Stedelijk Museum) 2021, pp. 147-81, forthcoming.

## PROVENANCE:

...; dealer Hill-Stone Inc., New York/Massachusetts; from whom purchased with the support of the F.G. Waller-Fonds, 2019

(inv. no. RP-P-2020-11).



- 7 ANNE-CLAUDE-PHILIPPE DE TUBIÈRES, COMTE DE CAYLUS (Paris 1692-1765 Paris) and ÉTIENNE FESSARD (Paris 1714-1777 Paris) after EDMÉ BOUCHARDON (Chaumont 1698-1762 Paris) *The Five Senses*, 1739  
Set of five etchings with engraving, proof impressions, approx. 400 x 296 mm each (plate mark)

Inscribed, lower centre: *Louye*  
Lower right: *Cx Sx*  
Lower right, in pen: *gravée a Leau forte par C et terminé au burin par EA fessard.* | *Cloître St Germain de Lauxerois*

Inscribed, lower centre: *La Vuë*  
Lower right: *Cx Sx*

Inscribed, lower centre: *L'odorat*  
Lower left: *bouchardon In*  
Lower right: *Cx Sx*

Inscribed, lower centre: *L'attouchement*  
Lower right: *Cx Sx*

Inscribed, lower centre: *Le Goust*  
Lower left: *bouchardon In*  
Lower right: *Cx Sx*

Edmé Bouchardon gave the personifications of the five senses attributes that had been in use since the sixteenth and seventeenth centuries: a lute and a deer for Hearing, a dazzling sun and a hooded falcon for Sight (the only male personification), a dog sniffing flowers for Smell, a bird pecking and a tortoise for Touch, and a basket of fruit for Taste. In so doing, Bouchardon was able to demonstrate that he was well-versed in classical pictorial idiom. The rest of the composition, however, can be described as anything but standard. The elegantly rendered figures stand on a globe and are surrounded by a simple oval border in a rectangular frame. Bouchardon's message seems to be that strength stems from simplicity. In his memoirs, the artist and art critic Charles-Nicolas Cochin (1715-1790) described Bouchardon as 'the greatest sculptor and the best draughtsman of his century', an opinion shared by his contemporaries. In the eighteenth century, drawing was increasingly regarded as an art form in its own right and Bouchardon's drawings were widely collected and copied. In 1775 his designs for this set of etchings were still in Swedish hands, but were afterwards lost.

Many of Bouchardon's designs were turned into prints by his close friend Anne-Claude-

Philippe de Tubières, Comte de Caylus. The series *Les Cris de Paris* (1737-46), images of street vendors, is a well-known example. They worked together again on this set of prints of the five senses. In his biography of Bouchardon written in 1762, Caylus described how enthusiastic he could become about a skilfully executed drawing. Unlike Bouchardon, Caylus had no formal training as an artist; he was an *amateur*, a go-between and an adviser in good taste, a status fiercely debated during his lifetime. In 1748, Caylus tried to give the position of the *amateur* more gravitas in his lecture 'De l'Amateur' by embedding it in the Académie royale. In 1763 Denis Diderot (1713-1784) responded ferociously: 'What, then, is an amateur, if the others have no more knowledge than the Comte de Caylus? Does there exist, then, as they claim, such a thing as taste, given by nature and perfected by experience, which allows them to say, in such a preemptory way, "This is good and that is not good", without them having to justify their opinions in any way?'

These impressions are proofs: the signatures were still largely confined to monograms and the titles roughly put in as a reminder. As the inscription states, Caylus was responsible for the etched parts and the plates were then worked with a burin by Étienne Fessard (1714-1777). This division of tasks can also be found in their other prints. The address on a later state in the collection of the Bibliothèque Nationale in Paris informs us that Fessard would also become the publisher of this set; he worked in the former Cloître Saint-Germain-l'Auxerrois. These proofs probably remained in Fessard's possession for quite a long time. We know from a later dispute between Fessard and the silversmith François-Thomas Germain (1726-1791) with regard to the question of ownership of proofs that Fessard attached value to them. In any case, the sale of such proofs was not permitted. Five counter-proofs are, though, mentioned in the sale catalogue of the estate of Bouchardon's friend Pierre-Jean Mariette (1695-1774); they were sold to Louis-François-Jacques Boileau (1753-1802?) for 301 livres.

MvDM



RP-P-2020-74

LITERATURE:

Nicolaas Teeuwisse, *Ausgewählte Werke – Selected Works* xx, sale cat. Berlin 2020, p. 60, no. 22  
 Yves Bruand, Michèle Hébert and Yves Sjöberg, *Inventaire du fonds français, graveurs du XVIIIe siècle*, 14 vols., Paris 1970, vol. 4, p. 63, no. 56, and vol. 9, p. 24, no. 1247

PROVENANCE:

...; the dealer N. Teeuwisse, Berlin, 2020; from whom purchased with the support of the F.G. Waller-Fonds (inv. nos. RP-P-2020-74 t/m 78).



RP-P-2020-75



RP-P-2020-76





RP-P-2020-77



RP-P-2020-78

## 8 FRANÇOIS HUTIN (Paris 1686-1758 Paris)

*Odysseus and his Companions Resist the Song of the Sirens*  
(*Prospettiva della Seconda Macchina de Fuochi d'artificio*), 1742

Etching, 395 x 452 mm

Signed, in the margin lower left: *F. Hutin inv., dis, & incise*

Inscribed, in the margin lower right: *Giuseppe Silici Alfriere de Bomb.rie*

*Capo fuocatoto di Catel S. Angelo*

In margin: *Macchina de Fuochi d'artificio rappresentante secondo le allegorie Poetiche Ulisse Eroee ... la Real Funzione di presentare la Chinaea, e Censo alla Santità del Sommo Potifece BENEDETTO XIV. l'anno 1740.*

*The Death of Actaeon*, 1743

Etching, proof impression, 390 x 445 mm

Signed (most likely by the artist), in the margin on the left, in pen: *fr. Hutin in. et inc.*

François Hutin is one of those forgotten painters whose work is now known almost exclusively from prints. In his case, it is an oeuvre of fourteen autograph etchings of surprisingly good quality. Hutin's career was remarkable, too. In 1737, long after his training at the Paris Academy, he and his son Charles François (1715-1776) went to Rome where they were both accepted as *pensionnaires* at the Académie de France. At the age of fifty-one, François must have been one of the oldest artists in that position. Father and son spent seven years in Rome and made their names with a number of important commissions. In 1741, 1742 and 1743 François Hutin designed six backdrops for the large firework display at the Chinèa, an annual festival that had been staged for the people of Rome by the king of Naples as a sign of loyalty to the Pope since the Middle Ages. Designing the decorations for the Chinèa was a prestigious affair and numerous Italian artists and architects contributed to it. Between 1738 and 1750 it was mainly French *Academiciens* who provided the decorations, among them François Hutin. He recorded his designs for the ephemeral scenes in six large etchings. He executed three himself and the other three were made by the Spanish printmaker Miguel de Sorello (c. 1700-c. 1765), who was also working in Rome. The six prints, the only tangible remnants of the once magnificent tableaux, are extremely rare. The etching made to the 1742 design, *Odysseus and his Companions Resist the Song of the Sirens*, is not even mentioned in catalogues of Hutin's oeuvre. It shows how the sirens tried to lure Odysseus's ship on to the rocks by seducing the crew with their singing. However, the sailors plugged their ears and, at their captain's request, tied him to

the mast. The print's caption locates the event on the coast of Naples and explains the scene as an allegory of good leadership, where the leader is governed by the virtue of Caution. The text refers to the rule of the king of Naples, Charles of Bourbon (1716-1788), and praises Fabrizio Colonna (1700-1755), the Neapolitan Lord High Constable, as the one who presented the Chinèa to Pope Benedict XIV (1675-1758) that year. The theatrical performance and the elongated figures of the sirens and their companions show all the characteristics of Hutin's elegant style and delicate etching technique. The same highly personal style characteristics can be seen in the etching of the set design for the 1743 Chinèa. It shows the hunter Actaeon, in the guise of a deer, pursued by Diana and torn to pieces by his own hounds. The gruesomeness of the scene is at odds with the refined execution. This impression does not feature the text which rather distressingly refers to the king and queen of Naples' enjoyment of the hunt. It is an undescribed proof, before any of the printed lettering. The printmaker added his signature in pen and ink.

Hutin's son Charles François made his career at the court of Elector Augustus II of Saxony (1696-1763) and became the director of the Akademie in Dresden. As a printmaker, he followed in his father's footsteps so closely that in the style of the figures and the execution their etchings are virtually indistinguishable. Thanks to gifts and recent purchases both artists are now represented in the Print Room with nine prints each and there is also a drawing of a mantel clock by Charles François (cf. *Rijksmuseum Bulletin* 64 (2016), pp. 169-70).

HL



Detail of RP-P-2020-86



Detail of RP-P-2020-87

## LITERATURE:

Nicolaas Teeuwisse, *Selected Works Tefaf 2020*, sale cat. Berlin 2020, pp. 29-30, nos. 78, 79  
 Nicolaas Teeuwisse, *Ausgewählte Werke – Selected Works xx*, sale cat. Berlin 2020, pp. 74-75, no. 28  
 André Chastel and Georges Brunel, *Piranèse et les Français, 1740-1790*, exh. cat. Rome (Villa Medici)/Dijon (Palais des États de Bourgogne)/Paris (Hôtel de Sully), Paris 1976, p. 154  
 Yves Bruand, Michèle Hébert and Yves Sjöberg, *Inventaire du fonds français, graveurs du XVIIIe siècle*, Paris 1970-, vol. 11, pp. 550-52, no. 12

## PROVENANCE:

...; private collection France; from which to the dealer N. Teeuwisse, Berlin, 2020; from whom purchased with the support of the F.G. Waller-Fonds (inv. no. RP-P-2020-86 and RP-P-2020-87).



*Prospettiva della Seconda Macchina de Trochi d'artificio rappresentante secondo le allegorie Poetiche Ulysses Eroe tanto rinomato per il più stavo dell' antichità, questi dovendo nella sua navigazione di ritorno ad Itaca posarsi vicino le Spiagge del Regno di Napoli, e temendo insidie dal canto lusinghiero delle Sirene, ordinato alli Compagni di turarsi le Orecchie per non restarne allattati, fero oltre di quarto si fece legare di Porsena all' Albero della Nave significando, che chi si governa, e regge a tal appoggio interpretato per la Virtù della Prudenza, viene a condurre il felice porto, e fine ogni azione della Vita Umana; Può pertanto riconoscerli sotto tal figura quella somma sapienza, eroica tanto nel Real Cuore di SUA MAESTA il RE delle due Sicilie, di Giosuame di. de. felicitando col suo provido Governo per ogni verso il di lui Regno, e Sudditi; Fatta perciò ardere detta Macchina da S. E. il S.º Pape. D. FABRIZIO COLONNA Gran Contestabile del Regno di Napoli, Grande di Spagna di Prima Classe, Gentil' della Camera Reale, e Cav'º de gl' Insigni Ordini di S. Gennaro, e del Toron d' Oro, in occasione d' adempire come Ambar'º Extraordin'º la Real Funzione di presentare la Chiesa, e Centro alla Santità del Sommo Pontefice BENEDETTO XIV. l'anno 1742.*

*F. Monti del. G. B. Scuderi*

*Disegno della Officina di Berni, e Copia Incisa di Casati e Scuderi*



RP-P-2020-87

9 FRANÇOIS-PHILIPPE CHARPENTIER (Blois 1737-1817 Blois),  
after CHARLES DE WAILLY (Paris 1730-1798 Paris)  
*View of Solomon's Temple with the Forecourt*, 1766  
Etching, 477 x 660 mm

Inscribed, bottom left: *De Wailly invenit 1766*

Signed, bottom right: *FP Charpentier sculps.*

Inscribed, in the margin underneath: *Vue du temple de Salomon et de ses parvis. | Dans de Dessein que l'on donne de ce Temple, on ne s'est proposé que d'en représenter l'immensité, sans s'assujétir à suivre des descriptions vagues qui sans offrir plus de vérité à l'Esprit, auroient présenté aux yeux biens moins de Magnificence*

This huge sheet is among the incunabula of the aquatint, an etching technique developed to imitate the tonal effects of washed drawings. Here the likeness is reinforced because the plate has been printed with brown ink, resembling a sepia drawing. The artist Jean-Baptiste Le Prince (1734-1781) is often credited with the invention of the technique, but his earliest aquatints date from 1768. This example, executed by François-Philippe Charpentier, is dated 1766.

Charpentier had trained as an engraver, but also made his name as an inventor – in print-making, but also, for example, in metalworking, the production of weapons and even lighthouse illumination. As a result of his activities, he was eventually given the title *Graveur et Mécanicien du Roi* and a workshop in the gardens of the Louvre. He had probably already experimented with aquatint in the seventeen-fifties. On one of his prints in this technique he proudly stated 'Par Fr.Phi. Charpentier inventeur de cette maniere de graver 1756'. Around 1762, he and his Swedish pupil Per Gustav Floding (1731-1791) also boasted about their 'prints etched in the manner of washed drawings' in French newspapers.

This *View of Solomon's Temple* was executed by Charpentier to a design by the French architect, town planner and theatre designer Charles de Wailly. He was one of the representatives of early French Neoclassicism. As a young architect, De Wailly was awarded the *Prix de Rome* in 1752, which allowed him to stay in the eternal city for three years. There he was influenced by the famous Giovanni Battista Piranesi (1720-1778). With other artists at the *Académie de France* in Rome, such as Louis Jean Desprez (1743-1804), he was one of the so-called *Piranésiens*, who regularly visited the Italian master's printmaking workshop and shared and exchanged ideas there.

Solomon's Temple in Jerusalem has appealed to the imagination for centuries, but exactly what



it looked like can at the very most be only roughly inferred from the surviving descriptions. De Wailly gave his imagination free rein and designed an impressive complex in a style strongly influenced by his admiration for classical antiquity. There is a slightly different, anonymous version in a smaller etching in the *École des Beaux-Arts* in Paris (inv. no. Est.3007). Remarkably, our print is unique. No other impression of it has been found to date.

EH

## LITERATURE:

Nicolaas Teeuwisse, *Ausgewählte Werke – Selected Works xx*, sale cat. Berlin 2020, no. 24

## PROVENANCE:

...; the dealer Nicolaas Teeuwisse, Berlin, 2020; from whom purchased with the support of the F.G. Waller-Fonds, 2020 (inv. no. RP-P-2020-80).



VUE DU TEMPLE DE SALOMON ET DE SES PARVIS .

— On représenter l'immonce, sans s'affaiblir le contour des descriptions vagues qui sans offrir plus de vérité à l'Esprit, nous ont présenté aux yeux bien moins de Manifestance —



10 JOHANN HEINRICH RODE (Berlin 1727-1759 Berlin)  
 after CHRISTIAN BERNHARD RODE (Berlin 1725-1797 Berlin)  
*The True Head of Medusa (Der wahrhafte Medusen Kopf)*, c. 1750-59  
 Etching, 280 x 198 mm  
 Inscribed, on the bag held by Perseus: 10000  
 In the margin underneath: *De wahrhaften Medusen Kopf.*  
*Ein neuer Perseus wagts, und zeigt die rechte Kunst,|*  
*Durch Plutos Beijstand hier, was wiedersteht zu beugen. |*  
*Er zeigt nur Sack und Hand, und alles mus gleich schweigen. |*  
*Sein Kunststück trügt ihm nie, man taumelt wie vom Dunft. |*  
*Geld ruft der Advocat, Pfaf, Statist und Richter. |*  
*Und alles wird wie stumm, versteinert sagt der Dichter.*

In eighteenth-century Berlin, the brothers Christian Bernhard and Johann Heinrich Rode produced prints relating to the arts, society and people in general that have lost nothing of their impact and topicality. The Print Room had previously acquired two poignant etchings that Christian Bernard made on the death of their father, the Berlin goldsmith Christian Bernard Rode (?-1755) (*Bulletin van het Rijksmuseum* 53 (2005), pp. 339-40, figs. 12, 13).

The Rode brothers chose not to follow their father's profession and became painters and print-makers. They both went to Paris to be trained by the most eminent masters of their time. Bernard was apprenticed to the painters Jean Restout (1692-1768) and Carle van Loo (1716-1788) and Heinrich to the then famous German printmaker Georg Wille (1715-1808). After his return to Berlin, Bernard became one of the most successful artists in the expanding metropolis. He designed decorations for new landmarks like the Brandenburg Gate, the Spandau Bridge and various churches. In 1783 he was appointed director of the Akademie der Künste. His graphic oeuvre contains more than three hundred prints. His younger brother, Heinrich, was no less talented, but his career came to an untimely end when he died at the age of thirty-two. Bernard memorialized the death of his younger brother in a number of prints (inv. nos. RP-P-1957-30 and 31).

The two brothers frequently collaborated, among other things on the creation of this etching, *The True Head of Medusa*, made by Heinrich to an ingenious design by Bernard. It illustrates the classical myth of Perseus, who was ordered by the tyrant Polydectes to bring him the head of Medusa. Anyone who made eye contact with the hideous face of the Gorgon Medusa would be turned to stone. Perseus used the reflective shield

he had been given by Athena to avoid looking directly at Medusa and then cut off her head. After he had decapitated her, he used the head to turn his enemies to stone. The most famous rendering of Perseus with the head of Medusa is undoubtedly the sculpture by Benvenuto Cellini in the Loggia dei Lanzi in Florence, commissioned by Cosimo I to symbolize the De' Medici family's role as protectors of the city. The meaning of the Perseus by the Rode brothers is very different – in fact the contrast between the two works could scarcely be greater. Their 'new' Perseus comes from the underworld and is armed with a large bag of money. The figures he shows it to – according to the inscription lawyers, clergymen, civil servants and judges – are reduced to silence and turned to stone at the sight of this 'true head of Medusa'. It is hard to imagine a more telling image of the workings of corruption than holding out money to make people powerless, prevent them from rebelling and stopping them from doing what they were appointed to do.

HL

LITERATURE:

Nicolaas Teeuwisse, *Selected Works Tefaf 2020*, sale cat. Berlin, pp. 29-30, no. 133  
 Georg Kasper Nagler, *Neues allgemeines Künstler-Lexicon oder Nachrichten von dem Leben und den Werken der Maler, Bildhauer, Kupferstecher*, 22 vols., Munich 1832-52, vol. 13, pp. 281-82, no. 20

PROVENANCE:

...; the dealer N. Teeuwisse, Berlin, 2020; from whom purchased with the support of the F.G. Waller-Fonds  
 (inv. no. RP-P-2020-96).



*Der wahrhafte Medusen Kopf.*

*Ein neuer Perseus wagt und zeigt die rechte Kunst,      Sein Kunststück trägt ihm nie, man taumelt nie vom Dunst.  
Durch Plutos Beistand hier, was wieder steht zu beugen.      Geld, ruft der Advocat, der Pfaf, Statist und Richter.  
Er zeigt nur Saax und Hand, und alles mus gleich schmecken.      Und alles wird wie stumm, versteinert sagt der Dichter.*

## II ADAM VON BARTSCH (Vienna 1757-1821 Vienna)

Left: *Portrait of Maria Anna Schaubach* (1755/58-1797), 1785

Etching and engraving, 168 x 128 mm (plate mark), state 2(2)

Signed, in the lower right corner: *A. Bartsch inv: et sculps: 1785.*

Right: *Portrait of Madame M.* [*Marie Thérèse Davoux* (1766-1818)], 1785 (after his own design, 1784)

Etching and engraving, 168 x 128 mm (plate mark), state 5(5)

Signed, in the lower right corner: *A. Bartsch del: Parisiis 1784 et sculps: Vienna 1785.*

1785 was the year in which a number of important events occurred in the personal life of the twenty-eight-year-old Viennese printmaker Adam von Bartsch (1757-1821). In March he made what would become his iconic self-portrait and a month later he married Maria Anna Schaubach. Shortly before their wedding he etched two portraits of his sweetheart, full face and in three-quarter view, which were probably intended as gifts for relatives and friends. It was for this reason, perhaps, that in the catalogue of his father's oeuvre (1818) his son Friedrich von Bartsch (1793-1873) described the first portrait only as 'Mademoiselle S\*\*', a code for intimates. Schaubach looks young in her portrait, but she had already had an eventful life; when she married Von Bartsch she was a widow and the mother of three children. This means that it was probably a love match, not an arranged marriage.

Interestingly, in that same year Von Bartsch made another portrait of a woman, whom his son was to later describe as 'Madame M\*\*\*', again possibly an attempt at anonymity, suggesting that this print was likewise intended for a close circle only. An additional argument could be that the woman portrayed is shown in her peignoir. A proof in the collection of the Bibliothèque Nationale in Paris bears the inscription 'Madame Maillard', a name that recurs in an early annotated edition of the oeuvre catalogue. It is almost certainly a portrait of the French opera singer Marie Thérèse Davoux, better known as 'Mademoiselle Maillard'. Von Bartsch had probably met her in 1784 when he spent six months in Paris. According to the inscription, he also made the sketch for the portrait there. At that time Maillard was eighteen years old and a rising star at the Opéra Garnier, where by then she had already played three title roles. She was praised for her powerful voice, dramatic expression and gracious appearance. A poet later wrote: 'Beauty, grace and youthfulness, in Maillard everything is charming; she inspires tenderness: anyone who sees her falls in love.'

Von Bartsch was a great admirer of Rembrandt, whose drawings he had reproduced as etchings early in his career. He was consequently overjoyed when the Viennese court commissioned him to make an inventory of a private collection of Rembrandt's etchings, giving him the opportunity to deepen his study of the master's technique. Although Von Bartsch experimented with all the intaglio processes, he clearly preferred etching. The fluent style of both portraits is immediately striking. The shoulders in particular are sketchy, rendered in just a few swirling lines. In Maillard's portrait, the contrast between the classical, formalistic and aloof pose in profile, in conjunction with the intimate detail of the deshabelle, creates captivating tension. The portrait of Schaubach, by contrast, is unambiguously tender. Despite the differences between the two portraits, the predominant feeling is that they were women who meant a great deal to Von Bartsch.

MvDM

## LITERATURE:

- Galerie Bassenge, *Druckgraphik des 15. - 19. Jahrhunderts*, sale cat. Berlin 2019, auction no. 114 (27 November 2019), lot no. 5424 (RP-P-2020-4)
- Rudolf Rieger, *Adam von Bartsch (1757-1821). Leben und Werk des Wiener Kunsthistorikers und Kupferstechers*, 2 vols., Petersberg 2014, vol. 2, p. 25, cat. no. 16 (RP-P-2020-4) and cat. no. 17 (RP-P-2019-72)
- Charles Leblanc, *Manuel de l'amateur d'estampes, contenant un dictionnaire des graveurs de toutes les nations. Ouvrage destiné à faire suite au Manuel du libraire par J.Ch. Brunet*, 4 vols., Paris 1854-89, vol. 1, p. 182, cat. no. 385 (RP-P-2019-72) and cat. no. 390 (RP-P-2020-4)
- Frédéric de Bartsch, *Catalogue des estampes de J. Adam de Bartsch*, Vienna 1818, pp. 11-12, no. 25 (RP-P-2020-4) and no. 26 (RP-P-2019-72)



RP-P-2020-4



RP-P-2019-72

PROVENANCE:

...; sale, Berlin (Galerie Bassenge), 27 November 2019, no. 5424), to the museum with the support of the F.G. Waller-Fonds (inv. no. RP-P-2020-4).

...; collection Princes of Liechtenstein; ...; the dealer N. Teeuwisse, Berlin, 2019; from whom purchased with the support of the F.G. Waller-Fonds

(inv. no. RP-P-2019-72).

- 12 JOHANN MORITZ RUGENDAS (Augsburg 1802-1852 Weilheim)  
*Brazilian Rainforest with Inhabitants (Forêt du Brésil)*, c. 1830 (after his own design)  
 Lithograph, 602 x 474 mm (image)  
 Signed lower left: *Dessiné d'après nature et lithographié par Maurice Rugendas.*  
 Inscribed, lower centre: *Lith. de Engelmann, rue du faub. Montmartre N°6.*  
 Lower right: *Publié par Rittner, Editeur, à Paris Boulevard Montmartre N°12.*

Johann Moritz Rugendas grew up in an artistic family with forebears who had been active in Augsburg as artists, printers and publishers since the end of the seventeenth century. Rugendas continued the family tradition and studied at the art academy in Munich, where he developed a penchant for the landscape. At the age of nineteen, Rugendas was invited by the Russian consul-general in Rio de Janeiro, Georg Heinrich Baron von Langsdorff (1774-1852), to accompany him on his journey through Brazil as a scientific draughtsman. When Rugendas arrived in Brazil in early 1822, the War of Independence was sweeping the country. While he was waiting to take his round trip Rugendas stayed at Von Langsdorff's country house to the north of Rio de Janeiro and from there explored the city and its immediate surroundings. He also travelled to Pernambuco and Bahia, where he visited sugar plantations. In 1819 there were around 147,000 enslaved people in Bahia, a third of the total population. Rugendas attempted to record the abuses and spoke out critically about the link between social status and skin colour.

The official expedition did not finally begin until some two years later, when it went to the province of Minas Gerais, in particular the area around the Ouro Preto, where the Coroado, Coropo and Puri lived. This may have been where Rugendas gained inspiration for this work. Encountering the rain forest must have been an overwhelming experience. The many details in the vegetation and the chiaroscuro effects he incorporated in the print show that he made a meticulous study of nature; the botanist Ludwig Riedel (1790-1861), who was also a member of the expedition, may have assisted him with explanations. People are a conspicuous presence, but at the same time insignificant, and the humid heat of the rain forest is almost tangible. In November 1824 Rugendas left the group after a row with Von Langsdorff, and remained in Brazil on his own for a number of months.

Soon after his return to Augsburg, he moved to Paris, where he found an admirer in Alexander von Humboldt (1769-1859). Thanks in part to his

support, between 1827 and 1835 a substantial work titled 'Malerische Reise in Brasilien' was published under Rugendas's supervision. It consisted of four sets, totalling a hundred lithographs to his designs. His landscapes were praised, but later also criticized, because the way he had portrayed the indigenous population was regarded as too one-sided and unrealistic.

This lithograph was not included in the publication, but it was also printed by Godefroy Engelmann (1788-1839), who had been working in Paris since 1816. The print is related to an 1830 painting of an almost identical scene by Rugendas (Stiftung Preußische Schlösser und Gärten Collection, Schloss Sanssouci, Potsdam), and remarkable for its sheer size, corresponding to the dimensions of the painting. Large lithography stones were unwieldy and there was always a risk of damaging them. In the end, Rugendas spent almost twenty years of his life in Central and South America altogether. During his travels he made an estimated six thousand drawings and oil sketches, which he then used as preliminary studies for paintings and lithographs.

MvDM

#### LITERATURE:

Andrea Teuscher, *Die Künstlerfamilie Rugendas 1666-1858. Werkverzeichnis zur Druckgraphik*, Augsburg 1998, cat. no. 1018  
 Albert Hämmerle, *Die Lithographie in Augsburg*, Augsburg 1927 (*Schriften des Maximilianmuseums Augsburg*, no. 1), no. 70  
 G.K. Nagler, *Neues allgemeines Künstler-Lexicon oder Nachrichten von dem Leben und den Werken der Maler, Bildhauer, Kupferstecher, Formschneider, Lithographen*, 22 vols., Munich 1832-52, vol. 14, p. 23, no. 3

#### PROVENANCE:

...; the dealer N. Teeuwisse, Berlin, 2019; from whom purchased with the support of the F.G. Waller-Fonds, 2020  
 (inv. no. RP-P-2020-49).



Forêt du Brésil.

## 13 FRANCIS SEYMOUR HADEN (London 1818-1910 Alresford)

*Grayling Fishing*, 1896-97

Mezzotint and drypoint, 191 x 299 mm (plate mark), state 3(5)

Signed (most likely by the artist), in margin at lower right, in pencil: *Seymour-Haden*

Watermark: O.W.P. &amp; A.C.L.

The British artist Francis Seymour Haden made prints well into his old age despite his poor health and slowly deteriorating eyesight. Although he began by etching and using drypoint, in the eighteen-eighties and -nineties he increasingly turned to the mezzotint. Haden's etchings were already well represented in the Print Room's collection, but until recently it held only one representative mezzotint from his late period; the new acquisition adds a second. This river landscape with a man fishing for grayling is based on a charcoal drawing he made and is one of a group of nineteen or so mezzotints in Haden's oeuvre. The mezzotint technique involves working from dark to light so that outlines can be blurred – an ideal way of creating a dreamy, hushed atmosphere. Haden's style has parallels with Pictorialism, a melancholic movement in photography around 1900 which reflected the prevailing sentiments of the *fin de siècle*.

In 1880 Haden was one of the founders of the Society of Painter-Etchers and in that role kept in close contact with his fellow artists in the Netherlands. He regularly corresponded with Philip Zilcken (1857-1930), for example, about contributions to exhibitions staged by De Nederlandse Etsclub. This society was established in 1885 to promote etching as an art form in its own right and Zilcken was one of its original members. Haden submitted work for the 1888 and 1890 exhibitions, although this was not without risk. In a letter to Zilcken written in July 1890 he told him that he would be sending him half a dozen or a dozen prints, mounted on cardboard, but this time without frames as they had been broken in the previous consignment. In the end, he sent no fewer than eighteen, accompanied by a list of the selling prices, which ranged from three to six guineas each. It is interesting that there were also two mezzotints and a print in drypoint in the group that he described as 'etchings'. He often used a combination of different intaglio techniques in his prints. To be sure that the consignment had arrived safely, he asked Zilcken to send him confirmation as soon as the works were 'received and in your hands'. In 1891 Zilcken again suggested

that he should submit work, but Haden replied with regret that his health did not permit it and that he found 'everything too fatiguing'.

The present impression was printed by Frederick Goulding (1842-1909), with whom Haden had been working since 1862. In his treatise 'About Etching' (1879), Haden described the qualities he believed a printer of prints had to have: he should understand and respect the artist's intentions, but also be sufficiently skilled to fill in all the lines properly with the ink. It was categorically not the idea that a printer should allow himself artistic freedom. Haden further maintained that printing etchings required a more delicate approach than printing engravings and for that reason was a separate discipline. He was delighted with his collaboration with Goulding, whom he described as 'the best printer of Etchings in England, just now'. Before this print was made, Haden gave Goulding the specific instruction not to make the reed heads and the shadows below the stalks too light. Goulding succeeded in giving the scene a convincing, dramatic effect with the aid of subtle transitions, rightly making the print one of the highlights of Haden's late oeuvre.

MvDM

## LITERATURE:

Helmut H. Rumbler, *From Paradise to Arcadia*, sale cat.

Frankfurt am Main 2020 (no. 54), p. 108, no. 44

H. Nazeby Harrington, *The Engraved Work of Francis Seymour Haden, an Illustrated and Descriptive Catalogue*, Liverpool 1910, no. 241Richard S. Schneiderman, *A Catalogue Raisonné of the Prints of Sir Francis Seymour Haden*, London 1983, no. 227

## PROVENANCE:

..., the dealer P&D Colnaghi, London (stock no. C4283); from whom acquired by the dealer Helmut H. Rumbler, Frankfurt am Main, 1982?; from whom purchased, in honour of Jane Turner's retirement, with the support of the F.G. Waller-Fonds (inv. no. RP-P-2020-141).



*Erasmus Mader*

1905