



Acquisitions from the F.G. Waller-Fonds

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François Gérard Waller (1867-1934) was a passionate collector and considerable expert on prints. His interests went beyond traditional printmaking to encompass more peripheral areas such as popular prints and decorated paper. He gifted much of his collection to the Rijksmuseum during his lifetime. His greatest gift, though, was the fund that bears his name, in which he placed his bequest on condition that the Rijksmuseum's Print Room should draw on it to make purchases every year.

This has been happening since 1938. This spring the Rijksmuseum will show a selection of the finest acquisitions to honour this extraordinary benefactor and highlight the eclecticism of the print collection. Some of the most remarkable recent purchases are discussed in the following pages.

- I MARTIN SCHONGAUER (Colmar 1430-1491 Colmar)
Crucifixion with Four Angels, c. 1485-90
Engraving, 290 x 195 mm
Monogram, at lower centre: M+S
Watermark: Head in profile (L. 72)

Earlier this year the Rijksmuseum acquired a superb impression of the *Crucifixion with Four Angels*, an important work by Martin Schongauer, the greatest engraver of the late Middle Ages. With his refined technique and extremely original inventions, the artist took the copper engraving as an art form in its own right to a higher level, becoming the great example for a new generation of printmakers, including Albrecht Dürer (1471-1528). Giorgio Vasari was already praising the quality and influence of Schongauer's *Crucifixion* in his *Lives of the Artists* (1568).

The composition was inspired by Crucifixions by Flemish artists like Rogier van der Weyden

and Hans Memling. The frail, human figure of Christ and his mother are reminiscent of those in Rogier's triptych in Vienna and the motif of the four flying angels probably harks back to it, too. As an original designer and printmaker, Schongauer reworked his Flemish examples into a composition that was entirely his own invention. The crucified Christ towers high above Mary, John and the panoramic coastal landscape in the background. The angels, swathed in complicated, angular draperies, stand out against the white paper as though they were sculpted. They hold chalices to catch the blood from the Saviour's wounded body. This act places the composition

in the light of the Eucharist, established by Christ during the Last Supper with the words, 'Take and drink of this, this is my blood which is shed for you'.

Seldom is the sacrifice of the Son of Man depicted so poignantly. Mary and John are strikingly serene. John, the eyewitness and chronicler of Christ's suffering, looks directly at the viewer and involves us in what is happening. Christ's emaciated face and body are engraved with extremely delicate cuts of the burin. The Cross, the dead tree, the landscape and, above all, the draperies are rendered with the same sensitivity and finesse. This is only evident in early impressions. Schongauer's subtle engraving technique was not suitable for large editions like those Dürer managed to achieve with his engravings later. Consequently only a few good impressions of each print by the early master have actually survived. There are some fifty examples of the *Crucifixion with Four Angels*, but most of them were printed posthumously when the plate was seriously worn. Until now we knew of only five really good impressions: in Berlin, Stuttgart, the Rothschild Collection in Paris, the Metropolitan Museum in New York (greatly restored and flattened) and in an American private collection (an outstanding impression, but with added edges and corners). The recently discovered engraving is undoubtedly one of the very first impressions made from the plate. Even the holes made by the points of the compass that Schongauer used to draw Mary and John's halos are still visible.

It is probably one of the best-preserved examples of a Schongauer engraving. Almost all fifteenth-century prints, when stored in old print rooms like those in Amsterdam, were cleaned, pressed, supplemented or treated in some other way by generations of restorers. This sheet, though, has never been washed or restored and is in the same condition as when it left the press more than five hundred years ago, apart from some dirt that has settled on the paper over time, creating a light patina. This has all to do with the print's remarkable provenance. It was recently discovered in a small sale in the English town of Dorchester. The work was framed and probably hung in a house or vicarage and was not recognised as a valuable early engraving. This is why it had never ended up in a print collection until the Rijksmuseum's Print Room was able to purchase it recently.

Schongauer's influence on the following generation of printmakers, and in particular on Dürer, can be illustrated with many examples (see for instance Lothar Schmidt, 'Dürer and Schongauer', in Daniel Hess and Thomas Eser (eds.), *The Early Dürer*, exh. cat. Nuremberg (Germanisches Museum) 2012, pp. 312-24, nos. 35-45). However, the *Crucifixion with Four Angels* is rarely mentioned in this connection. Nonetheless it must have been an important source of inspiration for the young Dürer, as can be seen from the *Crucifixion* in his woodcut the *Large Passion* (c. 1498). Fifteen years later, he again harked back to Schongauer's example for his monumental indulgence print, the *Crucifixion with Three Angels* (c. 1513; fig.).

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LITERATURE:

- Max Lehrs, *Martin Schongauer: The Complete Engravings. A Catalogue Raisonné (Revised Edition)*, San Francisco 2005, pp. 106-09, no. 14
 Lothar Schmidt, *Ludwig Schongauer to Martin Schongauer, Hollstein's German Engravings, Etchings and Woodcuts*, vol. 44, Rotterdam 1999, pp. 43-45, no. 14
 Nicholas G. Stogdon, *Catalogue x. Martin Schongauer*, Middle Chinoock 1996, no. 7
 Pantxinka Béguerie (ed.), *Le beau Martin: Gravures et dessins de Martin Schongauer*, exh. cat. Colmar (Musée d'Unterlinden) 1991, pp. 294-95, no. G25
 Alan Shestack, *Fifteenth Century Engravings of Northern Europe*, exh. cat. Washington D.C. (National Gallery of Art) 1967, no. 46
 Giorgio Vasari, *Le vite de' più eccellenti pittori, scultori e architettori: Nelle redazioni del 1550 e 1568* (Rosanna Bettarini and Paola Barocchi, eds.), 6 vols., Florence 1966-87, vol. 5, p. 3

PROVENANCE:

- ...; sale, Dorchester (Duke's Fine Art Auctions), 22 February 2018, no. 901, to a private collector, United Kingdom; from whom purchased by the museum through N.G. Stogdon (Islip, Oxfordshire), with the support of the F.G. Waller-Fonds, 2019 (inv. no. RP-P-2019-55).

Fig.

ALBRECHT DÜRER,
*Crucifixion with
 Three Angels*, c. 1513.
 Woodcut with text
 in letterpress,
 567 x 419 mm.
 Amsterdam,
 Rijksmuseum,
 inv. no. RP-P-08-1372.

·INRI·



Compassio et contemplatio mortis christi.

Admiratio mortis christi.

Benhardus pertractans hunc articulum sic ait. Doleo super te domine rex magister et paterzimo frater mi bone & amantissime ledit amabilis valde super animum mulie rum conus figura non sicuti reorofum. Dignite enim ne scote ad el. doctine tue valde dequa viuas est fermo tuus & efficacis penetrabilis omni gladio ancipiti peringit vsq ad diuisionem anime & spiritus. Nec declinat ille pus tuus die bello. Scuto enim gracie & bone voe lunatus tue coronati nos. Hicis orationi tantum non est ueritas quia etiam po intelligitforibus oculis ut non perentiquato magis proo amicus. Tu eni leone fortio. Et enim tu leo de tribu iuda superasti illius lionem qui citius quies quid deoat. Tu aquila uolucior. Exaltasti enim vt gyp gas ad currendi uiam ad implendi mysticis incarnationis tue dote sic aquila prouocit ad uolandi pullos suos. Expandisti alas brachioru tuoru in cruce & super nos uolans affumisti nos & portasti in humeris tuis in fortitudine tua ad habitaculu factum tuum in domum famis uilissimi spiritibusfaciens eis gaudiu de peccatore penitentia. Et cum talis sis & tantus morte tuo rum & condere mihi omnia qui gaudere desideratis in domino. Ante die nostru manu forte quoq modo cominus est desiderabile nostru quomodo in bello percipimus est. Vbi est rubor refectio vbi endor mienus. Vbi in corpore iam coortio decorem inuenies. Ecce defecum dies nostru dicitur beatus emulsi amur cor eius. Eleuatus eni altissus est ualde. Sed in dedecore eximieo deoote simul & decus intrinseci retinens. Noli ergo deficere p ipso in tribulationibus tuis quia hunc profecti tem peccet neq deoat. Sed facies eius depecta & quasi deformis dispolito eius. De hac tamen forma per filia hominu uiderit hoies in cruce qui tanti exteriora tenent & uident eu no habentem peccet neq deoat. Sed facies eius depecta & quasi deformis dispolito eius. De hac tamen forma per filia hominu uiderit hoies in cruce qui tanti exteriora tenent & uident eu no habentem peccet neq deoat. Sed facies eius depecta & quasi deformis dispolito eius. De hac tamen forma per filia hominu uiderit hoies in cruce qui tanti exteriora tenent & uident eu no habentem peccet neq deoat.

Dolor amabilior patio desiderabilis. O profunditas admirabilis quid mirabilis est q more uisualit' uulnera inaudibilis mandardolor ad amor' inflamat. A perno la teris cor cordi cotingit & copulat. Et quid mirabilis est sol obcuratus plus solito ful ger. Ignis exinchar cor magis inflammat. Pallio igonimosis gloriatur. Ouis inchar. Niditas uimui uelibus omni. Et coclucant in manus nos solam. Uides coltra nos currete faciem. Eruicia spiritui vitam inspiratraq in ligno decedat ad celestia uocat. Filius dei ad crucem ductus. Exspal maturatque et uera palma uictricis. Spinis coronat' qui ignis peccatoru ueni cofingere. Iteaf qui solus compassio. Ligno suspensif' qui crispit dicit. Accro pofat' totu uie. Diolopla crucif Salus uulnerat'. Vita morit'. Pro impio pietas flagellat'. Pro fulio sapientia dehidit'. Pro mens dacio uentus necat'. Damnat' iulicia pro iniquo. Misericordia affligit' pro infidelu. Pro mifero replet' incoctas acro. Inchar' felle dulcedo. Morit' uia pro mortuo. F'ce Augulinas. Ex em nibus precedentibus pateat' christus monuus est. Lulus pro iniustus ab iniustus: cum iniustus ex iniustus caufis fat' iniustus iudicibus. Com inultus penit' ad gracie receptio. Clausio in manibus & pedibus ne pus demudat' in exempli nostre confessionis que debet esse mada. Brachio' extenfoe ad amplexandum in ligno de peccato rediens ad gracie receptio. Clausio in manibus & pedibus ne ci nostri redemptio & oblatio. Quare si quis desiderat pfecte mudari a uicis. Nihil iter dicit' in uirtutib'. Aut ille illamant' in uirtutibus. Gloriose miplate de inimicis. Capite cololati in aduersis. Deuote obseruari in terris. Frequenter copuagi in cubilibus. Dulciter ferre in orationibus. Feruenter accendi in meditationibus. Percurrere in bonis actibus. Repleri spiritibus genit' diti. Rapi in excessu metis. Diuersis fructibus. Peccare moti in extremis. Premier regere in oculis. Christum in cruciatu in speculo linea macula mentis oculis fedulo intrare: & in uita ac passioe. Ihesu christi filii dei quem pater misit in mundum in uombus prebrete perfectionis exim plim' & sequetes suos ad eorum pcedentet regnum pat' & deuate exerceat. Ama igitur christi sequere Ihesum & amplectere cruciatum.

2 MASTER PW OF COLOGNE

Playing Card with Nine Parakeets, c. 1499-1510

Engraving, 70 x 70 mm

Inscribed, upper centre: 9, lower right: VIII

These little birds were engraved by Master PW of Cologne. It is an ominous sign when an artist is indicated by his initials. We do not know his name and can only infer biographical details from the surviving oeuvre. Of the ninety-seven prints that can be attributed to Master PW of Cologne, seventy-two are playing cards. The words 'Salve Felix Colonia' (Hail Happy Cologne) adorn the first playing card and inscriptions on other cards are written in the Cologne dialect. Aside from religious scenes, the other prints in this oeuvre are of episodes from the Swabian or Swiss War of 1499. Here the original and correct depiction of the Southern German and Swiss regions indicate that the artist had first-hand knowledge of them. The place names are sometimes written in Swiss dialect (and sometimes in Cologne). This is why there has been much discussion about the artist's origins, whether from these southern regions or from around Cologne. It was probably Cologne.

The deck our card comes from is unique. Not only are all of the cards round, but the deck consists of five suits instead of four: roses, columbines, pinks, parrots and hares. Each suit begins with four face cards, a king, queen, and two knaves, followed by number cards from 10 to 1. The deck begins with an opening card (the one with 'Salve Felix Colonia' on it) and ends with a card on which a naked young woman is surprised by Death. We do not know if the deck was ever used or how the game using it was played.

In his playing card with nine parakeets, number 9 in the suit, Master PW of Cologne used their long tails to arrange them in an almost geometric pattern, ensuring that the connection was not too rigid and dull by allowing playful anomalies. The lively way he depicted them is especially striking. Each bird does something different: one scratches its head, another bends over inquisitively, the bird in the middle lifts its left leg as if it is accepting a nut or a piece of fruit. There can be no doubt that the printmaker observed the birds from life, and evidently with much pleasure. This is remarkable as the parakeet is not a domestic bird. They were imported from India. Until the late Middle Ages, the rose-ringed parakeet was pretty much the only parrot kept in Europe, primarily by secular and

ecclesiastical rulers. One of the earliest documented owners was Alexander the Great, who around 327 BCE brought back a green parakeet from his campaign in the Punjab. The Alexandrine parakeet (*Psittacula eupatria*), closely related to the rose-ringed parakeet (*Psittacula krameri*), is named after him.

Master PW of Cologne's birds are definitely rose-ringed parakeets. The fact that he was able to observe them from life suggests that he moved in court circles. Nowadays his deck of cards is extremely rare. This playing card has survived in outstanding condition. We only know of three other impressions: in Bologna, Dresden and London.

EH

LITERATURE:

Jane C. Hutchison, *The Illustrated Bartsch. 9 Commentary Part 2 (Le Peintre Graveur 6 [part 2])*. Early German Artists, Norwalk CT 1991, no. 070

Max Lehrs, *Geschichte und kritischer Katalog des deutschen, niederländischen und französischen Kupferstichs im xv. Jahrhundert*, 9 vols., Vienna 1908-34, vol. 7, no. 71

Max Lehrs, *Die ältesten deutschen Spielkarten des königlichen Kupferstichkabinetts zu Dresden*, Dresden 1885, no. 79

PROVENANCE:

...; print dealer Xavier Seydoux, Paris; from whom purchased by the museum with the support of the F.G. Waller-Fonds, 2018

(inv. no. RP-P-2018-1524-1).



- 3 Attributed to the WORKSHOP OF ERHARD REUWICH (Utrecht, active in Mainz c. 1480-90)
New Year's Card with the Christ Child Holding a Globe, c. 1480-90
 Woodcut, hand-coloured, 77 x 56 mm
 Inscribed, in the banderol: *Vil · güt-er · sâliger · Jar*

In the fifteenth century the relatively new technique of the woodcut was used to produce many sorts of art that had their origins in miniature painting, such as scenes for private devotion and made as gifts for family and other connections (see Kathryn M. Rudy, *Postcards on Parchment: The Social Lives of Medieval Books*, New Haven/London 2015). However the New Year's card is a phenomenon that only made its appearance with the emergence of printmaking, when it became possible to produce images in large editions and distribute them (see Paul Heitz, *Neujahrwünsche des xv Jahrhunderts*, Strasbourg 1899). The exchange of printed New Year's cards was a popular practice that has stood the test of time. It is hardly surprising that early examples are very rare – after all who saves all the New Year's cards they have ever received?

Until recently we only knew of one impression from this woodcut, in which a half-naked, roguish-looking Christ child with a globe in his hand wishes the receiver a happy and blessed New Year (St Peter, Salzburg). Not long ago two other examples surfaced: this impression at a sale in Berlin and another in New York (Christie's, 29 January 2019, no. 1). The colouring of the three impressions in red, blue and green and their red and blue frame is very similar and they appear to have been made in the same workshop. Wilhelm Schreiber linked the impression in Salzburg to the Master of the Housebook. In the Rijksmuseum's Print Room there is a group of eighty drypoint prints by this artist, who was active in the Rhineland c. 1470-1500. He is therefore also known as the Master of the Amsterdam Cabinet. It has been suggested that the anonymous master was Erhard Reuwich, an artist from Utrecht who worked in Mainz around 1480-90. Reuwich designed the spectacular woodcuts in Bernard von Breydenbach's travelogue *Peregrinatio in Terram Sanctum* (1486). Until recently the attribution of the drypoint prints in the Print Room to Erhard Reuwich, best known as a designer of woodcuts, was not very convincing. That said, there are striking similarities between the works by Reuwich and those by the Master of the Amsterdam Cabinet, such as their liking for scenes with naked children at play. One

explanation for this may be that both artists were trained in Utrecht. Naked children are a recurring motif in miniature paintings made in Utrecht (cf. Boudewijn Bakker, 'Bernhard von Breydenbach and Erhard Reuwich of Utrecht: Pioneers in the Theory and Practice of the Lifelike Printed Image', *Simiolus* 40 (2018), no. 4, pp. 231-57; esp. pp. 240-41, figs. 11, 12). The endearing Christ child on the New Year's card bears remarkable similarities to the happy children playing on the title page of Breydenbach's *Peregrinatio*. The rendering of their faces with their mischievous looks is almost identical in both woodcuts. The same applies to the refined carving of their chubby bodies. Sufficient reason to propose an attribution of the New Year's card to Reuwich and his workshop.

HL

LITERATURE:

Wilhelm L. Schreiber, *Handbuch der Holz- und Metallschnitte des xv. Jahrhunderts: stark vermehrte und bis zu den neuesten Funden ergänzte Umarbeitung des 'Manuel de l'amateur de la gravure sur bois et sur métal au xve siècle'*, 8 vols., Leipzig 1926-30, vol. 2, pp. 15-16, no. 773a

PROVENANCE:

...; sale, Berlin (Galerie Bassenge), 22 December 2016, no. 5080; to the museum with the support of the F.G. Waller-Fonds, 2017 (inv. no. RP-P-2017-858-2).



4 JACOPO DE'BARBARI (Venice 1440/70-before 1516)

Victory Reclining Amid Trophies, c. 1500-02

Engraving, 144 x 195 mm

Signed, upper centre, with de'Barbari's mark: caduceus

Jacopo de'Barbari was active as a painter around 1500, but he also made engravings from his own designs. He can be regarded as the Italian equal of his contemporaries Albrecht Dürer (1471-1528) and Lucas van Leyden (c. 1494-1533). He was born in Venice, where from 1497 on he supervised the execution of a gigantic woodcut of a bird's-eye view of the city, printed from six woodblocks (cf. RP-P-OB-76.772). In 1500 he went to Nuremberg to become a portrait and miniature painter in the service of Emperor Maximilian I. While there he also kept in touch with Dürer, whom he may have met in Venice around 1495. Three years later he moved to Wittenberg, where he worked as a court painter for Frederick III (the Wise), the Elector of Saxony. In 1507 he went to Mecklenburg, in the service of Duke Henry V (the Peaceful), and then worked for Joachim I of Brandenburg. Eventually Jacopo ended up in the Low Countries. From 1508 Philip the Fair of Burgundy was his patron, with a residence in Souburgh, on the island of Walcheren, where Jacopo worked with Jan Gossaert (c. 1472-1532) on the decoration of the castle. From 1510 until his death, he was in the employ of Margaret of Austria, governess of the Habsburg Netherlands, who had her seat in Mechelen.

As well as three woodcuts, Jacopo de'Barbari made twenty-nine engravings, almost all of which bear his mark, a caduceus, but none of them is dated. Over the course of time *Victory Reclining Amid Trophies* has been variously dated, but it is certainly one of Jacopo's earlier prints, made around 1500-02 in Nuremberg. A winged goddess of victory amid trophies of war is not an unusual subject in Renaissance art, but as a rule she is shown standing, or possibly sitting. The fact that she is portrayed reclining here, as if she is resting after the battle, is exceptional. Her pose is frequently linked to that of the female nude in Albrecht Dürer's *Sea Monster* (RP-P-OB-1234), although it remains uncertain who may have influenced whom – if at all. There has also been an attempt to link the subject to one of Emperor Maximilian I's military victories, without finding a convincing candidate.

The impression is rare and in superb condition. Interestingly, there is an *Abklatsch* (offset) of Jacopo de'Barbari's *Triton with the Nereid*

(cf. RP-P-OB-1865) on the back. A faint, unintended impression like this can arise if a subsequent impression is placed on top of a freshly printed sheet before the ink is dry. It is evidence that the prints were made one soon after the other. The *Victory Reclining* and the *Triton with the Nereid* are the same size, which could mean that they were engraved on the front and back of the same copper plate. This has long been thought to be true of Jacopo's *Apollo and Diana* and *The Three Prisoners* as well as seven other pairs of prints with the same measurements, but this *Victory* and the *Triton* have not previously been linked in this way.

EH

LITERATURE:

Beate Böckem, *Jacopo de'Barbari: Künstlerschaft und Hofkultur um 1500*, Cologne/Weimar/Vienna 2016, p. 421, no. 16

Simone Ferrari, *Jacopo de'Barbari: un protagonista del Rinascimento tra Venezia e Dürer*, Milan 2006, pp. 116-17, no. 6

Mark J. Zucker, *The Illustrated Bartsch. 24 Commentary (Le Peintre Graveur 13 [part 1])*. *Early Italian Masters*, New York 2000, no. 2410.023

Jay A. Levenson, *Jacopo de'Barbari and Northern Art of the Early Sixteenth Century*, Ann Arbor 1978, pp. 238-41, no. 29

PROVENANCE:

...; sale, London (Sotheby's), 27 September 2016, no. 80, to the museum with the support of the F.G. Waller-Fonds, 2016 (inv. no. RP-P-2016-1495).



5 ANDREA MELDOLA, CALLED SCHIAVONE (Zadar 1500-1563 Venice)

Christ and a Group of Women on a Staircase, 1541-44

Drypoint, printed with plate tone, 211 x 144 mm

Watermark: anchor with single lined arms and shank in circle with lozenge quatrefoil (cf. Woodward, p. 113, no. 179)

The artist Andrea Schiavone introduced the painterly print to Venice, probably around 1540-41, and the art form would boom in the city. His great example, in terms of his elegant figure style as well as his loose way of drawing and printmaking, was the genius Parmigianino (1503-1540). Schiavone's prints are markedly experimental. He scratched designs straight into the copper (drypoint) and often left a thin film of ink (plate tone) on the plate when printing it to achieve a pictorial effect. His prints frequently look messy because of imperfections in and frequent reworking of the plates. These 'accidental' effects also contribute to their spontaneous character. Schiavone's free drawing style and artless printmaking technique, both expressions of a deliberate style idiom, were well received by artists and connoisseurs alike. This resulted in a considerable oeuvre of more than 133 prints. Only a few of them are in the Rijksmuseum's Print Room. The new acquisition is one of Schiavone's most successful and inventive sheets. It is an exceptionally fine example originating from the illustrious collection of the princes of Waldburg-Wolfegg.

Christ is shown standing at the bottom of a staircase addressing six women. Three of them sit listening attentively. One of the three standing women clasps her hands and another has her arms outstretched. The two men lower right are probably disciples. In drawing and figure style the scene is close to Parmigianino's. The composition, however, shows the influence of the great Venetian master Titian (1488-1576). The figures around and on the stairs and in the doorway were inspired by the monumental painting *The Presentation of the Virgin at the Temple* which Titian completed in 1534-39, now in the Galleria dell'Accademia. The subject of Schiavone's etching has yet to be convincingly explained. In recent oeuvre catalogues the standing woman with the outstretched arms is identified as the mother who begged Christ to heal her possessed daughter (Matthew 15:21-28). However, there is no trace of a frenzied daughter. The women listening attentively seem to point more to another Bible story – Mary and Martha (Luke 10: 38-42). Martha had invited Christ into

her house and waited on him. Her sister Mary sat at Christ's feet and listened to what he said. Martha scolded Christ for allowing her sister to sit quietly and leaving the work to her. Christ answered that she would be better to take Mary's example as she had made the right choice by listening to him. The woman with outstretched arms on the stairs could well portray Martha as she reproaches her sister and Christ. The gesture Christ makes can be interpreted as speaking and as a blessing – both fit the story. Illustrations of Christ with Mary and Martha are usually situated in an interior. The fact that Schiavone adapted the story in a composition inspired by Titian is typical of his inventiveness and his indebtedness to his great contemporaries. In his turn, the Venetian painter Jacopo Bassano (c. 1510-1592) used the faces of two of the listening women in a painting of *Christ Bearing the Cross* (Alessandro Ballarin, 'Jacopo Bassano e lo studio di Raffaello e gli Salviani', *Arte Veneta* 1967, pp. 77-101, esp. p. 97, figs. III, II2).

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LITERATURE:

- Chiara Callegari, 'Il commiato di Cristo dalla madre', in Enrico Maria Dal Pozzolo and Lionello Puppi (eds.), *Splendori del Rinascimento a Venezia: Schiavone tra Parmigianino, Tintoretto e Tiziano*, exh. cat. Venice (Museo Correr) 2015, pp. 194, 328, no. IV.6
 Francesca Di Gioia, *Andrea Meldola Fecit: Le stampe di Andrea Schiavone nelle collezioni romane*, Rome [2015], pp. 55-56, no. 14
 Francis L. Richardson, *Andrea Schiavone*, Oxford 1980, p. 83, no. 14
 Adam von Bartsch, *Le peintre graveur*, 21 vols., Vienna 1803-23, vol. 16, pp. 207-48, no. 14

PROVENANCE:

- ...; Maximilian Willibald von Waldburg-Wolfegg (1604-1667), Schloss Wolfegg; by descent within the Kunstsammlungen der Fürsten zu Waldburg-Wolfegg (collector's mark verso Lugt no. 2542); from which to Galleria Stanza del Borgo, Milan; from which purchased by the museum with the support of the F.G. Waller-Fonds, 2018
 (inv. no. RP-P-2019-13).



6 Attributed to BATTISTA FRANCO (Venice c. 1510-1561 Venice)
after Michelangelo (Caprese Michelangelo 1475-1564 Rome)
Night, c. 1535-45
Engraving, 147 x 255 mm

This engraving, only recently described, is a free representation of *Night*, one of the four sculptures of personifications of the times of the day that Michelangelo made for the tomb of Giuliano II de' Medici in the Basilica di San Lorenzo in Florence (c. 1526-31). The print does not appear in catalogues of prints after works by Michelangelo (cf. the recent online catalogue Alessia Alberti (ed.), *D'après Michelangelo: La fortuna di Michelangelo nelle stampe del Cinquecento*, Venice 2015). There are two other early prints after Michelangelo's statues in San Lorenzo depicting *Dawn* and *Dusk*. They were previously thought to be by Battista Franco, but were later convincingly attributed to an anonymous printmaker from the school of Fontainebleau on the basis of the etching technique and the watermarks (cf. Raphael Rosenberg, 'The Reproduction and Publication of Michelangelo's Sacristy: Drawings and Prints by Franco, Salviati, Naldini and Cort', in Francis Ames-Lewis and Paul Joannides, *Reactions to the Master Michelangelo's Effect on Art and Artists in the Sixteenth Century*, Aldershot 2003, pp. 114-36, esp. pp. 115-19, figs. 6.2, 6.3, and Catharine Jenkins, 'Michelangelo at Fontainebleau', *Print Quarterly* 28 (2011), pp. 261-64).

The present work received the same attribution in the catalogue of the sale where it was acquired. Rafael Rosenberg recently proposed Cornelis Bos (c. 1510-1566) as the maker of this acquisition. This Antwerp engraver did indeed make engravings after Italian examples, including the large *Leda and the Swan* after Michelangelo. However, we do not find Bos's systematic, typically northern engraving technique in the print after *Night*. The free handling of the curves of the woman's nude body, the draperies and the hair does, though, entirely correspond with that in prints by Battista Franco. This Venetian artist became one of the most productive painters in the *Cinquecento*. In his biography, Giorgio Vasari recounts how the young Franco copied almost all Michelangelo's works in Rome and Florence, spending days in the Medici chapel. There are seven surviving drawings by Franco after the sculptures of *Day*, *Night* and *Dawn*. They show them from the front, proving that they date from before 1546 when the *Times of Day* were placed on high

sarcophagi. The engraving also shows *Night* from a frontal viewpoint and is most probably the earliest representation of Michelangelo's statue in print.

Michelangelo's *Times of Day* were criticized as well as admired. Because he had given his personifications so few attributes, many of his contemporaries did not recognize them. The sculptor gave *Night* no more than an owl and a mask. In painted copies these attributes are often supplemented with lanterns, hour glasses and bats. When Michelangelo came face to face with one of these paintings, so Vasari said, he could not stop laughing. In the engraving *Night* is accompanied by a sleeping boy. He, along with the abundant drapery, is a relatively modest addition in Franco's homage to his great example.

HL

LITERATURE:

Raphael Rosenberg, 'Michelangelo's New Sacristy and Vecchiotti's Criticism of the Missing Attributes of the *Times of the Day*', in Stephan Kojka and Claudia Kryza-Gersch (eds.), *Shadows of Time: Giambologna, Michelangelo and the Medici Chapel*, Munich/Dresden 2018, pp. 39-55, pp. 49-50, fig. 10 (as Cornelis Bos)

Giorgio Vasari, *Le vite de' più eccellenti pittori, scultori e architettori: nelle redazione del 1550 e 1568* (Rosanna Bettarini and Paola Barocchi, eds.), 6 vols., Florence 1966-87, vol. 5, pp. 283, 460-61

PROVENANCE:

...; sale, Berlin (Galerie Bassege), 26 May 2016, no. 5121; to the museum with the support of the F.G. Waller-Fonds, 2016 (inv. no. RP-P-2016-687-2).



- 7 DOMENICO DEL BARBIERE (Florence (?) c. 1501/06-1570/71 Troyes)
 (?) after Rosso Fiorentino (Florence 1494-1540 Paris)
Skeletons and Écorchés, c. 1540-50
 Engraving, 237 x 337 mm
 Signed, lower left: DOMENICO FIORENTINO (all NS reversed)

This sixteenth-century engraving is of two standing skeletons alongside two *écorchés*, figures whose skins have been stripped off so that their muscles can be seen. Interest in this subject arose in the Renaissance, in part from artistic necessity. Artists were advised to make a thorough study of the way the human musculature worked so that they could render figures with anatomical accuracy. Those who did not perform or attend dissections themselves could use prints in works like Andreas Vesalius's famous book on human anatomy (1543), but all sorts of other imagery was available. This print would also have served as an example, although the way the subject is shown creates an additional layer of meaning. Beside each skeleton is an *écorché* in the same pose (in classical *contrapposto*), two seen from the front, and two from behind. Because one pair looks at the other, it even seems as though they are communicating. The laurel wreath, the headdress of a victor, which the *écorché* on the left wears on his half-dissected skull, is macabre. Accompanied by the war trophies that lie piled up behind him and his bony companion, the scene takes on a Vanitas significance.

The engraving is signed 'Domenico Fiorentino' leaving no doubt who the printmaker was. He is also known as Domenico del Barbieri. This Italian artist is recorded in 1537 and 1539 in the entourage of his fellow countrymen Rosso Fiorentino and Francesco Primaticcio (1504-1570) in Fontainebleau, the French king's country palace. They made frescos and stucco work there until Rosso's death in 1540. Domenico del Barbieri may have already been living in nearby Troyes for some time. There he married a Frenchwoman and worked mainly as a sculptor and architect until his death. And, as is obvious, he also engraved prints. Because of his activities as a printmaker in Fontainebleau he was also considered to be a member of the school of Fontainebleau. Catherine Jenkins, in her key publication on prints at the court of Fontainebleau (2017), points out that the paper he used for his works shows that they were usually printed elsewhere. For this reason and because he lived in Troyes, she no longer regards him as a member of the school of Fontainebleau.

The design is attributed to Rosso, with whom Domenico collaborated for a while. In 1568 the artists' biographer Giorgio Vasari reported that Rosso was working on a publication about anatomy and this led to the later hypothesis that this design may have originated from it. This is quite possible, but there is no further evidence of this project, so it cannot be corroborated. This does not alter the fact that Domenico del Barbieri engraved an impressive and intriguing composition, perhaps to his own design after all.

EH

LITERATURE:

- Monique Kornell, 'Rosso Fiorentino and the Anatomical Text', *The Burlington Magazine* 131 (1989), p. 847
 Henri Zerner, *The Illustrated Bartsch*, dl. 33. *Italian Artists of the 16th Century: School of Fontainebleau (Le Peintre Graveur 16 [part 2])*, New York 1979, no. 8
 Sylvie Béguin et al., *L'École de Fontainebleau*, Paris 1972, no. 339
 Félix Herbet, *Les graveurs de l'école de Fontainebleau*, Amsterdam 1969, p. 98, no. 8
 Henri Zerner, *École de Fontainebleau: Gravures*, Paris 1969, no. 10

PROVENANCE:

- ...; sale, London (Christie's), 14 December 2017, no. 86, to the museum with the support of the F.G. Waller-Fonds, 2018 (inv. no. RP-P-2018-567).



8 WALLERANT VAILLANT (Lille 1623-1677 Amsterdam)

Portrait of Sophia of the Palatinate (1630-1714), 1656

Etching, 228 x 153 mm (sheet)

Signed, lower right: *W. Vaillant fec*Inscribed, in lower margin: *Sophia, Dei Gratia Comitissa| Palatina Rheni, Ducissa Bavariae etc.*

Watermark: large double-headed eagle with cross coat of arms

‘Ich hatte hellbraune, natürlich gewellte Haare, ein munteres, aufgezungenes Ansehen, eine wohlgeformte aber nicht sehr große Figur und die Haltung einer Prinzessin.’ (I had light brown, naturally wavy hair, a cheerful, lively appearance, a shapely but not very large figure and the demeanour of a princess.) In her later memoirs Sophia of the Palatinate used these words to describe her appearance when she was young. Born to Frederick v of the Palatinate and Elizabeth Stuart in The Hague, where the family lived in exile, Sophia left in 1650 and went to the court of her brother Charles Louis I in Heidelberg. Some years later, in 1656, Wallerant Vaillant made a portrait print of each of them along with one of their sister Elizabeth. Sophia was then twenty-six. The portrait of Charles Louis I is also in the Rijksmuseum’s Print Room’s collection.

One important reason for commissioning portraits like these, above all of daughters, may have been political; the works of art served as propaganda to improve the reputation of the Electorate and could also be used in the marriage market. Prints were more practical for this than paintings because of their size and because several impressions could be made of them. Sophia herself provided proof of this practice. In her memoirs she told the amusing story of one of her potential marriage partners who, while on his travels, proudly showed a portrait of her to the duke to whom she had meanwhile become engaged.

The family commissioned established artists to create the portraits. Vaillant had already made his name in Amsterdam as a portraitist of the well-to-do middle class when he went to Germany around 1655. He was probably also responsible for the design of this print, as ‘W. Vaillant delin.’ can be seen on another profile portrait by Johann Schweizer (1625-1670) of Sophia in apparently the same dress (Historisches Museum, Hannover). In 1658, while at the court in Heidelberg, Vaillant again immortalized two of Frederick’s children, this time in chalk: another portrait of Elizabeth (Albertina, Vienna) and also one of her brother Rupert (The British Museum, London). Apart from

a few details, the drawn portrait of Elizabeth is a mirror image of the etching.

At that time Rupert was working with Vaillant on refining the mezzotint technique, which had been developed a few years previously by Ludwig von Siegen (1609-c. 1680). It is Vaillant’s mezzotints in particular that continue to make him world renowned today, but this stylish portrait shows that he had already succeeded in introducing tonality into his etchings in a refined way. The subtle effect of his handling of line in his etchings and the velvety character of his chalk drawings would eventually come together in his mezzotints.

MVDM

LITERATURE:

Nicolaas Teeuwisse, *Ausgewählte Werke: Selected Works: xviii*, Berlin 2018, pp. 38-39, no. 13

Ger Luijten (comp.) and D. de Hoop Scheffer (ed.),

Jan van der Vaart to Gerard Valck, Hollstein’s Dutch and Flemish Etchings, Engravings and Woodcuts Ca. 1450-1700, vol. 31, Amsterdam 1987, p. 65, no. 9

Charles Leblanc, *Manuel de l’amateur d’estampes*, Paris 1890, vol. 4, p. 81, no. 6

Joseph Eduard Wessely, *Wallerant Vaillant: Verzeichniss seiner Kupferstiche und Schabkunstblätter*, Vienna 1865, p. 5, no. 7

PROVENANCE:

...; collection of Johann Andreas Boerner (1785-1862), Nuremberg (L. 270); ...; collection of Karl Eduard von Liphart (1808-1891; L. 1687); his sale, Leipzig (C.G. Boerner), 5 December 1876 *sqq.*, no. 1694, with four other prints; ...; collection of Alfred Morrison (1821-1897; L. 151); ...; from the dealer Nicolaas Teeuwisse, OHG, Berlin, to the museum with the support of the F.G. Waller-Fonds, 2018

(inv. no. RP-P-2018-560).



SOPHIA, DEI GRATIA, COMITISSA
PALATINA RHENI, DUCISSA BAVARIAE. et 3.

W. Vaillant fec.

- 9 *Historie des Ouden en Nieuwen Testaments*, Amsterdam:
PIETER MORTIER (Leiden 1661-1711 Amsterdam), 1700
Texts: DAVID MARTIN (Revel 1639-1721 Utrecht)

540 engravings and etchings of various sizes: designed by
OTTMAR ELLIGER THE YOUNGER (Hamburg 1666-1735 St Petersburg),
JAN GOEREE (Middelburg 1670-1731 Amsterdam),
BERNARD PICART (Paris 1673-1733 Amsterdam),
JAN LUYKEN (Amsterdam 1649-1712 Amsterdam), et al.

Colouring (45/540):

DIRK JANSZ VAN SANTEN (Amsterdam 1637-1708 Amsterdam)

Two vellum bindings with gold stamps, 450 x 300 mm

Stamped, on the backs of vols. 1 and 2 respectively:

Bybelsche Historie I. Deel; Bybelsc[he] Historie II. Deel

Ex libris, at the front of vol. 1:

J.A. BRENTANO (1753-1821), Amsterdam

Inscribed, at the front of vol. 2:

*Domino Sylvino Gerardy van de Zele, Bruxellis,
hoc die sexto ante calendras octobri anno MIXC*

Between 1693 and 1700 the Amsterdam publisher Pieter Mortier completed an impressive project: a fully illustrated publication of the Old and New Testaments. Mortier's ambition was to produce a complete Bible with illustrations true to the text in a new, contemporary style. The publication would ultimately contain 429 illustrations. There were also thirty oval vignettes ('finisjes') and five maps in the New Testament volume. No fewer than nine artists provided designs for the prints, the most famous being Ottmar Elliger, Jan Goeree, Bernard Picart and Jan Luyken. The latter executed his own designs himself; the others were taken care of by ten professional engravers. The artist David van der Plaes (Amsterdam 1647-1704) was employed to supervise the whole thing. His brusque treatment of the other artists involved and his lofty declarations led to conflicts, various slanderous pamphlets and a lawsuit that could not be settled until after his death. Despite the complexity of the project and the setbacks, it eventually saw the light of day in 1700 and became a remarkable success. The subscription price was forty-seven guilders and five stivers for unbound copies on royal paper, and thirty-six guilders for prints on large median paper – huge sums.

The copy acquired by the Rijksmuseum's Print Room, however, must have cost considerably more. It is a deluxe example with extra coloured plates and vignettes added. The two volumes were bound by the Double Drawer Handle Bindery and decorated with stamps used exclusively for deluxe

publications by Mortier's firm (Jan Storm van Leeuwen, *Dutch Decorated Bookbinding in the Eighteenth Century*, 4 vols., 't Goy-Houten 2006, vol. 1, pp. 228-46, pl. 39, vol. 4, pp. 7-8, no. 22). This proves that the combination of the bindings with the coloured prints, vignettes and maps came about on the initiative of the publisher. The volumes contain 540 prints in total in rare, fine impressions and proofs. Of these, forty-five are coloured in just as masterful and subtle a way with the lavish use of gold. This job, on the basis of style, colour, materials and technique can be attributed with great certainty to the Amsterdam artist Dirk Jansz van Santen, the most famous colourist ('afzetter') of his time. The first owner of the ensemble was the art collector Willem van Beest. Van Santen's colouring of his Bible was praised in an advertisement for the sale of his library: 't Oude en Nieuwe Testament, en dezelve van Mortier, en veel andere Verbeeldingen, Historien, Emblemataas &c., alle ongemeen konstig en met goud doorwrogt afgezet van den vermaerden Dirk Jansz. van Zanten, nooit so gezien' (The Old and New Testament, and the same by Mortier, and many other Images, Histories, Emblemata etc., all extraordinarily skilfully thought out and coloured with gold by the renowned Dirk Jansz van Zanten, the like of which have never been seen) (*De Amsterdamsche Courant*, 12 February and 3 March 1714; *De oprechte Haarlemmer Courant*, 14 and 27 February 1714). Van Beest also owned an atlas coloured by Van Santen, and his

brother and sister also collected prints coloured by him. Margerita van Beest, for example, owned the coloured *Keur-bijbel* which is now one of the highlights of the Special Collections of the University of Amsterdam (Truusje Goedings, 'Dirk Jansz van Santen', in *'Afs setters en meester-afsetters': De kunst van het kleuren 1480-1720*, exh. cat. Amsterdam (Special Collections UvA) 2015, pp. 110-49, esp. pp. 129-39). The Print Room has recently made up a deficit in the field of coloured prints. There were a number of separate sheets by Van Santen in the collection, but until now there were no works by his hand in their original context.

HL

LITERATURE:

'Martin, David, *Historie des Ouden en Nieuwen Testaments*, Amsterdam P. Mortier', brochure Frederik Muller Rare Books on the basis of a report by Truusje Goedings, Bergen op Zoom *s.a.*
 Peter van der Coelen, 'De Historie des Ouden en Nieuwen Testaments van Pieter Mortier', *Jaarboek van het Nederlands Genootschap van Bibliofielen*, Amsterdam 2000, pp. 19-60
 Peter van der Coelen et al., *Patriarchs, Angels and Prophets: The Old Testament in Netherlandish Printmaking from Lucas van Leyden to Rembrandt*, exh. cat. Amsterdam (The Rembrandt House Museum) 1996, no. 63
 Truusje Goedings, 'Dirk Jansz. Van Santen. A Survey', in *A Composite Atlas Coloured by Dirk Jansz. van Santen*, Geldrop (Paulus Swaen Old Maps and Prints) [1992]
 Wilco C. Poortman, *Bijbel en prent*, 2 vols., The Hague 1983-86, vol. 2, pp. 98-105
 Pieter van Eeghen and Johan Philip van der Kellen, *Het werk van Jan en Casper Luyken*, 2 vols., Amsterdam 1905, vol. 1, no. 351

PROVENANCE:

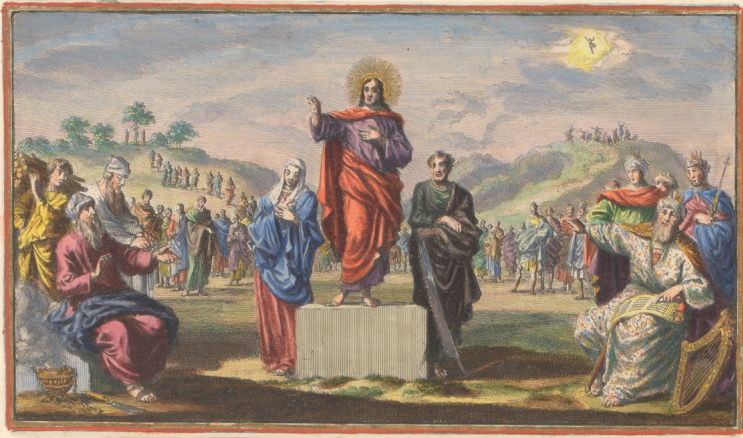
Willem van Beest (1643-1713), Amsterdam; his sale, March 1714; ...; J.A. Brentano (1753-1821), Amsterdam; his sale, 10 April 1822, no. 75; possibly Herman Weytingh (1774-1839), Amsterdam; ...; Gerard van der Zelle (?), Brussels; ...; Bubb Kuyper, Haarlem, 22-25 May 2007, no. 4956; from whom to Frederik Muller Rare Books, Bergen op Zoom; from whom purchased by the museum with the support of the F.G. Waller-Fonds, 2018 (inv. no. RP-P-2018-857-1).







RP-P-2018-857-2-1



10 CORNELIS VAN NOORDE (Haarlem 1731-1795 Haarlem)

Collage with Eight Prints, c. 1750-70

Etchings, pasted on a hand-coloured mount, 396 x 321 mm (sheet)

Inscribed, on the recto: *Cornelis van Noorde| zie ommezijde!*,on the verso: *De Eerste Beginselen| Van de Graveer Kunst|**Door de Heer| C. v. Noorde*

Cornelis van Noorde is well represented in the Print Room's collection, so it was not so much the individual prints that made this sheet a welcome addition as the carefully constructed ensemble in conjunction with the note on the verso: 'De Eerste Beginselen Van de Graveer Kunst Door de Heer C. V. Noorde'. Might the artist have wanted to give an overview of the versatility of his early oeuvre here?

Although training as an artist might not have been the usual career choice for a baker's son from Haarlem, Van Noorde nevertheless became apprenticed to Frans Decker (1684-1751) and after his death to Taco Hajo Jelgersma (1702-1795), both of whom taught him to make portraits. Lower centre there is a detail from a self-portrait by the Haarlem artist Dirck Helmbreeker (1633-1696). Later, in 1772, Van Noorde reproduced the complete portrait in crayon manner. The drawing, which served as the example for both prints and is now in the Klassik Stiftung Weimar Collection, was at that time very probably in a private collection in Haarlem where Van Noorde was able to study it. The remarkable shape of the sheet, on the other hand, appears to have been Van Noorde's own invention. The same applies to the atypical shape of the Rembrandtesque print of a farmhouse, printed with brown ink.

Unlike his teachers, Van Noorde also developed a liking for landscape. He was a great admirer of Jan van Goyen (1596-1656) and made drawings and prints in his style. He even adapted his monogram so that it looked more like Van Goyen's signature. The subject of Van Noorde's winter landscape with skaters and the narrow, strongly horizontally oriented composition and smooth handling are reminiscent of the seventeenth-century master.

A third important category in his oeuvre consisted of occasional and commercial prints. Van Noorde produced many prints in the seventies and sixties for the printer Johannes Enschedé, including vignettes, alphabets and book illustrations. Two examples of these are the emblem of

the Haarlem publisher Jan Bosch and the trademark of an Amsterdam tobacco dealer. The composition with the adoration of the shepherds was probably intended as a book illustration and is very reminiscent of the work of Jan Luyken, whom Van Noorde also admired. Van Noorde also illustrated a previously unpublished manuscript by Luyken with etchings and had it published, and designed vignettes and plate stamps for the books awarded as prizes by the Haarlemse Stadstekenacademie, where he was a member of the board.

Before he became director of the Print Room, Johan Philip van der Kellen (1831-1906) was a passionate collector of prints by Van Noorde, and it was said that he owned a large part of his oeuvre: 230 works. Through an exchange with Carl Gottfried Voorhelm Schneevoogt (1802-1877) this part of Van der Kellen's collection found its way into the collection of the North Holland Archives, as did a large album containing more than three hundred stuck-in 'houtsneden, prentteekeningen en gegraveerde prenten door C. van Noorde' (woodcuts, print designs and engraved prints by C. van Noorde). Evidently it was Van Noorde himself, or someone in his immediate environment, who was keen to carefully document his legacy for posterity, an approach to which this sheet also seems to testify.

MVDM

PROVENANCE:

...; anonymous sale, Haarlem (Bubb Kuyper), 28 May 2018 *sqq.*, no. 6218, to the museum with the support of the F.G. Waller-Fonds, 2018

(inv. no. RP-P-2018-1603).



Cornelis van Noode.
die ommerijde!

II FRANZ EDMUND WEIROTTER (Innsbruck 1733-1771 Vienna)
Moonlight Scene with Figures in Front of a Hut, 1760
 Etching and aquatint, four states, approx. 144 x 196 mm (sheet)

In 1759 Franz Edmund Weirotter travelled from Germany to Paris, where he came into contact with the printmaker Johann Georg Wille (1715-1808) and his 'Teutsche Zeichenschule' – German drawing school. Wille wanted to offer an alternative to the strict teaching of the French academy and became a pivotal figure for German artists in Paris, acting as their teacher, patron, publisher and dealer. Under his guidance, Weirotter learned to study Dutch masters, but above all to work from nature. The etching needle became his favourite tool, because it allowed him to come close to the spontaneous lines of his drawings.

Every September Wille travelled to Normandy with his protégés to provide them with new inspiration, and Weirotter was one of them. In his memoirs Wille described the purpose of those excursions: 'Notre objet étoit d'y dessiner le paysage, et nous y trouvâmes, en effet, presque tout digne d'être dessiné, Ce pays est charmant pour cela' (Our objective was to draw the landscape, and we found almost everything worthy of drawing there. That country is lovely for that). Weirotter made a series of twelve prints of Normandy landscapes, which Wille published. This print in four states is one of the two nocturnal landscapes in the series.

The influence of seventeenth-century Dutch masters is evident. Firstly, the figures, as in the work of Boëtiusz Adamsz Bolswert (c. 1580-1633) and Esaias van de Velde (1587-1630), for example, are clearly present, at the same time they are subordinate to the composition overall. Weirotter's romanticized rendering of the rural character of Normandy calls to mind the dilapidated farmhouses by among others Rembrandt (1606-1669) and Herman Saftleven (c. 1609-1685). His work inevitably echoes work by artists like Aert van der Neer (1603-1677): the nocturne, after all, was a genre in which Dutch artists excelled. Weirotter's technique contributes to the credibility of the nocturnal scene. Similar to the effect of a mezzotint, he worked from dark to light by first treating the plate with etching needle and resin, then polishing away the white parts. In 1763 Weirotter moved from Paris to Rome on Wille's advice. Their friendship appears to have cooled after that, judging by Wille's remark about the printmaker's

premature death in 1771: 'Cela me fait de la peine, quoique son caractère moral ne valût rien; mais il avoit du talent' (It saddens me, though his moral character was worthless; but he had talent).

The group of prints comes from the impressive collection of the Princes of Liechtenstein and fits in seamlessly with the thirty prints by Weirotter in the Print Room's collection, half of which came from the collection of Pieter Cornelis Baron van Leyden (1717-1788). As a contemporary of Weirotter's, he had recognized his exceptional craftsmanship: appreciation that has survived to this day.

MVDM

LITERATURE:

- Thilo Winterberg, *Franz Edmund Weirotter (1733-1771), der Landschaftsradierer: Das grafische Werk*, Heidelberg 1998, p. 120, no. 49
 Charles Leblanc, *Manuel de l'amateur d'estampes*, Paris 1890, vol. 4, p. 200, no. 11
 Georg Kaspar Nagler, *Neues allgemeines Künstler-Lexicon oder Nachrichten von dem Leben und den Werken der Maler, Bildhauer, Kupferstecher, Formschneider, Lithographen*, Munich 1851, vol. 21, p. 240, no. 12

PROVENANCE:

- ...; collection of the Princes of Liechtenstein, Vaduz; purchased by the dealer Helmut H. Rumbler, Frankfurt am Main, 1982; from whom purchased by the museum with support of the F.G. Waller-Fonds, 2018
 (inv. nos. RP-P-2018-3313 to 3316).



RP-P-2018-3313 (first state)



RP-P-2018-3316 (fourth state)

12 LOUIS JEAN DESPREZ (Auxerre 1743-1804 Stockholm)

Chimera, c. 1777-84

Etching, 361 x 375 mm (sheet)

Inscribed, in lower margin: *LE TRICEPHALE AFRICAÏN OU LE MONSTRE À TROIS TÊTES.*|*Cette Horrible beste, née dans les Sables brulans de l'Afrique, étoit pratiqué une retraite dans les ruines du Palais de Masinissa, Ancien Roi des Numides; elle n'en sortoit que pour devorer les Animaux et les Voyageurs; On lui a trouvé sous le ventre une poche enorme dans la qu'elle elle enfermoit les Hommes dont elle faisoit sa pature; Chacune des trois têtes mangeoit à son tour les membres des Malheureux qu'elle avoit surpris sur les routes, et tandis que l'une devoit les deux autres soutenoient la proié.**Ce Monstre étoit toujours en marche, il avoit des ailes et des Nageoires; On le voyoit tantôt sur la terre, tantôt sur les Eaux. Sa grosseur étoit au dessus de celle de l'Elephant: Il a fallu un grand nombre de Soldats armé pour s'en deffaire avec des Chiens dressés au Combat. | Se Vend à Paris chez PANSERON Cul de sac S.^{te} Marine Maison de M.^r PRESTAT Garnisseur du Roi.*

In recent years the Print Room has added important prints by Louis Jean Desprez to the collection. Desprez had trained to be an architect at the Académie Royale d'Architecture in Paris. He was taught to etch by Charles-Nicholas Cochin II (1715-1790) and Jacques-François Blondel (1705-1774). As a printmaker, Desprez is known above all for his impressive architecture prints, often with compositions reminiscent of stage sets, for which he was later able to draw on his experience as a theatre designer at the Swedish court. In other cases, Desprez simply coloured line etchings by others, and sometimes he was only responsible for the design and left the execution to his pupils. This spectacular acquisition, however, is all Desprez's own work, although he seems to have drawn his inspiration from elsewhere; this gruesome scene is an exception, even in Desprez's highly imaginative oeuvre.

This impression is of exceptionally high quality, and the title and explanation in this fifth state provide context to this puzzling scene; these facts contributed significantly to the decision to acquire this example. Desprez's free interpretation of the mythical chimera transforms it into a three-headed desert monster hunting for food in front of the dilapidated palace of Mas(s)inissa, the first king of Numidia in North Africa. Evidently its hunger was insatiable because the half-digested carcass of its last victim still protrudes from its ribcage and the ground is littered with animal remains.

The print was announced in *L'Avant-Coureur* of 4 November 1771 as 'La Chimere de M. Desprez', being for sale for eight sols by Pierre Panseron (c. 1736-1787) and others. Panseron was likewise an architect and a good friend of Desprez's. They knew one another from their time at the Paris academy, where in February 1765, along with

Pierre Adrien Paris (1746-1819), they had taken part in a design competition for a church portal. Aside from his work as an architect, Panseron published architectural studies; in 1781 he went on to use the print in this state as an illustration in his review *Ouvrage d'architecture des sieurs Desprez et Panseron*. Since then the print has become one of the undisputed icons of eighteenth-century French printmaking.

MVDM

LITERATURE:

- Druckgraphik des 15.-19. Jahrhunderts mit der Bibliothek eines Graphikantiquariats*, sale cat. Berlin (Galerie Bassenge Berlin) 2017 (November), p. 177, no. 5275
 Perrin Stein et al., *Artists and Amateurs: Etching in 18th-Century France*, New York 2013, p. 90, fig. 52
 Ulf Cederlöf et al., *La Chimère de Monsieur Desprez*, Paris 1994
 Victor Carlson et al., *Regency to Empire: French Printmaking 1715-1814*, Baltimore 1984, p. 236, no. 80
 Marcel Roux et al., *Inventaire du fonds français: Graveurs du dix-huitième siècle*, Paris 1951, vol. 7, p. 125, no. 23
 Nils G. Wollin, *Gravures originales de Desprez ou exécutées d'après ses dessins*, Malmö [1933], p. 55, no. 22
 Prosper de Baudicour, *Le peintre-graveur français continué, ou catalogue raisonné des estampes gravées par les peintres et les dessinateurs de l'école française nés dans le XVIII^e siècle*, Paris 1861, vol. 2, p. 265, no. 6-v

PROVENANCE:

- ...; anonymous sale, Berlin (Galerie Bassenge), 30 November 2017 *sqq.*, no. 5275, to the dealer Eric Gillis Fine Art, Brussels; from whom purchased by the museum with the support of the F.G. Waller-Fonds, 2018
 (inv. no. RP-P-2018-3844).



LE TRICEPHALE AFRICAÏN OU LE MONSTRE A TROIS TÊTES .

Cette horrible bête, née dans les sables brûlans de l'Afrique, s'est produite une fois dans les ruines du Palais de Mombimba, ancien Roi de Numidie, elle s'en vint pour dévorer les Numides et les Nigrois. On l'a à braver sous le nom d'une pierre énorme dans laquelle elle enfonçoit les Hommes dont elle faisoit ses pâtures. Chacune des trois têtes marquoit le centre de son empire. Elle avoit ses pieds sur les rochers, et étoit plus que l'âne devant les deux autres conduisant la proie. Le Monstre étoit toujours en marche, il étoit des aides et des Nigrois, On le voyoit tantôt sur la terre, tantôt sur les Cieux. Ses cris étoient au dessus de celle de l'Éléphant. Il a fallu un grand nombre de Soldats armés pour s'en débarrasser avec des Chèvres dressés au Combat.

Se vend chez Lemercier Palais National, de l'Assemblée Nationale au Salon.

13 JAMES BARRY (Cork 1741-1806 London)

Self-Portrait, c. 1802

Mezzotint, 352 x 250 mm

Inscribed, in lower margin, in pencil: *James Barry/ Scraped by himself*

James Barry, an artist as ambitious as he was eccentric, was one of the most important print-makers of the eighteenth century. Despite this, it was not until the purchase of two large pages from a Bible a couple of years ago (*The Rijksmuseum Bulletin* 65 (2017), no. 4, pp. 400-03, nos. 4, 5) that the Rijksmuseum had any examples of his printmaking. For Barry, prints were the ideal means of broadcasting his unconventional political and social opinions. As a committed artist, Catholic and confirmed Republican he met with great animosity in the reactionary England that followed the French Revolution. He is the only professor at the Royal Academy who has ever been dismissed and had his name removed from the membership list.

In the years after his dismissal in 1799, Barry became increasingly disillusioned and isolated. The few visitors to his house at 36 East Castle Street in London described the miserable circumstances in which he lived. The front of the house was covered in grime and in the porch there were corpses of cats and dogs left by neighbours in an attempt to intimidate the peculiar occupant. Barry had masked his smashed window with impressions of his etchings. Inside the situation was not much better, with rooms full of disorganized piles of prints, drawings and casts, and an occupant who, according to an eyewitness, went around dressed in a threadbare jacket: 'his costume gave the idea of extreme negligence without uncleanliness'. A small group of friends remained loyal to him and the art world had also not forgotten him altogether.

In the spring of 1804, the Royal Society of the Arts asked Barry for a self-portrait because it wanted to make an engraving of it to serve as the frontispiece in an issue of its *Transactions*. In his reply (2 May 1804), Barry wrote about a self-portrait in mezzotint that he had begun two years earlier, but had still not made any impressions from it because it was not yet ready. This self-portrait, an impression of which was acquired recently, was probably never completed and certainly never published. The bottom margin is unpolished and lacks an inscription in all seven impressions we know of (five in the British Museum, London, one in the National Gallery of Ireland, Dublin, and the recently purchased

example). In the remarkably frank portrait, Barry portrayed himself in the traditional pose of a melancholic with his head supported on his hand. It looks as though he has just taken off the pince-nez in his other hand, which is resting on an open book. Attributes and pose suggest that the artist had interrupted himself while reading to cast a penetrating glance in the mirror. His pained expression unmistakably reflects the malaise the about sixty-one-year-old Barry must have had to endure in his final years, but at the same time the virtuoso print shows the extraordinary artist's unremitting self-awareness and ambition.

HL

LITERATURE:

Nicolaas Teeuwisse, *Ausgewählte Werke: Selected Works:*

xviii, Berlin 2018, pp. 44-45, no. 15

William L. Pressley, *The Life and Art of James Barry*,

New Haven/London 1981, pp. 187-98, 254-55, 279, no. 36, pl. 138

Peter Murray, 'Barry's Drawings', in Tom Dunne (ed.),

James Barry 1741-1806: 'The great historical painter', exh. cat.

Cork (Crawford Art Gallery) 2005-06, pp. 199-215, no. PR40

PROVENANCE:

...; the dealer Nicolaas Teeuwisse, OHG, Berlin; from whom purchased by the museum with the support of the F.G. Waller-Fonds

(inv. no. RP-P-2018-537).



James Barry
scraped by himself

14 CARL FRIEDRICH HAMPE (Berlin 1772-1848 Berlin)

Mountain Stream with Wooden Footbridge, 1806

Pen lithograph, 310 x 405 mm

Signed, lower centre: *Polyautographische Zeichnung von C.F. Hampe*Inscribed, lower right: *vervielfältigt und im Verlage bei W. Reuter, Berlin 1806*

Carl Friedrich Hampe was born and raised in Berlin. In 1788 he was a student of Johann Christoph Frisch (1738-1815) and Johann Gottfried Niedlich (1766-1837) at the Akademie der Kunst, where he was probably mainly instructed in drawing. Prior to 1810 we know of no paintings by Hampe. He was, though, active in the Prussian art world. In 1814 he co-founded the Berlin Art Society; two years later he was accepted as a member of the Kunstakademie, where he climbed further up the managerial ladder.

Hampe was an exponent of German Romanticism. In his work he displayed a preference for historic genre scenes, often of impressive Gothic architecture with everyday figures: a meditating lady, a beggar or murmuring monks. The execution and use of light betray the influence of Carl Friedrich Schinkel (1781-1841) and Caspar David Friedrich (1774-1840).

Hampe was also open to the latest developments in printmaking. In 1798 Alois Senefelder (1771-1834) had discovered how to print from stone. This technique was picked up in Berlin in 1804 by the artist and publisher Wilhelm Reuter (1768-1834). He urged his colleagues to make drawings on stone, which he published under the title 'Polyautographische Zeichnungen vorzügliche Berliner Künstler'. The objective of the series was to draw attention to the possibilities of the brand-new lithography, as the technique was later known. Artists could now reproduce their drawings without the intervention of a printmaker.

Hampe was one of the artists who worked for Reuter. In 1804 he supplied a 'Cain and Abel' (Winkler 292.1), which was executed skilfully but very sketchily. In the pen lithograph he supplied in 1806, he showed what he could do in much more detail. The print is of a wooden footbridge over a mountain stream. A traveller walks over the bridge with a heavy pack on his back. The perspective is cleverly chosen. The walker is only just visible against the sky in the background upper right. To his left there is only forest and the bottom half of the scene is taken up by the waterfall. The shadow cast by the bridge on to the rocks on the left makes it clear that the sun is already low in the sky.

The enormous variety of textures that Hampe managed to suggest is astonishing. He drew the flowing water of the stream with long parallel lines, the rocks beside it with short, thick, jagged ones, and the hills in the background with tiny fine lines constantly varying in direction. The drawing is a sample of all kinds of shading techniques, which together create a varied and superbly legible image. The print, nowadays extremely rare, is one of Hampe's most important works.

EH

LITERATURE:

Nicolaas Teeuwisse, *Ausgewählte Werke: Selected Works: XVIII*, Berlin 2018, p. 27, no. 66

Rolf A. Winkler, *Die Frühzeit der deutschen Lithographie. Katalog der Bildrucke von 1796-1821*, Munich 1975, p. 96, no. 292.3

Luitpold Dussler, *Die Incunabeln der deutschen Lithographie (1796-1821)*, Berlin 1925, pp. 61-62, no. 4

PROVENANCE:

...; the dealer Nicolaas Teeuwisse, OHG, Berlin; from whom purchased by the museum with the support of the F.G. Waller-Fonds, 2018

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Polychromatische Zeichnung von C. F. Hamppe
vervollständigt und im Verlage von W. Neuberger, Leipzig 1846