

Dutch Genre Drawings



A LOAN EXHIBITION

Dutch Genre Drawings



REMBRANDT VAN RIJN: Three Women at a Doorway (catalogue no. 61)

Dutch Genre Drawings

OF THE SEVENTEENTH CENTURY

A LOAN EXHIBITION
FROM DUTCH MUSEUMS, FOUNDATIONS,
AND PRIVATE COLLECTIONS

INTRODUCTION BY K.G. BOON
CATALOGUE BY PETER SCHATBORN

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Acknowledgments

FOR the second time in a decade, the Rijksprentenkabinet in Amsterdam has brought together a remarkable selection of Dutch drawings from its own holdings, as well as from a dozen other museums, private collections, archives, and universities.

This second exhibition is due entirely to the initiative of Dr. K. G. Boon, Director of the Rijksprentenkabinet, who is no doubt the leading scholar on the subject today. With his extraordinary erudition and encyclopedic knowledge, coupled with his unfailing taste, he has been responsible for every aspect of the planning.

As so often happens in such an undertaking, the emphasis gradually changed from a more general survey to a specialized theme—in this case, Genre. Also, the time span was eventually reduced from four centuries to one: the seventeenth. To narrow the choice down to little more than one hundred drawings was an enormous task in itself, since great numbers of outstanding drawings, including many by Rembrandt and his school, qualified for inclusion.

Dr. Boon's lucid introduction to the catalogue will serve as a stimulating guide for visitors to this exhibition, and we wish to thank him for all the thought and effort he has put into it. It may be pointed out that, strange as it may seem, his is the first exhibition in which this fascinating subject is treated with such authority and completeness. Neither is there any other book documenting the life of the Dutch burgher of the period through the medium of drawings, to the best of our knowledge.

We are also indebted to Mr. Peter Schatborn, Curator of the Rijksprentenkabinet, and his colleagues for compiling all the entries, and to Mr. Gary Schwartz for translating them.

Special thanks are due Mr. Carlos van Hasselt, Director of the Fon-

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The International Exhibitions Foundation is happy to note here that His Excellency Baron Rijnhard Bernhard van Lynden, the Ambassador of the Netherlands, has kindly agreed to sponsor the "Dutch Genre Drawings" exhibition during its tour of three museums. We are most grateful to him for everything he has done to facilitate the necessary arrangements.

We also extend our warmest thanks to Harold Hugo and William J. Glick of The Meriden Gravure Company and to C. Freeman Keith of The Stinehour Press.

Mrs. Margaret Breitenbach has once again helped us with the editing of a scholarly catalogue, and we wish to thank her, as well as the staff of the Foundation, Miss Heidi Droz, Mrs. Diana Swandby, and Miss Melba Myers, for their untiring efforts towards the realization of this exhibition.

ANNEMARIE H. POPE
President
International Exhibitions Foundation

Introduction

SELDOM have the artists of any nation lingered so long and so lovingly over the décor of everyday life as the Dutch artists of the seventeenth century. From the conclusion of the truce with Spain in 1609 until deep into the eighteenth century there was an immense production of paintings and drawings documenting the life and times of the Dutch burgher. It was as if the Dutch simply could not tire of what they had created. The pictures they have left us breathe an air of unabashed contentment with the good life. Even the Vanitas paintings and banquet scenes often set against the background of a painted Last Judgment leave us with an impression of essential optimism, albeit tempered with mild moralism or a sober reflection on the ill effects of intemperance or the inevitability of death. The Dutch were well aware of what they had achieved. Every traveller who has left us a written impression of Holland in those times was profoundly impressed by the sheer lushness of Dutch life. One of the most distinguished of them, Descartes, said this about Holland in a famous letter to his friend Balzac: "Quel autre lieu pourrait-on choisir au reste du monde où toutes les commoditez de la vie et toutes les curiosités qui peuvent être souhaités, soient si faciles à trouver qu'en cettuy-cy?"

Trade especially had made Holland what it was. First and foremost was the Baltic grain traffic, which was thriving well enough in the sixteenth century but reached its climax in the seventeenth when the Dutch harbors obtained a monopoly position in the market. An official document of 1637 speaks of the trade of the Dutch Republic as "the mainstay of our economy and, up till now, next to Our Lord, our sole sustenance." Protecting the trade routes was a matter of life and death to Holland, with its rapidly expanding population. Eventually, with the help of Protestant immigrants from the Southern Netherlands and French Huguenots, the

foundation of Dutch well-being was strengthened and trade with the west came to supplement that with the east.

But the mere fact of material prosperity cannot explain the deep fascination of the seventeenth-century Dutch burgher with the world around him, a fascination manifested in the works of scholars as well as painters. Motives of a completely different kind helped form this interest in the world and the processes of natural cause and effect. Neither Church nor State stood in the way of free investigation and liberty of thought. Artists and scholars were now able to study the phenomena of reality without fear of censorship. The new freedom engendered a spirit of sometimes foolhardy optimism. Constantine Huygens, secretary to the Stadholder, intimate friend of several of the major artists and intellectuals of his day, and anything but a foolhardy man in other respects, could go so far as to claim, in his autobiography, that "there are few things that I have ever seen or heard of concerning the natural sciences whose cause I cannot trace with a tolerable degree of accuracy."

The artists of his time shared Huygens' passionate enthusiasm for nature, if not his concern with what causes it to look as it does. Though they were not, like the scholars, obsessed by the investigation of reality, they too were enriching their knowledge of the world by studying it with their eyes.

The result was a radical change in the mentality of the most advanced artists of the generation born after 1580, a distinct break with the past that was moreover experienced as such, to judge by a treatise on art and a few other documents of the period. In Carel van Mander's *Schilderboek* of 1604 and in several inventories dating from the beginning of the seventeenth century we find a distinction drawn between paintings with an "antique" or historical theme and those with "modern figures." In his passage on the youth of Abraham Bloemaert, Van Mander provides us with a vital clue to the interpretation of the word "modern" in this context. He tells us that Bloemaert copied a "modern" banquet scene by Dirck Barendsz, in which a woman was depicted singing quite naturally. What struck Van Mander as modern was the precision in observing reality in the painting. The

elder ter Borch probably used the word in the same sense when he wrote to his son Gerard in London in 1635 advising him to paint "some modern compositions as well." And the painters themselves drew attention to this phenomenon by writing "naar het leven" (from the model, or true to life) on drawings done after nature.

Despite the manifold indications that artists did a lot of drawing after nature at the beginning of the seventeenth century, it cannot be claimed that they liberated themselves totally from what Gombrich has called "conceptual art." The poses of figures for example continued to reflect those in published model books. And although there was no such thing as an Academy of Drawing in Holland at the time (the first Dutch step in this direction was the founding of an artists' society in The Hague in 1655), the influence emanating from the studios of such dominant figures as Hals, Rembrandt and Ostade was so pervasive that regional styles developed of themselves.

Plain evidence of this kind of influence of a local milieu is provided by the drawings of the young Gerard ter Borch, a large number of which are preserved in Amsterdam. After an apprenticeship with his father in Zwolle he was sent to Amsterdam in 1634 at the age of fifteen to gain more experience. That same year he moved on to Haarlem, where he studied under Pieter Molijn. Haarlem was a very progressive center at the time, and as soon as young Gerard arrived there his style radically changed. He gave up pen drawing and took up chalk instead, trying, like his master Molijn, to capture the forms of landscape and architecture in bold chalk lines. He now gave up the washes he had used until then to give flesh to his delicate pen drawings, a technique learned from his father and practised by Hendrick Averkamp, from the neighboring town of Kampen. Also after his stay in London, when he came under the influence of Van Dyck, ter Borch did not give up the habit of doing his studies in chalk.

It was clearly the art of Haarlem that made the most lasting impression on the young ter Borch. Not even the artists of Amsterdam had impressed him to the same degree. Haarlem, it seems, was the Paris of Holland. Its importance to the development of genre painting is in any

case undeniable. Most of the founding fathers of Dutch genre, it is safe to say, were Haarlem masters. In the first place, of course, there was Frans Hals, whose spontaneous brush technique taught the artists of Haarlem a new approach to form. And there was Willem Buytewech, who earned prominence thanks to his inventive drawing style. His example prompted many of his colleagues to try sketch in spare, dead-on lines instead of the elaborate networks of interlinked contours used by Goltzius and De Gheyn. We can no longer identify with certainty any drawings by Frans Hals. It is very well possible that he did not draw, but, like his brother Dirck, made brush studies of his figures. This would certainly be in accordance with everything else we know about him. Be that as it may, his influence must have been vast, reaching far beyond his immediate circle to leave its mark on such artists as Van Goyen and Molijn, whose drawing styles grew much freer in the course of time. Both of them were fond of drawing in a medium combining chalk and brush in such a way that the result approached the freedom of an oil sketch. The only Haarlemer of note who remained true to pen drawing was Pieter Saenredam, as shown by his minutely drawn market scene (no. 92). In this respect he did not adhere to the trend of his time.

Seen in the light of the rapid evolution of genre scenes in Haarlem, developments elsewhere seem retarded. Artists like Hendrick Averkamp from Kampen, David Vinckboons from Amsterdam and Adriaen van de Venne, a native of Middelburg later active in The Hague, were much more traditional, unable to relinquish their attachment to Brueghel and his followers. They were still deeply involved with sixteenth-century prints and drawings, as we see in Averkamp's copy after a print by Amman (no. 2). The depth of the attachment to Brueghel can best be gauged by comparing Roelant Savery's "true to life" drawings, which have only been removed from Brueghel's oeuvre a short time ago.

Yet the artists of Haarlem were not the only innovators of the early seventeenth century. In Utrecht Abraham Bloemaert did much to advance figure drawing through his own figure studies. This is not all so apparent in his well-known manual of drawing, the *Tekenboek*, which

went through many editions in the seventeenth and eighteenth centuries. But the manual does contain poses in sharp foreshortening that strike us as more modern than the usual detail studies of heads, arms and legs which we find in all books of this kind from the sixteenth century on. These studies of lying and sitting figures were new motifs, particularly popular among the so-called Italianate painters, who used them to people their landscapes. At the same time, Bloemaert's realism is mitigated by his ready acceptance of Italian models. This makes him a transitional figure to the later, more international phase of Dutch art, a development of inestimable significance to the evolution of painting.

At this point it should be recalled that Dutch artists had extensive contacts with Italy throughout the sixteenth century. A visit to Italy was then considered the finishing touch in the training of every promising apprentice. Carel van Mander leaves us in no doubt of this in his *Leerdicht*, his rhymed treatise on art education. The Dutch owed some new drawing techniques to Italy, like the combination of red, black and white chalk, and black and white chalk on blue paper, and without their knowledge of Italian art they would never have made an institution of the practice of working after the nude model. But the Italian influence was not an un-mixed blessing. It was a welcome stimulus in situations where the Dutch artist was working in a genre of his own creation—Ketel was able to arrive at a completely new compositional type by applying Italian methods of composition to the new challenge of the guild portrait (no. 53)—but it tended to deteriorate into thoughtless mimicry in mythological subjects. A reaction against this was inevitable.

Unfortunately, we are left in ignorance as to the response of Hals and Buytewech and their generation to Van Mander's paean of praise to Italian art. We do know what the thoughts of Rembrandt and Lievens on the subject were, however. The above-mentioned Constantine Huygens recorded a conversation he had with the two painters as youths in Leiden around 1629. They were less than enthusiastic about visiting Italy. When Huygens asked them why they did not want to go there, they replied that there was enough Italian art to be seen in Holland. This rather flippant

answer can only mean that their own preferences simply did not correspond to Huygens' ideal. Perhaps they were already aware, through the works of the Utrecht Caravaggists, of the revolution Caravaggio had brought about.

This would seem to be indicated by Rembrandt's early studies, which often show exaggeratedly foreshortened figures from very close quarters. We can also deduce this from his tendency to use picturesque models of a type Van Mander would have disapproved of as "unwholesome." Rembrandt, following Callot, liked nothing better than using beggars for models and in doing so was undoubtedly reacting consciously against the aesthetic principles of his predecessors. This was to earn him the name of "a heretic in art" in the art literature of the second half of the seventeenth century. His drawings of other genre subjects were mostly centered around the members of his own family. Rembrandt always presented the motif as casually as if he were sketching a momentary impression. This approach remained virtually unique to him for the first forty years of the century. Only when his own pupils began to follow him, and then others like the ter Borch's (who liked Rembrandt's etchings well enough to copy them in drawing) did Rembrandt's intimate evocation of genre subjects find ready acceptance. The consequences can be detected even in the work of the Feinmaler Casper Netscher who, despite his devotion to externals, could draw a subject like *A child with a top* (no. 70) with a tenderness completely lacking in his paintings.

We cannot go into all the facets of Rembrandt's genre drawings, but it should be pointed out that the great majority of these date from before 1640, from the years when he was still happy in his young family life. Saskia was still in the center of his life. She recurs again and again in his studies of women, now daydreaming at the window, now helping her child take his first steps. When Rembrandt wanted badly to record a swiftly passing moment, he would sometimes add one quick scribble to another on a single sheet. The results often have a simple virtuosity and precision of observation that make them seem like studies from a much later period.

The impression of a volatile instant fixed perpetually by the pen is conveyed by other Rembrandt genre drawings, including some of more traditional subjects, like the *Pancake Woman* (no. 88). That sense of immediacy is what sets Rembrandt apart from his pupils. Maes too treated the theme of the mother and child, but in his hands it turns into a leisurely idyl. The others also tended to work in the same spirit, not being able to penetrate outward appearances and setting down with great deliberateness gestures Rembrandt would have sketched in a few quick, inimitably right lines. Each successive generation of Rembrandt pupils picked up the techniques the master was pioneering at the moment they worked under him. Dou took over the somewhat overemphatic chalk technique of the early years (no. 30), Hoogstraten the cursive stenographic notation of the years around 1650 (no. 51). In Eeckhout's study of the bleaching fields outside Haarlem (no. 34) we find something of the expansive structure of the landscape.

In tracing the other miscellaneous channels of Rembrandt's spreading influence we come across the young Adriaen van Ostade, who seems to have been inspired by Rembrandt's chiaroscuro in his early studies of peasants fighting and feasting in the twilight interiors of taverns and barns. Rembrandt was not the only important influence on the young Ostade: in 1626 and 1627 he may have had a first-hand acquaintance with Adriaen Brouwer, who lived in Haarlem in those years. The combination led to a crucial innovation in Haarlem genre painting—the use of chiaroscuro, which had been totally absent from the scenes of gay companionship of the founders. Ostade retained it even in his later works, including his watercolors of peasant taverns and outdoor feasts. Ostade must have transmitted his instinct for gradations of color and touch to Jan Steen, who possessed a fine native sense for nuances. It is a great pity that so few of Steen's drawings have survived. Perhaps they were underrated by his contemporaries, who may have found his hasty scribbles less appealing than the consummately finished sheets of Cornelis Bega and Jan de Bray; their close reliance on the example of Flemish draftsmen gave their works that much more allure. But those masters were far less original than Os-

tade, Steen and ter Borch, who, along with Rembrandt and the draftsmen of the first generation, made the most solid contributions to the growth of genre in Dutch art. When compared with their work, even the interesting studies by Pieter van Laer, the first to add Italian motifs to the repertoire, and Nicolaes Berchem, in the second half of the century, must be relegated to a lesser place.

Unfortunately, Ostade was imitated ad nauseam by followers, especially by his pupil Cornelis Dusart. The meticulous drawings of Jan Miense Molenaer, which continued a rather old-fashioned conception, and those of Gerrit de Heer, teach us that the ability to sketch from life calls for great talents. The lesser gifted, most of them active outside the centers of Haarlem, Leiden and Amsterdam, were bypassed by the most advanced developments of their day. This is true of the Rotterdam artists Hendrick Sorgh and Ludolph de Jongh.

We must not overlook the special place occupied by Gabriel Metsu in the second half of the century. His figure studies display a remarkable freedom in handling the different kinds of chalk, though the sources of his style and imagery are not easy to reconstruct. Was Nicolas Knüpfer, the Utrecht artist represented in the exhibition by a facile drawing of an amorous couple, one of his paragons? Or was it the example of Jan Steen that inspired this delicate drawing style with its subtle nuances? This is only one of many questions raised by our exhibition.

Nuances at least as rich were to be expected from the Delft masters Fabritius, Vermeer and De Hooch, but to our sorrow hardly a single drawing by any of them has survived, as far as we know. Partly for this reason, we are led to believe that Vermeer and De Hooch drew their figures directly onto the canvas. Delft painters who have left us drawings are Bramer, who is sometimes thought to have been Vermeer's master, and Palamedesz, who imported the Haarlem genre scene into Delft. Bramer's brush drawings remind us of Venetian drawings of the sixteenth century.

The genre painters were not the only artists of the second half of the seventeenth century to produce figure drawings. Landscape painters sometimes drew such studies as a preliminary to inserting staffage in their scenes.

Some of these sheets are easy to recognise by their style, e.g. those of Adriaen van de Velde, Albert Cuyp and Simon de Vlieger, but in other cases they cannot be assigned to a particular painter. Other painters, like Philip Wouwermans, Jacob Ochterveld, Godfried Schalcken and Adriaen van der Werff, cannot be credited with any genre drawings. In the case of Jan van der Heyden these are better documented: his drawings for the *Beschrijving der Slang Brandspuiten* (Description of the Firehoses) have survived (nos. 49, 50). The latter, however, are rather the works of an illustrator who compiled his figure compositions with the help of examples by others.

This brings us to the final decades of the century, when scientific interest shifted from direct observation to the compilation of data. An analogous development took place in art, as learned painters like Jan de Bisschop and especially Gerard de Lairese began to insist on the application of the infallible rules of proportion and perspective as formulated by the Ancients and adapted from Raphael and Poussin. De Bisschop's genre drawings show that he was not insensitive to the charms of random situations, but a drawing like De Lairese's *Regents of the Lepers' Hospital* (no. 58) is already marked by considerable artificiality in the composition and the pose of the main figures. With this, genre drawing slipped back into the straitjacket of rules and regulations from which it had laboriously freed itself at the beginning of the century, and the artist's freedom to draw what he saw was once again slowed down in its further development.

K. G. BOON

EXHIBITIONS

- Amsterdam, 1932, Rijksmuseum, *Rembrandt*.
- Amsterdam, 1969, Rijksmuseum, *Rembrandt 1669-1969*.
- Belgrade, 1960, Narodni Muzej, *Crteži majstora iz kolekcije Fodor u Amsterdamu*.
- Brussels-Hamburg, 1961, Albert I Bibliotheek and Kunsthalle, *Hollandse Tekeningen uit de Gouden Eeuw*.
- Groningen, 1931, Groningsmuseum, *Verzameling van Dr. C. Hofstede de Groot, Schilderijen en Teekeningen van Nederlandsche Meesters, hoofdzakelijk uit de 17de eeuw, geschonken aan de Gemeente Groningen*.
- Groningen, 1948, Museum voor Oudheden voor de Provincie en Stad Groningen, *Oude Meesters*.
- Groningen, 1952, Groningsmuseum, *Honderd Tekeningen*.
- The Hague, 1930 (I), Gemeente Museum, *Verzameling Dr. C. Hofstede de Groot, Kunstwerken nagelaten aan de musea te Groningen I*.
- The Hague, 1930 (III), Gemeente Museum, *Verzameling Dr. C. Hofstede de Groot, Schilderijen, Nederlandsche Teekeningen en Kunstnijverheid, III*.
- The Hague, 1952, Rijksbureau voor Kunsthistorische Documentatie, *Hollandse Tekeningen rond 1600*.
- The Hague, 1955, Rijksbureau voor Kunsthistorische Documentatie, *Keuze van Schilderijen en Teekeningen uit de verzameling Dr. C. Hofstede de Groot nagelaten aan de Gemeente Groningen*.
- Jerusalem, 1960, Bezalel National Museum, *Master Drawings from the Fodor Collection*.
- Cologne, 1955, Wallraf-Richartz Museum, *Rembrandt und seine Zeitgenossen*.
- Laren, 1966, Singer Museum, *Oude Tekeningen, Verzameling P. en N. de Boer*.
- Leiden, 1916, De Lakenhal, *Tentoonstelling van Teekeningen van Oud-Hollandsche Meesters uit de Verzameling van Dr. C. Hofstede de Groot, A-C*.
- London, 1929, Royal Academy, *Dutch Art, 1450-1900*. Commemorative catalogue, 1930.
- Paris, 1965, Institut Néerlandais, *Le décor de la vie privée en Hollande au XVIIe siècle*.
- Paris, 1967, Musée des Arts Décoratifs, *La vie en Hollande au XVIIe siècle*.
- Rotterdam, 1938, Museum Boymans, *Meesterwerken uit vier Eeuwen, 1400-1800*.
- Rotterdam and Amsterdam, 1956, Museum Boymans-van Beuningen and Rijksmuseum, *Rembrandt*.
- Washington, 1958, National Gallery of Art, *Dutch Drawings. Masterpieces of Five Centuries*. Circulating exhibition also mounted in New York, Minneapolis, Boston, Cleveland, and Chicago.
- Zagreb, 1960, Moderna Galerija, *Crteži Nizozemskih Majstora iz Kolekcije Fodor u Amsterdamu*.

Catalogue

Hendrick Averkamp

Amsterdam 1585 – Kampen 1634

1 TWO FISHERMEN WITH DIP NETS IN A POLDER

Signed in the lower left with the monogram *HA* (interlaced); inscribed on the verso in pencil by Ploos van Amstel: *Hend Averkamp f / Stomme van Campen / h 7½ b 12 d.* (Lugt 3002, 3004).

Pen and brown ink and watercolor over pencil.

19.3 × 31 cm.; 7½ × 12¼ in.

Provenance: N. Albrechts, Amsterdam, 1772; C. Ploos van Amstel, Amsterdam, 1800; W. P. Kops, Amsterdam, 1808; J. de Vos sr., Amsterdam, 1833; J. de Vos jr. (Lugt 1450), Amsterdam, 1883; donated by the Vereniging Rembrandt (Lugt 2135) to the Rijksprentenkabinet, Amsterdam (Lugt 2228), inv. no. A241.

Literature: Moes I, no. 2; Welcker, p. 241, no. 112; Bernt I, no. 16.

This drawing is not a simple slice of life in the countryside in the 17th century. It is composed of separate motifs brought together and arranged by the draftsman.

Averkamp's drawings not only provided him with motifs for his own paintings—they were also mined by his followers. We know from the inventory of the estate of the seascape painter Jan van de Capelle, drawn up in 1680, that copies after Averkamp drawings were in circulation, presumably produced by his pupils. That important document makes mention of no fewer than nearly 900 drawings "by and after the mute of Kampen." (Averkamp owed his nickname to an unfortunate physical disability.) The van de Capelle collection of Averkamp

drawings probably constituted the entire inventory of the latter's studio when he died. Carefully finished drawings like the present one served the same function as paintings.

2 CARTWRIGHTS

Signed in the lower right with the monogram *HA* (interlaced).

Pen and brown ink, brown wash and some watercolor over pencil.

21.9 × 17.5 cm.; 8½ × 7 in.

Watermark: crowned shield with a lily.

Provenance: N. van Bremen, Amsterdam, 1766; sale, Amsterdam, 1767; H. Busserus, Amsterdam, 1782; M. or J. Hoofman, Amsterdam, 1818; sale, Haarlem, 1846; G. Leembruggen, Amsterdam, 1866; Museum Boymans-van Beuningen, Rotterdam (Lugt 1857), inv. no. HA2.

Literature: Welcker, p. 246; no. T 61, pl. XII, fig. XXVII; cf. *Jost Amman's Stände und Handwerker*, Frankfurt a/M, 1568, facsimile edition, Munich, 1896.

Averkamp borrowed this motif from a woodcut by the German artist Jost Amman (1539–1591). The composition is lifted nearly unchanged from Amman's series *Stände und Handwerker* of 1568. Averkamp changed only the background, substituting a Dutch landscape for Amman's mountainous one. This borrowing is eloquent testimony to the continuity of artistic tradition from the 16th to the 17th century.

3 SKATERS OUTSIDE KAMPEN

Signed in the lower right-hand corner and in the lower left center with the monogram *HA* (interlaced); on the verso are some figure sketches in pencil.

Pen and brown ink and watercolor over pencil.

13.3 × 20.3 cm.; 5¼ × 8 in.

Provenance: Benoît Coster, Amsterdam, 1875; Rijksprentenkabinet, Amsterdam (Lugt 2228), inv. no. A1.

Literature: Moes 1, no. 1; Welcker, p. 242, no. T20.

In the background of this winter scene are the fortifications of the Hagenpoort in Kampen. Averkamp spent nearly all his life in this medieval town at the mouth of the River IJssel, in the eastern Netherlands. The same background is used in two paintings by his brother Barent (Welcker, nos. B.A.S. 7 and 21).

Clara Welcker sought to identify the main figures in this drawing as Hendrick's mother Beatrix Peters Vekemans with her two grandchildren Barent and Elizabeth and, to the right, her son Lambert with his wife Janneken Symons.

The boy in the right foreground is pushing himself across the ice on a sled with the help of two sticks. Beyond him is a group of ice hockey players. The woman in the center is wearing a *huik*, or long hooded cloak.

4 AN ACCIDENT ON THE ZUIDER ZEE

Signed in the lower right-hand corner with the monogram *HA* (interlaced)

Pen and brown ink and watercolor.

14.2 × 18.9 cm.; 5½ × 11½ in.

Provenance: J. Witsen, Amsterdam, 1790; C. Ploos van Amstel (Lugt 2034), Amsterdam, 1800; J. Gildemeester, Amsterdam, 1800; L. Dupper, Amsterdam, 1870(?); J. A. G. Weigel, Stuttgart, 1883; W. F. Piek, Amsterdam, 1897; P. Lan-

gerhuizen, Amsterdam, 1919; F. Lugt (Lugt 1028), acquired in 1919; Fondation Custodia, Institut Néerlandais, Paris, inv. no. 213.

Exhibitions: Dordrecht, Dordrechts Museum, 1951, *Ons Element*; Paris, 1967, no. 360, pl. 109.

Literature: Welcker, p. 246, no. T57, T320, T380, T571, T511.

The richly dressed young man and peasant woman can also be found on a drawing in Berlin (Welcker, no. T2), where, however, the excitement is caused not by a drowning but merely by the lost hat.

The scene was created by Averkamp in his studio and is not topographically accurate. However, the skyline of his native Kampen can be discerned on the horizon on the right. The church tower to the left cannot be identified.

Jacob Adriaansz. Backer

Harlingen 1608 – Amsterdam 1651

5 THE REGENTS OF THE NIEUWEZIJDS HUISZITTENHUIS IN AMSTERDAM

Black chalk heightened with white on cartridge paper.

34.8 × 37.6 cm.; 13¼ × 14½ in.

Provenance: Sir Charles Greville (Lugt 549), London, 1810; 4th Earl of Warwick (Lugt 2600), London, 1896; Rijksprentenkabinet, Amsterdam, inv. no. 3144.

Literature: K. Bauch, *J. A. Backer*, Berlin, 1926, pp. 49–50, no. 94; Henkel, 1942, p. 63, no. 1, pl. 92.

The *Nieuwezijds Huiszittenhuis* was a municipal institution responsible for providing

poor people living at home (*thuiszittenden*) with food, clothing, and fuel. *Nieuwezijds* (on the new side) refers to the location of the headquarters, in the new section of Amsterdam on the west bank of the Amstel.

This drawing, which is the preparatory design for the painting in the Rijksmuseum (cat. no. 399), shows the regents of the institution seated around a table and accompanied by three of their servants. The commission was probably carried out on the occasion of the building of a new *Huiszittenhuis* on the Prinsengracht about 1650. The names of the six regents are known.

In the former van Eeghen collection in Amsterdam, there is a separate drawing for the man standing in the center. Another sheet, in the Lugt collection (inv. no. 4779), is probably a study for the man seated second from left.

Comparing the three drawings with the finished painting, we notice that Backer introduced small changes in the course of work, switching the position of a head or a hand, but basically not altering the composition.

Cornelis Pietersz. Bega

Haarlem 1620 – 1664

6 STANDING WOMAN

Inscribed on the verso in pencil: 746 (inv. no. of the Städelsches Kunstinstitut in Frankfurt) *CBega*.

Red chalk. 27.1 × 14.4 cm.; 10³/₄ × 5³/₄ in.
Provenance: Städelsches Kunstinstitut, Frankfurt (Lugt 2356, 2396); F. Lugt (Lugt 1028), acquired by exchange in 1936; Fondation Custodia, Institut Néerlandais, Paris, inv. no. 5112.

Exhibition: Paris, Louvre, 1970, *Rembrandt et son temps*, no. 116.

Literature: J. Meder, *Die Handzeichnung*, Vienna, 1919, p. 426, fig. 182.

Bega has left us quite a few figure drawings, of which this standing woman is a characteristic example. The same woman is depicted in other works by him, always in a different pose. Most of his paintings and etchings represent interiors with peasants carousing, a genre he learned from Adriaen Brouwer and his own master, Adriaen van Ostade.

The firmly drawn lines and schematic hatching of his drawings are the graphic equivalent of the somewhat hard finish of his paintings. This drawing style, which describes rather than evokes, is also peculiar to various other Haarlem artists such as Bega's friend Leendert van der Cooghen (1632–1681), Gerrit Berckheyde (no. 8), and Dirck Helmbreker (1633–1696).

Nicolaes Berchem

Haarlem 1620 – Amsterdam 1683

7 SEATED MAN

Black chalk heightened with white on brown-green paper, lined.

30.8 × 24.5 cm.; 12 × 9³/₄ in.

Provenance: S. Woodburn, London, 1860; R. P. Roupell (Lugt 2234), London, 1887; J. P. Heseltine (Lugt 1507), Amsterdam, 1913; Prince of Liechtenstein, 1948; Rijksprentenkabinet, Amsterdam (Lugt 2228a), inv. no. 48:396.

Exhibitions: Amsterdam, Rijksprentenkabinet, 1953, *Tentoonstelling van Aanwinsten uit de Verzameling van de Vorst van Liechtenstein*, no. 54; Amsterdam, Rijksprentenkabinet, 1970, *Berchem en de Bentgenoten in Italië*, no. 60.

Literature: Ilse von Sick, *Nicolaes Berchem, Ein Vorläufer des Rokoko*, Berlin, 1930, no. 257.

Berchem is one of the best-known of the Dutch artists who sought their inspiration in Italy. Most of his surviving drawings represent landscapes with cattle and their herds- men. Only a few figure studies are known. Among these are two in Hamburg (inv. nos. 21708 and 21709): a herdsman playing the flute, the preparatory study for an etching (B.6); and a herdsman drinking from his hat, which occurs in reverse in a print by C. Visscher after a composition by Berchem (w.158). Three drawings in the Teylers Museum in Haarlem are undoubtedly by the same hand (Scholten, nos. Q 7, 8, and 9). Berchem's drawing style was probably influenced by that of Pieter van Laer (cf. no. 57), as we know it from a drawing in Besançon annotated "Bamboots" (inv. no. 805). The drawing in the Rijksprentenkabinet has always been attributed to Berchem, but it must be pointed out that it is executed in greater detail and with richer contrasts than the above-mentioned group. On the other hand we find figures similar to this one in Berchem's paintings (cf. Hofstede de Groot, nos. 74 and 84). Perhaps this sheet belongs to a later stylistic phase than the studies in Hamburg and Haarlem.

Gerrit Adriaensz. Berckheyde

Haarlem 1638 - 1698

8 STANDING WOMAN

Black chalk.

19.6 × 15.4 cm.; 7³/₄ × 6 in.

Watermark: PM.

Provenance: J. de Vos jr., Amsterdam,

1883; donated by the Vereniging Rembrandt (Lugt 2135) to the Rijksprentenkabinet, Amsterdam (Lugt 2228), inv. no. A265.

Most of the paintings by Gerrit Berckheyde and his older brother and master, Job, are city views of Amsterdam, The Hague, and Haarlem. Among their drawings, however, are pure figure studies, which they could draw upon for the staffage of their paintings.

The drawings of the two brothers are sometimes difficult to distinguish. In the present case, however, we have a valuable hint. The standing woman is most closely related in style to the figure on a sheet representing a walking boy (Amsterdam, inv. no. A264); the latter reappears, in reverse, in a painting by Gerrit Berckheyde in the Museum Boymans-van Beuningen in Rotterdam. This is reason enough to assign both drawings, which were previously given to Job, to the oeuvre of Gerrit. This attribution is substantiated by comparison with signed figure studies by Gerrit (Berlin, inv. no. 315; Rotterdam, inv. no. G.A.B. 1; Amsterdam, inv. no. A263).

Jan de Bisschop

Amsterdam 1628 - The Hague 1671

9 THE EMBARKATION OF KING CHARLES II FOR ENGLAND

Signed in the lower left-hand corner: *Episcopus f*; inscribed on the verso by Ploos van Amstel: *J. Bisschop f / hoog 15¹/₄ d / breed 20¹/₄ d* (Lugt 3002, 3003). Pen and brown ink and brown wash.

33.8 × 52.9 cm.; 13¹/₄ × 20³/₄ in.

Watermark: shield with lily and crown, beneath it the monogram WR (super-

imposed); countermark: IHS.

Provenance: C. Ploos van Amstel, Amsterdam, 1800; J. G. Verstolk van Soelen, Amsterdam, 1847; J. de Vos jr. (Lugt 1430), Amsterdam, 1883; donated by the Vereniging Rembrandt (Lugt 2135) to the Rijksprentenkabinet, Amsterdam (Lugt 2228), inv. no. A285.

Literature: Moes I, no. 8.

When Charles II, as Prince of Wales, was forced to leave England after the rise of Cromwell, he sought refuge in Holland. He took up quarters in Breda, from there conducting his negotiations with the Scots. When the Scottish plan failed he stayed on in Holland, where Stadholder-Prince Frederik Hendrik provided him with large sums to cover his living expenses. After the death of Cromwell and the collapse of his regime, Charles II was able to return to England and restore the monarchy. He set sail from Scheveningen on June 2, 1660. Many artists were on hand to record the event. De Bisschop was one of the most enthusiastic of them, making numerous quick sketches of the personages and situations of the day. This large sheet is the final result, laying the scene before us in a wide panorama. (A drawing with the same composition is preserved in the Victoria and Albert Museum in London.)

Behind the dunes, to the left, is the church of Scheveningen. Salutes are being fired on the beach and by some ships on the horizon. The dunes and beach are crowded with well-wishers. According to the printed description of the embarkation published by Adrian Valck in The Hague shortly after the event (Verhael . . . van de reys . . .), the king was deeply moved when he looked back to-

wards shore and saw the great public display of "tenderness and . . . emotion." It is possible that de Bisschop was trying to convey the emotionality of the situation in the distraught poses of the figures in the left foreground.

10 CONSTANTINE HUYGENS
THE YOUNGER IN THE
GARDEN OF HIS COUNTRY
HOUSE HOFWIJCK

Inscribed on the verso in a 17th-century handwriting: *d Heer van Zeelem op Hofwijck en zijn moeij.*

Pen and brown ink and brown and gray washes.

10 × 15 cm.; 4 × 6 in.

Provenance: A. J. Saportas, Amsterdam, 1836(?); G. Leembruggen, Amsterdam, 1866; J. H. Cremer, Amsterdam, 1886; C. Schöffner, Amsterdam, 1893; W. Pitcairn Knowles (Lugt 2643), Amsterdam, 1895; donated by the Vereniging Rembrandt to the Rijksprentenkabinet, Amsterdam (Lugt 2228), inv. no. A4263.

Exhibition: Voorburg, Hofwijck, 1963, *Constantijn en Christiaan Huygens op Hofwijck*, no. 50.

Literature: H. E. van Gelder, *Ikonografie van Constantijn Huygens en de zijnen*, The Hague, 1957, p. 40, no. 3, fig. 37.

Constantine Huygens the younger was the son of the secretary to the Stadholder-Princes Frederik Hendrik and Willem II. After assisting his father for many years, he was appointed secretary to Willem III in 1672. He accompanied the Stadholder on his many campaigns, making drawings in the field.

He was the owner of the estate Zeelhem, from which he took the title mentioned on the verso of the drawing.

Hofwijck is a country house built by the classicistic architect Pieter Post in the years 1639–1641 for Constantine Huygens the elder as a refuge from the cares of the court. In the middle of the scene is Constantine Huygens the younger, himself an accomplished artist, to whom the drawing was formerly attributed. On his right, as we learn from the inscription, is his aunt, presumably Geertruyd Huygens. On the right is a rapid sketch for the head of the female figure kneeling in the foreground.

11 TWO SITTING WOMEN
WITH BASKETS

Dated in the upper right-hand corner in brown ink: 16. Sept. 1668. The same inscription is found on the verso.

Pen and brown ink, with brown wash.
17.6 × 27 cm.; 7 × 10½ in.

Watermark: crowned shield with a lily.
Provenance: S. van Huls, The Hague, 1736(?); M. Neyman, Paris, 1776(?); A. G. de Visser, Amsterdam, 1881; A. von Lanna (Lugt 2773), Stuttgart, 1910; C. Hofstede de Groot, 1914; bequeathed by the latter to the Museum voor Stad en Lande, Groningen, inv. no. 1931:138. Exhibitions: Leiden, 1916 c, no. 14; The Hague, 1930 I, no. 33; Groningen, 1931, no. 39; Groningen, 1952, no. 10; The Hague, 1955, no. 14.

Literature: Bolten, 1967, no. 11 (with earlier literature).

De Bisschop's drawings are marked by a subtle brushwork that allows the white of

the paper to provide the highlights. This technique was inspired by Bartholomeus Breenberg, whose drawings had a great influence. He may have even been de Bisschop's master.

The two figures are independent studies, and are not integrated in a single space.

Abraham Bloemaert

Dordrecht 1564 – Utrecht 1651

12 FARMERS AT THE MARKET

Signed in the lower right-hand corner: *A. Bloemaert. fe.*; inscribed on the verso: *Blokh no 78.*

Black chalk, pen and brown ink and gray-green wash.

10.2 × 15.5 cm.; 4 × 6 in.

Provenance: M. D. Vis Blokhuyzen (Lugt 3008), Rotterdam, 1871; J. F. El-linckhuizen, Amsterdam, 1878; C. Schöffner, Amsterdam, 1893; W. Pitcairn Knowles (Lugt 2643), Amsterdam, 1895; Rijksprentenkabinet, Amsterdam (Lugt 2228), inv. no. A3350.

Bloemaert produced not only a wealth of religious, allegorical, and landscape drawings, but also various sorts of figure studies. His personal style reflects the influence of his stay in France, where he came into contact with the Mannerism of the School of Fontainebleau. This drawing shows similarities with his designs for prints, many of which were etched and engraved by his sons Cornelis and Frederick Bloemaert.

13 A SHEET OF STUDIES,
SHOWING FOUR HEADS

Pencil, red chalk, washed and heightened with white, on pink paper.

19.2 × 25 cm.; 7½ × 9¾ in.

Provenance: C. Kavanagh, Buenos Aires, 1964; P. & N. de Boer, Amsterdam.

Exhibition: Laren, 1966, no. 21, fig. 6.

Several studies are sketched on a single sheet. The figure in the lower right is still in the Mannerist tradition. Related figures are found in the many study sheets that were etched by Frederick Bloemaert and later collected in the "Tekboek" (see Introduction). In this form Bloemaert's studies achieved immense popularity. Boucher published a new edition of the "Tekboek" in the 18th century.

14 A BOY FISHING

Signed in the lower right-hand corner with the monogram AB (interlaced).

Pen and brown ink and brown wash.

13 × 21 cm.; 5¼ × 8¼ in.

Provenance: D. Hannema, Heino.

Exhibition: Rotterdam, Museum Boymans, 1944, 75 *Oude Tekeningen uit particulier bezit*, no. 5, pl. 6.

Literature: D. Hannema, *Kunst in oude sfeer*, 1952, p. 100; D. Hannema, *Beschrijvende catalogus van de schilderijen, beeldhouwwerken, aquarellen en tekeningen behorende tot de verzameling van de Stichting Hannema / de Stuurs fundatie in 't kasteel 't Nijenhuis bij Heino, Overijssel*, Rotterdam, 1967, p. 5, no. 14, fig. 181.

This drawing was etched by Cornelis Bloemaert as one of a series of four prints; the others show a shepherd resting, a shepherd

eating, and a sitting woman with dead birds (Höllstein 301-304).

Two different fishing techniques are illustrated: the reed trap lying on the ground and the fishing rod in the hands of the boy. The catch lies at his feet.

There is an 18th-century French engraving after this drawing by Mariette, with a long verse moralizing various details of the representation.

Hendrick Bloemaert

Utrecht 1601 - 1672

15 THE SENSE OF TASTE

Signed in the upper right-hand corner: *HBloemaert*; inscribed in ink on the verso: 113.

Pen and brown ink and brown wash, over black chalk; backed.

16.4 × 20.7 cm.; 6½ × 8¼ in.

Provenance: A. Castagnari, Rome; F. Lugt (Lugt 1028), acquired in 1930; Fondation Custodia, Institut Néerlandais, Paris, inv. no. 4439.

Only a few drawings by Hendrick Bloemaert, Abraham Bloemaert's son, are known; one of them is dated 1653 (Berlin, inv. no. 266). The present drawing shows a clear stylistic dependence on Abraham Bloemaert as well as similarities in theme and composition to the works of the Caravaggists who dominated the Utrecht scene in the 1620s. The drawing style is fairly close to Terbrugghen (cf. *The Lute Player*, Hamburg, inv. no. 22048), who, with Gerard Honthorst, was one of the two most important exponents of this movement. Both these artists were pupils of Abraham Bloemaert.

The subject is probably the sense of taste. This is hinted at by the actions of the figures:

one man smokes, another drinks, and the third holds a loaf of bread.

Jan van Boeckhorst (Bouckhorst)

Haarlem ca. 1588 – 1631

16 TWO STUDIES OF A CHIMNEY SWEEP

Annotated by the artist in ink: *Schoooooor-
stienveeger-16.19 / BHorst.*

Pen and India ink, washed with India ink, heightened with white, on gray-green paper.

16.5 × 18.1 cm.; 6½ × 7¼ in.

The lower left-hand corner of the sheet has been torn off and repaired.

Provenance: F. Lugt (Lugt 1028), acquired in 1926; Fondation Custodia, Institut Néerlandais, Paris, inv. no. 2483.

Van Bouckhorst was a glass-painter and etcher as well as a prolific draftsman. His characteristic drawing style was already praised in 1628 by Samuel Ampzing, in the *Beschrijvinge ende Lof der Stad Haarlem*, who called van Bouckhorst's drawing "bold and firm" (p. 373).

Gerard ter Borch the Younger

Zwolle 1617 – Deventer 1681

17 MARKET BY NIGHT

Brush and India ink over black chalk, heightened with white body color.

14.5 × 28.7 cm.; 5¾ × 11¼ in.

Provenance: ter Borch family collection; L. T. Zebinden, Amsterdam, 1886; P. Scheltema; A. W. Mensing, Amsterdam, 1937; F. Mannheimer, Amsterdam; Rijksprentenkabinet, Amsterdam, inv. no. 53:219.

Exhibition: Paris, 1967, no. 181, pl. 49.
Literature: E. Plietzsch, *Gerard ter Borch*, Vienna, 1944, pp. 10, 36, 38, no. 6, fig. 6; Gudlaugsson, 1959, I, p. 41, ill. on p. 41; Frerichs, 1965, no. 51, fig. 51.

In the mid-1630s the younger ter Borch was apprenticed to the landscape painter Pieter Molijn in Haarlem (see Introduction). Molijn and some other Haarlem artists were intrigued by the market as a source for motifs. Judging by the costumes, Gudlaugsson was able to date the present drawing ca. 1640, by which time ter Borch had left Haarlem for his native Zwolle.

J. Verbeek has identified the site as the Melkmarkt in Zwolle. The small tower to the right was the pillory. Street scenes are virtually unknown in the painted oeuvre of ter Borch but not uncommon in the work of the other artists in the family, including Gerard's brother Harmen ter Borch.

18 A HORSE AND SLEIGH

Signed in the lower left-hand corner in pencil with the monogram *G T B*; dated in the lower center: 1656; inscribed in the upper left: 450.

Black chalk and pen and brown ink.

20.2 × 29.6 cm.; 8 × 11¾ in.

Watermark: a fool's cap.

Provenance: ter Borch family collection; L. T. Zebinden, Amsterdam, 1886; Rijksprentenkabinet, Amsterdam (Lugt 2228), inv. no. A839.

Exhibition: Brussels-Hamburg, 1961, no. 91, fig. 91.

Literature: E. W. Moes, "Gerard ter Borch en zijne familie," *Oud Holland*, IV, 1886, p. 156; cf. E. Michel, *Gérard*

Terburch et sa famille, Paris-London, n.d., p. 40; Bernt 1, no. 93.

A caparisoned horse is drawing a sleigh in which a girl is riding. On the front of the sleigh is a putto with bow and arrow. Ter Borch drew the same motif several times—twice in the family album that, along with most of the ter Borch studio material, is now in the Rijksprentenkabinet. On fols. 44 and 45 of the album are drawings of a horse and sleigh without passengers. They are dated 1655, nine years after our drawing. Gerard's sister Gesina ter Borch, who drew most of the sheets in the album, filling it out with drawings by her father and brothers, also used this motif. On fol. 60 there is a colorful representation of the same sleigh on thé ice, with skaters and promenaders and on the horizon the town of Zwolle looming vaguely in the freezing cold.

19 AN ARTIST'S STUDIO

Dated in the upper right center in brown ink: *Anno 1631. in Junij*; inscribed in the upper center, in pencil: 493.

Black chalk and some brown ink.

11.5 × 20.2 cm.; 4½ × 8 in.

Provenance: ter Borch family collection; L. T. Zebinden, Amsterdam, 1886; Vereniging Rembrandt, 1887; Rijksprentenkabinet, Amsterdam, (Lugt 2228), inv. no. A791.

Exhibition: Delft, Prinsenhof, 1965, *De schilder en zijn wereld*, no. 123.

Literature: E. W. Moes, "Gerard ter Borch en zijne familie," *Oud Holland*, 4, 1886, ill. opp. p. 149; E. Michel, *Gérard Terburch et sa famille*, Paris-London, n.d., ill. on p. 3; Gudlaugsson, 1959, 1, p. 18, ill. on p. 21.

This drawing by the 14-year-old ter Borch allows us a glimpse of a painter's studio. The box to the left of the fireplace may be a painter's chest with the lid open.

Ter Borch's earliest surviving drawing, also in the Rijksprentenkabinet, bears an inscription by his proud father saying that it was made at the age of eight.

20 THE EASTER OX

Inscribed in the upper left center in pencil: 88; on the verso: *de. 4. february 1634*. Pen and brown ink.

10 × 14.9 cm.; 4 × 5¾ in.

Watermark: right upper part of a crowned shield.

Provenance: Ter Borch family collection; L. T. Zebinden, Amsterdam, 1886; Vereniging Rembrandt, 1887; Rijksprentenkabinet, Amsterdam (Lugt 2228), inv. no. A839.

Literature: A. Welcker, "Het rondleiden van de Paaschos te Amsterdam," *Maandblad Amstelodamum*, 38, May 1951, pp. 73-76, fig. 2; Gudlaugsson, 1959, 1, pp. 25-26, ill. on p. 25.

On the Monday after Epiphany, the yearly holiday of the Dutch craftsman, a fatted ox would be led through the streets before being slaughtered for the feast. In the drawing we see a man whose duty it was to ply the ox with wine putting his arm around the beast's neck. Behind them is the slaughterer with his ax.

The most popular Dutch poet of the 17th century, Jacob Cats, alluded to this annual event in his *Proteus ofte Minnebeelden* (p. 110) of 1627 with the words: "Ach dat men vreugde noemt duert maer een korte wijl, / Van voren schijntet spel, van achter is de bijl" (Ah, that thing called joy is gone ere

you can catch it. Up front all's fun and games, and hard behind—the hatchet).

Leonard Bramer

Delft 1595 – 1674

21 A WOMAN WITH A DOLL

Annotated on the curtain: *elck heeft sijn eigen / pop* (each has his own doll); signed in the lower right-hand corner in pencil: *L. Bramer*; on the verso is another drawing of the same subject, inscribed in the upper center in brown ink: 13.

Brush with black and gray India ink, heightened with white, on gray paper. 27.6 × 17 cm.; 11 × 6³/₄ in.

Provenance: Ch. Gasc (Lugt 543), Paris, 1865; J. Gigoux (Lugt 1164), Paris, 1882; Marquis de Chennevières (?), Amsterdam, 1882; sale, H. L. Rompel, A. J. Nijland, and others, Amsterdam, 1908; Rijksprentenkabinet, Amsterdam, inv. no. 09:16.

Exhibition: Brussels-Hamburg, 1961, no. 38.

Literature: Cf. I. de Brune, *Nieuwe wijn in oud le'er-zacken bewijzende in spreekwoorden 't vernuft der menschen . . .*, Middelburg, 1636, p. 202; cf. Jacob Cats, *Alle Werken*, I, Amsterdam-The Hague, 1726, p. 237; H. Wichmann, *Leonard Bramer*, Leipzig, 1923, pp. 49, 188, no. 159, pl. xxii.

The drawing illustrates a verse in the proverb book of I. de Brune: "Elck heeft zijn pop, daer mé hij speelt, Een beeld waer hij voor buyght en queelt" (Each has a doll with which he plays, An idol he fears, to which he prays). Cats' version goes: "'k En

weet niet dat er iemand leeft, Die niet zijn kintsche poppen heeft, Die niet bij wijlen eens en malt, Die niet bij wijlen eens en valt" (I wonder if there lives a one immune to childish dolls and fun, who doesn't ever fool around, who never falls upon the ground). The doll is thus used here as a symbol of human weakness. On the verso of the drawing the same woman is shown holding the doll from beneath, as if putting on a puppet show.

Bramer may have picked up the technique applied in this drawing in Italy, where he lived for many years.

Jan de Bray

Haarlem ca. 1627 – 1697

22 THE TAILOR SHOP

Signed on the verso in pencil twice: *S de Bray* and *Salomon de Bray*; inscribed on the verso in pencil: 21750 (inv. no. of the Kunsthalle in Hamburg).

Pen and brown ink, washed with India ink, partly traced over for a print; framed by four lines drawn in India ink. 29.1 × 21.3 cm.; 11¹/₂ × 12¹/₄ in.

Watermark: a fool's cap.

Provenance: E. G. Harzen (Lugt 1328), Hamburg, 1863; Kunsthalle, Hamburg (collector's mark not listed in Lugt); F. Lugt (Lugt 1028), acquired by exchange in 1927; Fondation Custodia, Institut Néerlandais, Paris, inv. no. 3081.

Exhibition: Paris, 1965, no. 64.

Literature: J. W. von Moltke, "Salomon de Bray," *Marburger Jahrbuch für Kunstwissenschaft*, XI/XII, 1938–1939, p. 413, no. F.Z.7 (attributed tentatively to Jan de Bray); Bernt I, no. 119; W. Ste-

chow, "Landscape paintings in Dutch seventeenth century interiors," *Nederlands Kunsthistorisch Jaarboek*, 11, 1960, p. 171, fig. 3.

We see the interior of a tailor shop. One of the staff is seated on the table in the classic tailor's position, sewing the hem of a garment also being worked on by the man with the hammer. To the left are two men, one holding what looks like a tape measure, and a girl looking on. The unusually narrow paintings on the wall represent a harbor, a forest, and a meadow landscape. The clownish figure on the stage to the right seems to be touting his partner's clothes to the public. They may be working for the tailor too, for all we know. Medical quacks also used this kind of theatrical salesmanship.

The vignette formed by the cloth held aloft by the angels indicates that the drawing was a design for a title page, the empty space being reserved for the title. Moreover, the contours of the drawing have been gone over with a stylus to transfer the design to a copper plate. But the book for which the design may have been used has yet to be identified.

Willem Buytewech

Rotterdam 1591 - 1624

- 23 INTERIOR WITH DANCING COUPLES AND MUSICIANS
Pen and dark brown ink and gray wash, on blue paper.
15.6 × 18.8 cm.; 6 $\frac{1}{4}$ × 7 $\frac{1}{2}$ in.
Shows signs of having been traced over for a print; probably cut down 7 cm. on top.

Provenance: A. van der Willigen & A. van der Willigen Pzn, The Hague, 1874; B. Suermondt, Frankfurt, 1879; Grand-ducal collections, Weimar, 1923; Franz Koenigs, Haarlem, 1929; F. Lugt (Lugt 1028), acquired in 1929; Fondation Custodia, Institut Néerlandais, Paris, inv. no. 4103.

Exhibitions: Haarlem, 1926-1927, *Oude Kunst*, no. 49, fig. 10; The Hague, 1952, no. 9; Paris, 1965, no. 68, pl. xxx.

Literature: E. Haverkamp Begemann, 1959, pp. 28, 114-115, no. 45, fig. 112, with earlier literature.

From the caption added to Cornelis Coninck's print after this drawing we learn that drinking and lovemaking are the chief preoccupations of the little gathering. The artist may very well have intended to score a moralistic point in this drawing, holding it up to us as a warning against excess. Representations of this sort often have a painting of the Last Judgment in the background to make the message perfectly plain. On the evidence of the costumes, the drawing can be dated ca. 1620. Buytewech was a major figure in the development of the elegant "merry company"—a branch of genre that retained its popularity throughout the 17th century.

- 24 A LOTTERY IN THE HAGUE
Pen and dark brown ink, brown and brown-gray washes, heightened with some white oil paint.
27.5 × 40 cm.; 10 $\frac{3}{4}$ × 15 $\frac{3}{4}$ in.
Shows signs of having been traced over for a print. Lined.
Provenance: S. van Huls, Amsterdam, 1736 (?); Paignon-Dijonval, 1792 (as

Esaias van de Velde); Ch. G. Vicomte Morel de Vindé, 1810; S. Woodburn, 1860; H. Danby Seymour (?), 1877; Miss Seymour, London, 1927; F. Lugt (Lugt 1028), on loan from 1932 to 1936 to the Gemeente Museum in The Hague; Fondation Custodia, Institut Néerlandais, Paris, inv. no. 2893.

Exhibitions: Rotterdam, 1938, no. 251; The Hague, 1952, no. 6; Paris, 1967, no. 113, pl. 35.

Literature: E. Haverkamp Begemann, 1959, pp. 31-32, 109-111, no. 41, fig. 47, with earlier literature.

A lottery tent is set up behind the choir of the Jacobskerk in The Hague, where it has attracted a sizable crowd. Lotteries were held to raise money for such worthy aims as the construction of orphanages and homes for the poor and to provide financial relief for the victims of fires, floods, and other disasters. This one has taken the form of an auction sale. In the center we just catch a glimpse of the head of the man holding up the object being sold, and the raised hand of a bidder. The draftsman has taken some liberties with the topography in order to improve the composition of his drawing.

The drawing definitely shows signs of having been traced over for a print, but no such print has ever been identified. Jan van de Velde did, however, use several of the figures in the drawing in a print of another subject. Haverkamp Begemann dates the drawing ca. 1617-1622.

25 THE FINCHERY, OR THE ELEMENT OF AIR

Signed in the lower left-hand corner: *W buitewech / fec*; below is a cryptic

note for the etcher, Jan van de Velde. Pen and brush with brown ink.

18.5 × 29.3 cm.; 7¼ × 11½ in.

Watermark: a fool's cap.

Shows signs of having been traced over for a print.

Provenance: Sale Frederik Muller, Amsterdam, 1912; C. Hofstede de Groot, Leipzig, 1931; Museum Boymans-van Beuningen, Rotterdam, inv. no. w.b.5. Exhibitions: The Hague, 1930 I, no. 27; Dijon, 1950, *De Jérôme Bosch à Rembrandt*, no. 53; Paris, Orangerie, 1950, *Le Paysage hollandais au XVIIe siècle*, no. 122.

Literature: E. Haverkamp Begemann, 1959, pp. 16, 94, no. 24, fig. 134, with earlier literature. H. F. Arentsen, letter in the Rijksprentenkabinet of February 14, 1972, describing the technical side of the subject.

When artists like Goltzius or de Passe depicted an allegory of the elements, they would follow the 16th-century tradition and cast it in the form of a personification, with a background scene complementing the main figure. Buytewech has reversed the order, turning the background scene into the main motif. In this way he brings out the genre character of the scene. The old title of the drawing, *The Finchery*, is not accurate. The double clapnet in the foreground was used for catching small birds of all sorts and not only finches. On either side of the net are cages for decoys; one of these is the owl on the left. In the distance are hunting parties chasing rabbits and birds, with the aid of a falcon.

This drawing was etched by Jan van de Velde in 1622 as an allegory of the element

air in a series of the four elements (fire, air, water, and earth) (FK 138-141).

26 AN ANATOMY IN LEIDEN

Annotated on the verso by a later hand:
No . . . / C'est le dessin original de fr. Hals pour l'academie de Leyden.

Pen and brown ink and brown wash.

29 × 38.8 cm.; 11¹/₄ × 15 in.

Provenance: H. Verschuring, Amsterdam, 1771; C. Smit, Amsterdam, 1780; J. G. Verstolk van Soelen, Amsterdam, 1847; G. Leembruggen, Amsterdam, 1866; Museum Boymans-van Beuningen, Rotterdam, inv. no. W.B.I.

Exhibitions: Amsterdam, 1927, Exposition Médico-Historique, no. 12; London, 1929, no. 535; Amsterdam, 1949, *Medisch-historische tentoonstelling*, no. 862; Rotterdam, Museum Boymans, 1952, *Choix de dessins*, no. 35; London, Victoria and Albert Museum, 1964, *The Orange and the Rose*, no. 96.

Literature: E. Haverkamp Begemann, 1959, pp. 30-31, 101-103, no. 32, fig. 37, with earlier literature; G. Wolf-Heidegger & Anna Maria Cetto, *Die anatomische Sektion in bildlicher Darstellung*, Basel-New York, 1967, p. 348, no. 305, fig. 305.

The "theatrum anatomicum" in Leiden University was the scene of an annual public dissection performed on the corpse of an executed criminal. The man standing beside the body, the only one in the assemblage not wearing a hat, is probably the anatomist Petrus Paauw. Judging by Swanenburgh's print of the Leiden anatomical theatre, Buytewech seems to have allowed himself liberties with the setting.

27 A SEATED FIDDLER

Inscribed in the lower right-hand corner in a 17th-century hand: *W. Buytewech f.*
Pen and brown ink.

27 × 17.5 cm.; 11¹/₂ × 6³/₄ in.

Watermark: probably a countermark.
Provenance: J. de Vos sr., Amsterdam, 1833; J. de Vos jr., Amsterdam, 1883; donated by the Vereniging Rembrandt (Lugt 2135) to the Rijksprentenkabinet (Lugt 2228), inv. no. A296.

Literature: E. Haverkamp Begemann, 1959, p. 134, no. 101, fig. III, with earlier literature.

Although he applied it seldom, the pen technique in this drawing is nonetheless characteristic of Buytewech. Only the drawing of a shoemaker's shop in the Lugt collection (inv. no. 1234) and, to a lesser degree, the view of Scheveningen in Rotterdam (inv. no. B.4), show the same strong and spontaneous approach. This drawing may have been the first idea for the fiddler in the painting of a merry company in Berlin (Haverkamp Begemann, no. IX).

Aelbert Cuyp

Dordrecht 1620 - 1691

28 STANDING SHEPHERD

LEANING ON HIS CROOK

Black chalk, brush with gray watercolor.

19.1 × 9.6 cm.; 7¹/₂ × 3³/₄ in.

Provenance: L. Dupper, Dordrecht, 1870 (not in the catalogue); V.d.S., Vorden.

Exhibition: The Hague, De Kunstkring, 1898, no. 61.

Literature: Hannema, 1961, no. 49, fig.

37, with earlier literature; *Duits Quarterly*, 12, no. 12, 1968, pp. 3-7, ill. on p. 7.

Aelbert Cuyp was first and foremost a landscape painter. Most of his drawings are landscapes as well. Like many other landscape painters, he made separate studies for staffage figures. This standing shepherd, like his other staffage drawings, appears in more than one of Cuyp's paintings.

29 THREE STUDIES OF A HUNTER

Signed in the lower right: *ACuyp*.

Black chalk, brush with gray watercolor.
12.9 × 17.1 cm.; 5 × 6³/₄ in.

Provenance: L. Dupper, Dordrecht, 1870 (not in the catalogue); V.d.S., Vorden.

Exhibition: The Hague, De Kunstkring, 1898, no. 57.

Literature: Hannema, 1961, no. 53, fig. 35.

Like many of his other figure studies, these three sketches of a hunter can be found in paintings by Cuyp. The drawing style has the same line we find in his landscapes. In his eagerness to capture the pose of the figure in the middle, Cuyp has only vaguely indicated the facial features. The rifle held by the hunter is a Dutch variety of the flintlock that was preferred by sharpshooters.

Gerard Dou

Leiden 1613 - 1675

30 MAN CUTTING A PEN

Inscribed by a later hand in the lower right: *G Dou*.

Black chalk.

23.8 × 18.2 cm.; 9¹/₄ × 7 in.

Provenance: S. Feitama, Amsterdam, 1758; C. Ploos van Amstel, Amsterdam, 1800; J. Goll van Franckenstein, Amsterdam, 1833; J. G. Verstolk van Soelen, Amsterdam, 1847; C. J. Fodor, bequeathed to the city of Amsterdam in 1860; Gemeente Musea, Amsterdam, inv. no. A16146.

Exhibitions: Amsterdam, Museum Fodor, 1932, *Klassieke Hollandsche teekenaars*, no. 19; Cologne, 1955, no. 25; Warsaw, Muzeum Narodowe, 1956, *Rembrandt i jego krag*, no. 49; Leiden, De Lakenhal, *Rembrandt als leermeester*, no. 104, fig. 30; Washington, 1958, no. 76; Jerusalem, 1960, no. 22; Belgrade, 1960, no. 22; Zagreb, 1960, no. 22; Brussels-Hamburg, 1961, no. 70; Budapest, Szépművészeti Múzeum, 1962, *One Hundred Drawings from the Fodor Collection*; Amsterdam, Museum Fodor, 1963, *Fodor 100 jaar*, no. 8; Chicago, The Art Institute, 1969, *Rembrandt after three hundred years*, no. 163, ill. on p. 236.

Literature: Fodor, 1863, p. 28, no. 46; Mellaart, 1926, no. 57; Henkel, 1931, p. 90; H. Gerson, "Probleme der Rembrandtschule," *Kunstchronik*, x, 1957, p. 122; Wolfgang Wegner, *Rembrandt-Zeichnungen*, Munich, 1957, under no. 40; van Gelder, 1958, pp. 34, 95, no. 85; E. Trautscholdt, review of Bernt, *Kunstchronik*, xi, 1958, pp. 361-371; cf. J. A. Emmens, "Natuur, Onderwijzing en Oefening. Bij een drieluik van Gerrit Dou," *Album Discipulorum J. G. van Gelder*, Utrecht, 1963, pp. 133-135; E. Trautscholdt, "Rembrandt und sein Kreis," *Kunstchronik*, xx, 1967, pp. 124-131.

The theme of a man cutting a pen was popular in the 17th century for portraits as well as genre subjects. The action not only identified the model or sitter as a man of letters, it also had an emblematical meaning. As Emmens has shown, the man cutting a pen in Dou's triptych *The Evening School* stands for Practice. The other two subjects, a delivery room and an evening school, refer to Inborn Talent and Training respectively.

Dou became Rembrandt's pupil in 1628 when the latter was still working in Leiden. Haverkamp Begemann believes that the curtain, the side of the table, and the objects in the foreground of our drawing were drawn in by Rembrandt. This would explain the difference in drawing style between the main figure and the outer areas of the sheet. On the other hand, it must be remarked that the curtain occurs frequently in the works of Dou, but rarely in those of Rembrandt.

Cornelis Dusart

Haarlem 1660 – 1704

31 SEATED BOY WITH A BOOK

Black and red chalk and watercolor.

27 × 19 cm.; 6½ × 7½ in.

Watermark: CDC.

Provenance: F. C. Th. van Isendoorn à Blois (Lugt 1047), Amsterdam, 1879; A. G. de Visser, Amsterdam, 1881; Rijksprentenkabinet, Amsterdam (Lugt 2228), inv. no. A103.

Literature: Bernt I, no. 201.

Cornelis Dusart was a pupil of Adriaen van Ostade. He was inscribed in the Haarlem painters' guild at the age of 19. This drawing is related to the highly finished colored drawings van Ostade made in later years to

sell to connoisseurs. Dusart revamped the formula in the direction of larger formats and less outspoken colors. His subdued tonality prefigures 18th-century developments. We know from the inventory of Dusart's estate that he owned large numbers of works by Adriaen and Isaac van Ostade, including hundreds of drawings.

Gerbrand van den Eeckhout

Amsterdam 1621 – 1674

32 THE REGENTS OF THE COOPERS AND WINE TAPPERS GUILD

Pencil and pen and brown ink.

17.3 × 23.2 cm.; 6¾ × 9 in.

Provenance: J. G. Verstolk van Soelen, Amsterdam, 1847; J. de Vos jr. (Lugt 1450), Amsterdam, 1883; donated by the Vereniging Rembrandt (Lugt 2135) to the Rijksprentenkabinet, Amsterdam, (Lugt 2228), inv. no. A308.

Literature: Henkel, 1942, p. 75, no. 6, pl. 120; J. G. van Gelder, "Gerbrand van den Eeckhout als portrettist," *Kunsthistorische mededelingen*, 4, 1949, pp. 15–17.

Gerbrand van den Eeckhout was not only Rembrandt's pupil but also, according to Houbraken, his good friend. The style of this drawing is inspired by that of Rembrandt towards the end of the 1630s.

Van den Eeckhout painted at least two group portraits of the regents of the Coopers and Wine Tappers Guild. One dated 1657 is now in the National Gallery, London (inv. no. 1459), and another, dated 1673, is in the Wijnkoopersgildehuys in Amsterdam. This drawing probably represents governors of

the same guild. Several of the poses are reminiscent of the painting of 1657.

The wine tappers were charged with the weighty responsibility of carefully pouring the fermented wine into new vats, leaving the dregs in the old.

33 A BOY LYING DOWN

Brush with brown ink.

20 × 30.6 cm.; 7³/₄ × 12 in.

Watermark: crowned coat-of-arms of Amsterdam.

Provenance: Neyman, Paris, 1776(?); J. de Vos sr., Amsterdam, 1833; Chevalier de Claussin, Paris, 1844; H. de Kat, Rotterdam, 1867; H. Duval, Amsterdam, 1910; Prince of Liechtenstein; Rijksprentenkabinet, Amsterdam (Lugt 2228), inv. no. 1948:401.

Exhibition: Amsterdam, Rijksprentenkabinet, 1953, *Aanwinsten uit de verzameling van de vorst van Liechtenstein*, no. 61.

Literature: Bernt 1, no. 207; Werner Sumowski, "Gerbrand van den Eeckhout als Zeichner," *Oud Holland*, LXXVII, 1962, p. 20, note 24.

Brush drawings with bistre form a distinct category in van den Eeckhout's graphic oeuvre. The technique was probably inspired by Rembrandt, who used it in such drawings as the *Sleeping Girl* in the British Museum (Benesch 1103). This group of drawings has also been ascribed to other artists, including Vermeer, Netscher, Maes, and even Fragonard, but van den Eeckhout's name was attached to them as early as the 18th century by Ploos van Amstel, who published reproductions of some of them.

Sumowski connects the group with other

drawings by van den Eeckhout via a sheet representing *Jacob's Dream*, in the Victoria and Albert Museum, London. He dates them in the mid-1650s, a time when Rembrandt was creating his famous brush drawings.

34 THE BLEACHING FIELDS NEAR HAARLEM

Signed in the lower left-hand corner: *GV Eeckhout fc*; captioned: *Linne bleeck-erij buiten Haarlem* (Linen bleaching fields near Haarlem); inscribed on the verso in pencil: *G.v.Eeckhout, hoog 4, breet 4¹/₂ dm; No 968*.

Black chalk, brush with black ink and watercolor, pen and brown ink.

10.6 × 19.4 cm.; 4¹/₄ × 7¹/₂ in.

Provenance: C. Ploos van Amstel (Lugt 2034), Amsterdam, 1800; H. van Eyl-Sluyter, Amsterdam, 1814; S. Woodburn, 1860; F. Heimsoeth, Frankfurt, 1879; W. Pitcairn Knowles (Lugt 2643), Amsterdam, 1895; Rijksprentenkabinet, Amsterdam (Lugt 2228), inv. no. A4303. Exhibition: Paris, 1967, no. 187, pl. 56. Literature: Henkel, 1942, p. 78, no. 16, p. 115.

The superior quality of the water outside Haarlem was the basis of an important local industry—linen bleaching. New linen would be rinsed in the pure dune water and then laid out in the sun to bleach. The view was a favored motif of many landscape painters. Rembrandt depicted it in the etching known erroneously as *The Goldweigher's Field* (B.234). In van den Eeckhout's drawing we see linen sheets being wrung out through the mangle. The water runs off into a basin on the ground.

Van den Eeckhout's manner of depicting

landscape and staffage is closer to that of such Rembrandt pupils as van Borssum than to that of the master himself.

Caesar Boëtius van Everdingen

Alkmaar 1606 – 1678

- 35 A MAN WITH A GLASS IN HIS HAND, A QUIVER ON HIS BACK AND A WREATH OF VINE LEAVES ON HIS HEAD
Inscribed on the verso in red chalk: C. V. Everdingen; and in black chalk: 258; there is also a red chalk sketch of three figures on the verso.
Pen and India ink, red chalk, washed with India ink, on red prepared paper. 18.3 × 16 cm.; 7¹/₄ × 6¹/₄ in.
Provenance: sale, Amsterdam, 1926; F. Lugt (Lugt 1028), acquired in 1926; Fondation Custodia, Institut Néerlandais, Paris, inv. no. 2639.

Caesar Boëtius van Everdingen, brother of the landscape painter Allaert van Everdingen, was apprenticed to Jan van Bronckhorst in Utrecht, and thereafter worked in Alkmaar, Haarlem, and Amsterdam.

In addition to portraits he painted biblical, allegorical, and mythological subjects. The influence of the Utrecht Caravaggists, including his own master, who was one of the last of them, is very strong in his work.

The drawing exhibited here is the only one known to be by Cesar. The young man seems to be made up as Bacchus, and we can safely assume that the drawing has an amorous meaning. The sketch on the verso represents a woman in half-length and two children in front of an open curtain. None of

Cesar's known paintings is based on either of these sketches.

Govaert Flinck

Cleves 1615 – Amsterdam 1660

- 36 A STANDING MAN
Inscribed on the verso: J.J. Backer.
Black chalk heightened with white, on blue-green paper.
24.6 × 23 cm.; 9³/₄ × 9 in.
Provenance: F. Koenigs, 1940; Rotterdam, Museum Boymans-van Beuningen, inv. no. R.74.
Exhibitions: Rotterdam, Museum Boymans, 1934, *Nederlandse Tekeningen uit de 15de, 16de en 17de eeuw*; *Verzameling F. Koenigs*, no. 112, pl. xxxiii; Ingelheim am Rhein, 1964, *Holländische Zeichnungen des 17. Jahrhunderts*, no. 30, pl. iii; Cleves, Städtisches Museum, 1965, *Govaert Flinck*, no. 63.
Literature: J. W. von Moltke, *Govaert Flinck*, Amsterdam, 1965, p. 202, no. D151, ill.; Hoetinck, 1969, p. 50, pl. 98.

Flinck entered Rembrandt's workshop in 1633, and soon became one of his more gifted pupils. For about ten years he continued working in the style of his master, but by the time he made this drawing little of Rembrandt's influence was still discernible. The inscription on the verso indicates that at one time the drawing was thought to be the work of Backer. This is not surprising. Both Flinck and Backer had studied with Lambert Jacobsz in Leeuwarden before coming to Amsterdam, and their works have much in common—especially their drawings of female nudes, for which both of them preferably used blue paper.

Wybrand de Geest (attributed to)

Leeuwarden 1592 – after 1660

37 A SLEEPING GIRL

Annotated below in red chalk: *tuschen Harling en amsterdam* (between Harlingen and Amsterdam) and *Elisabeta de Lendelee. 1616.17mai. vet*; on the verso is the portrait of a lady; below it are color notations and the inscription: *Jonff Maria Hessels weduwe van zaliger Joncker Jan de Cat* (Jonkvrouw Maria Hessels, widow of the late Jonkheer Jan de Cat) and the same date as on the recto.

Red chalk.

18.6 × 31.3 cm.; 7 $\frac{1}{4}$ × 12 $\frac{1}{4}$ in.

Watermark: large crowned coat-of-arms.

Provenance: Duke de Robiano, Amsterdam, 1927; C. Hofstede de Groot (Lugt 561), Leipzig, 1931; F. Lugt (Lugt 1028); Fondation Custodia, Institut Néerlandais, Paris, inv. no. 4778.

Exhibitions: The Hague, 1930, III, no. 51; Rotterdam, 1938, no. 408; Paris, 1965, no. 73.

Literature: cf. C. Hofstede de Groot, "Het vriendenalbum van Wybrand Symonszoon de Geest," *Oud Holland*, VII, 1889, pp. 235–240.

It is less than likely that this drawing and that on the verso are by the portrait painter Wybrand de Geest. We know from the artist's album amicorum, begun in 1611 and now preserved in Leeuwarden, that he was in Aix-en-Provence on May 11 and June 20, 1616. In December of that year he reached Rome, where he remained for a number of years.

We make out from the inscription that

the drawing was made on the boat that sailed the Zuider Zee between Harlingen, in Friesland, and Amsterdam. The author of the sheet may very well have been a portrait painter, but we lack enough evidence to attribute it convincingly.

Jacob de Gheyn II

Antwerp 1565 – The Hague 1629

38 A MAN WRITING

Inscribed in the lower right-hand corner in ink: *Q.M. fec.* (Quentin Metsys); inscribed on the verso in ink: 160 (the inv. no. in the Liphart collection); and in pencil: 4093.

Pen and brown ink, washed in India ink, over some black chalk.

17.8 × 17 cm.; 7 × 6 $\frac{3}{4}$ in.

Provenance: R. von Liphart (Lugt 1758), Leipzig, 1896; Kupferstichkabinett, Berlin (Lugt 1612 and 2482); acquired through exchange by F. Lugt (Lugt 1028) in 1938; Fondation Custodia, Institut Néerlandais, Paris, inv. no. 5379.

Exhibitions: The Hague, 1952, no. 26; Paris, 1965, no. 74, pl. xxxi.

Literature: E. Bock & J. Rosenberg, *Die niederländischen Meister*, Staatliche Museen zu Berlin, Berlin, 1930, p. 30, no. 4093.

About 1585 de Gheyn entered the studio of Goltzius, then the leading artist of Haarlem. Following a subsequent short stay in Amsterdam, he moved to The Hague, where he was inscribed in the guild in 1594.

Some of his drawings—still lifes, portraits, and animal studies alike—are executed in a highly finished manner, but the sheets in the

present exhibition are in a much freer manner. He followed the example of his master Goltzius, whom he came to equal in versatility and skill. The composition of this drawing is very similar to that of an engraved portrait of Abraham Gorleus made by de Gheyn in 1601 (Hollstein 313). Our drawing has none of the normal characteristics of a portrait, however.

39 DESIGN FOR A FAMILY
PORTRAIT

Signed in the lower center with the monogram *J.d.G.*

Pen and dark brown ink, washed with India ink.

18.9 × 21.6 cm.; 7½ × 8½ in.

Provenance: Lionel Lucas (Lugt 1733a); Claude Lucas, London, 1949; F. Lugt (Lugt 1028), acquired in 1949; Fondation Custodia, Institut Néerlandais, inv. no. 6165.

Exhibition: The Hague, 1952, no. 26.

Literature: M. F. Hennis, "Frits Lugt, zijn leven en zijn verzamelingen," *Maandblad voor Beeldende Kunsten*, xxvi, 1950, ill. on p. 96.

This drawing is a splendid demonstration of the vitality of de Gheyn's work with the pen. Note especially the schematic hatching in the background, setting off the figures. A portrait of this kind is a great rarity in the oeuvre of de Gheyn, none of whose many engraved portraits depicts a group. Lugt, followed by Hennis, tried to identify the sitters as the artist and his parents, but there is no way of proving this.

40 A WOMAN ON HER
DEATHBED

Signed in the lower left: *Jac. de Gheyn*.
Black chalk and pen and brown ink.

16.6 × 19.6 cm.; 6½ × 7¾ in.; the corners are trimmed diagonally.

Provenance: D. Franken (Lugt 963); Rijksprentenkabinet, Amsterdam (Lugt 2228), inv. no. A3963.

Literature: Moes 1, no. 34; J. Q. van Regteren Altena, *The Drawings of J. de Gheyn*, Amsterdam, 1936.

De Gheyn depicted the same woman in a colored miniature of 1601 in the British Museum (A. E. Popham, cat. v, 1932, no. 3). In the latter work a man dressed in black is standing beside the bed pointing at the woman and looking out at us. Next to the bed is a candlestick with a burning candle. Popham has suggested that the standing man is a self-portrait; the identity of the woman is unknown.

Hendrick Goltzius

Mühlbracht 1558 – Haarlem 1617

41 SATURN AS THE PATRON
OF AGRICULTURE

Inscribed on the verso in brown ink: 1306; signed on the socle with the monogram *HG* (interlaced).

Pen and brown ink and brown wash, heightened with red, on prepared rose-colored paper.

24 × 17.4 cm.; 9½ × 6¾ in.

Traced over for a print.

Provenance: A. de Burgy, The Hague, 1755; J. de Barry, Amsterdam, 1759; J. Goll van Franckenstein, Amsterdam, 1833; Auction Della Faille van Waer-

loos and others, Amsterdam, 1904; Rijksprentenkabinet, Amsterdam (Lugt 2228), inv. no. 1905:62.

Exhibition: Rotterdam, Museum Boymans; Haarlem, Teylers Museum, 1958, *Hendrick Goltzius als tekenaar*, no. 6.

Literature: E. K. J. Reznicek, *Die Zeichnungen von Hendrick Goltzius*, Utrecht, 1961, I, pp. 99–100, no. KI43; II, p. 281.

Most of the motifs in this profane allegory are borrowed from everyday life. The only note of pure invention is the figure of Saturn himself, posed on a socle in the middle of a landscape. The zodiacal signs Aquarius and Capricorn can be seen in the sky, right and left. In the course of the 17th century genre motifs came to be regarded as fit subjects for independent compositions, but here they are still relegated to second place as accessories to an allegory. The drawing is one of a series of the seven planets made to be engraved by Jan Saenredam (1673–79). Four of the drawings have been preserved. Reznicek dates the series ca. 1596.

Jan van Goyen

Leiden 1596 – 1656

- 42 A MARKET IN THE HAGUE
Signed with a monogram and dated in the lower right-hand corner: *VG.1653*.
Black chalk, washed with India ink.
18.5 × 28.3 cm.; 7¹/₄ × 11¹/₄ in.
Provenance: M. Grosjean-Maupin, Paris; F. Lugt (Lugt 1028), acquired in 1928; Fondation Custodia, Institut Néerlandais, Paris, inv. no. 3762.
Exhibitions: London, 1929, p. 218, no. 560; Paris, 1967, no. 178, pl. 50.
Literature: cf. F. Lugt, "Beiträge zu dem

Katalog der niederländischen Handzeichnungen in Berlin," *Jahrbuch der Preussischen Kunstsammlungen*, LII, 1931, p. 43, pl. 8, p. 49; cf. J. W. Niemeijer, cat. *De verzameling A. Schwarz*, Amsterdam. Rijksprentenkabinet, 1968, under no. 41.

This drawing is one of the very many closely related landscape drawings signed with the monogram *VG* and dated 1653. There is another version of our drawing in Berlin (inv. no. 2763), taken from a point of view slightly behind and to the right.

Van Goyen's son-in-law Jan Steen adapted the motif of this drawing for a painting (sale, Amsterdam, October 27, 1964), replacing the church with a tower resembling the one in the village of Warmond, where he had settled in the course of the 1650s.

Dirck Hals

Haarlem 1591 – 1656

- 43 A MERRY COMPANY
Pen and brush with India ink.
19.7 × 31.4 cm.; 7³/₄ × 12¹/₄ in.
Provenance: W. C. P. van Reede van Oudtshoorn, Amsterdam, 1874; Haarlem, Teylers Museum.
Literature: Scholten, 1904, p. 71, no. 034; Mellaart, 1926, p. 32, no. 39; cf. Haverkamp Begemann, 1959, pp. 49–50.

The motif of the "merry company" was introduced in Haarlem by Buytewech and adapted by Dirck Hals. This is the only drawing of such a subject attributed to the latter. As it is different in technique and drawing style from his known figure studies, the attri-

bution must be considered very tentative. The drawing style is closer to that of the Amsterdam artist David Vinckboons. The costumes indicate a dating between 1615 and 1625. A drawing in Leiden (University Printroom, Welcker Collection) could very well be by the same hand. It is a design for a print by Jan van de Velde that was added to the fourth edition of Starter's *Friesche Lusthof* (first edition: 1620).

44 AN ENSIGN-BEARER

Oil on brown paper.

36 × 26 cm.; 14¹/₄ × 10¹/₄ in.

The corners are trimmed irregularly and repaired.

Provenance: F. Wiegiersma, Utrecht; F. Lugt (Lugt 1028), acquired in 1937; Fondation Custodia, Institut Néerlandais, Paris, inv. no. 5964.

Exhibition: Paris, 1967, no. 299.

Literature: cf. Eduard Plietzsch, *Holländische und Flämische Maler des XVII. Jahrhunderts*, Leipzig, 1960, fig. 5; cf. Carlos van Hasselt, *Catalogue of the Ingram Collection*, Rotterdam-Amsterdam, 1961, no. 48.

We find an ensign-bearer in roughly the same pose in Frans Hals' earliest group portrait of a civic guard company (1616; Haarlem, Frans Hals Museum). Frans was about eleven years older than his brother Dirck, and he was an important influence in the development of Dirck's style, as this oil sketch clearly shows.

The use of oil sketches reached Holland from Italy in the course of the 16th century. Dirck Hals sometimes used this medium for preparatory studies. For example, the *Stooping Girl* in Berlin (inv. no. 2769) recurs in the

background of a painting in a German private collection (illustrated in Plietzsch). Dirck Hals also borrowed figures and groups from other painters, especially Buytewech and Frans Hals. Though none have survived, the possibility cannot be ruled out that Frans Hals also used oil sketches as preliminary studies for his paintings.

45 STUDY OF A MAN SMOKING

Brush with brown watercolor, heightened with white, over black chalk, on brown paper.

27.7 × 17.8 cm.; 10³/₄ × 7 in.

Provenance: F. W. Klever, Cologne, 1892 (as Frans Hals); The Misses Alexander, London, 1964; Rijksprentenkabinet, Amsterdam (Lugt 2228), inv. no. 1965:180.

Exhibition: Düsseldorf, C. G. Boerner, 1964, *Ausgewählte Handzeichnungen aus vier Jahrhunderten*, no. 54, fig. 18 (as W. C. Duyster).

Literature: cf. R. Klessmann, *Holländische Malerei des 17. Jahrhunderts in der Gemäldegalerie Berlin*, Berlin, 1969, fig. 2.

This drawing was formerly attributed variously to Frans Hals and Willem Duyster, but it has now been identified as a preliminary study for a figure in a painting by Dirck Hals in Berlin (inv. no. 816A). In the painting the man is not wearing boots; the detail studies of legs in the drawing were not used.

There are two other figure studies by the same hand, one in Berlin (inv. no. 5534, attributed to Dirck Hals) and the other in Leiden (University Printroom, Welcker Collection, inv. no. 1025, as W. C. Duyster).

Frans Hals (attributed to)

Antwerp ca. 1580 – Haarlem 1666

46 STANDING MAN

Inscribed on the verso: *F. Hals* and *E11*.
Black chalk, heightened with white, on
gray paper.

41.9 × 22.7 cm.; 16½ × 9 in.

Provenance: Jan H. Odink, 1914;
Rijksprentenkabinet, Amsterdam (Lugt
2228), inv. no. 1914:10.

Exhibitions: Washington, 1958, no. 46;
Brussels-Hamburg, 1961, no. 20, pl. VII.
Literature: Van Gelder, 1958, pp. 25,
94, fig. 42.

This drawing was purchased by the Rijksprentenkabinet in 1914 as a study by Frans Hals, and van Gelder still regarded it as such in his book of 1958 on Dutch prints and drawings. More recently, connoisseurs of the work of Frans Hals, notably Seymour Slive, have rejected this attribution. Slive believes that Hals' drawings must have looked something like the quick pen sketches attributed to Brouwer.

There is a stylistic affinity between our drawing and a study of the head of an old woman in Edinburgh. The Edinburgh drawing bears an old ascription on the verso to Jordaens, and was exhibited under that name at the Jordaens exhibition in Ottawa in 1969. Julius Held has pointed out, however, that the drawing in Edinburgh is very close to some sheets in the Louvre that Frits Lugt has given to Cornelis de Vos. At least one of these—the head of a boy (inv. no. 19.917)—is certainly by the same hand as the old woman in Edinburgh. The attribution to de Vos is problematical, but it serves to focus attention on the possibility that the Amsterdam draw-

ing, along with the rest of the group, may be the work of a Flemish master. The only other possibility is a Haarlem master under a particularly strong Flemish influence.

There is a second version of the Amsterdam drawing in the Lugt collection in Paris (inv. no. 15040).

Gerrit Adriaansz. de Heer

Active Amsterdam 1634 – 1652

47 PORTRAIT OF A HUNTER
IN A LANDSCAPE

Pen and brown ink, on vellum.

46.5 × 52.8 cm.; 18¼ × 20¾ in.

Provenance: J. T. Bodel Nijenhuis(?),
1874; University Printroom, Leiden
(Lugt 2221), inv. no. 296.

Exhibitions: Leiden, University Print-
room, 1915, no. 16; idem, 1921, no. 89.
Literature: J. J. de Gelder, *Honderd tekeningen van oude meesters in het Prentenkabinet der Rijksuniversiteit te Leiden*, Rotterdam, 1920, no. 89.

Pen-and-ink drawings imitating the technique of an engraving were very popular in Holland in the first half of the 17th century. The technique was especially favored by minor masters. The artists of the de Heer family—Gerrit and his son Willem (or Guillaume, ca. 1638–1681)—used it for two successive generations.

Three etchings signed *G. de Heer* (one of them dated 1634, before the birth of Guillaume) form the basis for establishing Gerrit's oeuvre. Stylistically akin drawings with the same signature are found in Hamburg, Kunsthalle (inv. no. 22027), and the British Museum (Hind 1). There is also a sheet in Amster-

dam with a similar signature, showing the composition in reverse identical with our drawing. On this basis we can assign both drawings to Gerrit de Heer rather than to his son Willem, as heretofore.

Another drawing in Amsterdam, signed *W. de Heer*, though done in the same technique is nonetheless quite different in character.

Bartholomeus van der Helst (attributed to)

Haarlem ca. 1613 – Amsterdam 1670

48 STANDING MAN WITH A SHEET OF PAPER IN HIS HAND

Black chalk.

27.3 × 16.9 cm.; 10³/₄ × 6³/₄ in.

Provenance: Teylers Museum, Haarlem.

Exhibition: Brussels-Hamburg, 1961, no. 74.

Van der Helst's drawing style has been established on the basis of a portrait drawing depicting the painter Paulus Potter in Stockholm (Nationalmuseum, inv. no. 1872/1863), which is closely connected to van der Helst's painted portrait of the same sitter in the Mauritshuis, signed and dated 1654. The standing man, usually identified as a paymaster, is not drawn in the same style. The outlines are less supple and elegant, and a system of cross-hatching is introduced.

The drawing style seems to indicate a Flemish master. There is a drawing in Berlin attributed to Cornelis de Vos (inv. no. 5501) showing some striking similarities to our sheet, down to the cross-hatching.

Jan van der Heyden

Gorkum 1637 – Amsterdam 1712

49 THE OLD AND NEW FIRE EXTINGUISHERS

Pen and brown ink, gray wash and traces of black chalk and pencil.

33.4 × 23.3 cm.; 13¹/₄ × 9¹/₄ in.

Watermark: Heawood 1811 (somewhat smaller).

Provenance: J. G. Verstolk van Soelen, Amsterdam, 1847; Rijksprentenkabinet, Amsterdam (Lugt 2228), no inv. no.

Exhibitions: Amsterdam, Historisch Museum, 1937, *Jan van der Heyden*, no. 37; Paris, 1967, no. 20, pl. 11.

Literature: Jan van der Heide, *Beschrijving der nieuwlijks uitgevonden en geotroeerde Slang-Brand-Spuiten . . .*, Amsterdam, 1690, pp. 3ff., first ill.; Helga Wagner, "Jan van der Heyden als Zeichner. Die Zeichnungen für das Buch über die 'Slang-Brandspuiten,'" *Jahrbuch der Berliner Museen*, XII, 1970, I, pp. 119–120.

Jan van der Heyden, known mainly for his paintings of city views, was also the inventor of a new kind of fire extinguisher and the author of a book on his invention (1690). This drawing is the design for the first print in the book. The old pump (left) and the new one (right) are both in operation. The artist has added a drawing of his invention in the upper left. Van der Heyden's main improvement on the old system was that with his fire extinguisher water could be pumped directly from the canal, and no longer had to be hauled out bucket by bucket. Moreover, longer hoses could be used, so the firemen could work close to the fire.

The new instruments were first tested in 1672, and in the following year Jan van der Heyden and his brother Nicolaes were appointed heads of the Amsterdam fire department. In 1681 the artist founded a fire-extinguisher factory in the Koestraat near the Nieuwmarkt.

50 FIGURE STUDIES FOR A
PLATE IN THE ARTIST'S
BOOK ON FIRE EXTINGU-
ISHERS

Counter-proof reworked with black chalk, pen, brown ink, and gray wash.

31.5 × 24.7 cm.; 12½ × 9¾ in.

Watermark: MCMD; cf. Heawood 2718.

Provenance: H. J. Valk, 1899; Rijksprentenkabinet, Amsterdam (Lugt 2228), inv. no. A4210.

Exhibition: Amsterdam, Historisch Museum, 1937, *Jan van der Heyden*, no. 45. Literature: Jan van der Heide, 1690 (see preceding no.), pp. 33–34, 17th ill.; Helga Wagner, 1970 (see preceding no.), pp. 131–132, fig. 17.

On the counter-proof of a drawing for his book on the fire extinguisher, depicting a burnt-out house on the Leidsegracht in Amsterdam, van der Heyden has drawn in figures to enliven the scene. The book contains prints of actual fires in which the new system proved its efficiency.

Few drawings by van der Heyden are known except for his preparatory studies for the prints in his book.

Samuel van Hoogstraten

Dordrecht 1627 – 1678

51 STREET SCENE

Signed and dated in the lower right: *SvHoogstraten—1650*.

Pen and brush with brown ink.

18.5 × 14.2 cm.; 7¼ × 5½ in.

Provenance: Baron van Hardenbroek; Rijksprentenkabinet, Amsterdam (Lugt 2228), inv. no. 1958:2.

Samuel van Hoogstraten studied with Rembrandt in the early 1650s. He was an interesting artist, whose talents extended to writing poetry and plays. He was also the author of an important treatise on art, *Inleyding tot de Hooge Schoole der Schilderkunst* (1678). His painted oeuvre is small, but he left quite a few drawings, some of them signed and even dated.

This drawing is dated 1650 and was made in Dordrecht, where Hoogstraten returned after his years in Amsterdam. The drawing style is clearly inspired by Rembrandt, though it lacks his expressiveness and accuracy of observation.

Ludolph de Jongh

Overschie 1616 – Hillegersberg 1679

52 A SEATED LUTE PLAYER

Signed in the lower left-hand corner in black chalk: *L.D.Jongh*; inscribed on the verso in ink, presumably by the collector Peyrot: *De la part de Me . . .*

Black chalk.

18.8 × 12.6 cm.; 7¾ × 5 in.

Provenance: J. Peyrot, Paris, 1938; F. Lugt (Lugt 1028), acquired in 1938; Fondation Custodia, Institut Néerlandais, Paris, inv. no. 5523.

Before departing in 1635 with a friend for France—where he was to remain for seven years—Ludolph de Jongh studied in Rotterdam under Cornelis Saftleven, in Delft under Anthonie Palamedesz and in Utrecht under Jan van Bijlert. His drawing style owes much to Saftleven.

Only two signed drawings by him are known: the present one and a sheet in Rotterdam (inv. no. L.D.J.2). To these we can now add a drawing in Berlin (inv. no. 2891) hitherto attributed to Saftleven, which is a preparatory study for two figures in a painting by Ludolph de Jongh in Dublin (cat. no. 148). A number of drawings attributed to Palamedesz may also be his work: Berlin, inv. nos. 1375, 4274, 3931; Stockholm, inv. no. NMH 2238/1863; and Haarlem, Teylers Museum, inv. no. R36.

Cornelis Ketel

Gouda 1548 – Amsterdam 1616

53 DESIGN FOR A GROUP PORTRAIT OF THE HAGUE CIVIC GUARD

Inscribed in the lower right-hand corner: 56; on the verso, in pencil: *Bartholomi Spranger (1500)* and *Cornelis Ketel*.

Pen and brown ink and gray wash.

19.3 × 39.2 cm.; 7½ × 15½ in.

Provenance: Sale, Frederik Muller, Amsterdam, 1904; Rijksprentenkabinet, Amsterdam (Lugt 2228), inv. no. 1905: 97.

Literature: Carel van Mander, *Het Leven der Doorluchtighe Nederlandsche en Hoogduytsche Schilders*, 1604, ed. Hans Floerke, Munich-Leipzig, 1906, II, p. 176; J. Six, "Een schutterstuk van Cornelis Ketel,"

Oud Holland, xxiv, 1906, pp. 105–108; F. Schmidt-Degener, "Het genetisch probleem van de Nachtwacht," *Onze Kunst*, 26, 1914, pp. 37–54; idem, 29, 1916, pp. 61–84; A. Riegl, *Das holländische Gruppenporträt*, Vienna, 1931, p. 113, note 1, p. 124, pl. 24; Henkel, 1931, pp. 23–24, pl. 13; A. B. de Vries, *Het Noord-Nederlandsch portret in de tweede helft van de 16de eeuw*, Amsterdam, 1934, pp. 56–57; van Gelder, 1958, no. 19; E. K. J. Reznicek, *Die Zeichnungen von Hendrick Goltzius*, Utrecht, 1961, pp. 166, 148, note 25.

Civic guards existed as early as the 14th century in the Netherlands. Their original function was the protection of the city from the enemy within as well as foreign attackers. They were usually placed under the patronage of St. George. Their meeting place was most commonly a large court where they could practice target shooting (*schieten op een doel*), and which in the course of time came to be called *doelen* (targets). When the Dutch Republic gained its independence, membership in the militia was made mandatory. The rank and file was recruited from the citizenry, and the officers from the oligarchy. The officers liked to have themselves portrayed with their men, and would pay painters to produce large-scale group portraits in which they took the central role. The earliest known group portrait of this kind was painted in 1529 by Dirk Jacobsz. Ketel's composition, with all the officers in the front row, is based on an Italian compositional scheme. The standard Dutch scheme, in which the figures would be lined up side by side in parallel rows, was abandoned here for the first time. Reznicek dates the drawing in the 1590s.

Hendrick Cornelis de Keyser (?)

Utrecht 1565 – Amsterdam 1621

- 54 THE PAVEMENT WORKERS
Inscribed on the verso: 888; and on the old mount, in 17th-century handwriting: *H. de Keyser*.
Pencil, pen, and brush with brown ink. 18.3 × 15.1 cm.; 7¹/₄ × 6 in.; the corners are trimmed diagonally; mounted on paper.
Provenance: B. Houthakker, Amsterdam, 1954–1955; Koninklijk Oudheidkundig Genootschap, Amsterdam.
Exhibition: Paris, 1967, no. 213, pl. 52.
Literature: cf. Elizabeth Neurdenburg, *Hendrick de Keyser*, Amsterdam, 1930, p. 145, note 52.

This, the only drawing attributed to de Keyser, is given to him on the sole grounds of the old inscription. It is much more likely, however, that de Keyser is the subject rather than the author of the drawing, and that the figure in the rear is a portrait of the famous architect. In 1595 he was appointed “master sculptor and mason” of Amsterdam, and among the conditions of his appointment was the stipulation that he “give employment to all apprentices and youths in the city in need of work . . . , and take responsibility for supervising their labors.” That is what the drawing seems to illustrate. The building behind the three figures could well come from de Keyser’s treatise *Architectura Moderna* or be one of his own projects. The author of the sheet may be found in the circle of late Amsterdam Mannerist painters of the generation of Pieter Isaacs.

Nicolaus Knüpfer

Leipzig 1603(?) – Utrecht 1655

- 55 A BROTHEL
Inscribed in the lower left-hand corner in a later hand: *J. Lis*; upper left-hand corner repaired; inscribed on the verso in pencil: *coll D.V. Blokhuyzen*; and, in brown ink: *J.: Lis*.
Pen and brush with brown ink. 26.8 × 32 cm.; 10¹/₂ × 12¹/₂ in.
Provenance: D. Vis Blockhuyzen, Rotterdam, 1871 (as *J. Lis*, *L’enfant prodigue*; A. H. Beels van Heemstede–van Loon, 1898; Rijksprentenkabinet, Amsterdam (Lugt 2228), inv. no. A3687.
Exhibition: Berlin, Charlottenburg, 1966, *Deutsche Maler und Zeichner des 17. Jahrhunderts*, no. 151.
Literature: R. A. Peltzer, “Die Heimat des Johan Lys (liss) und seine Zeichnungen,” *Zeitschrift für bildende Kunst*, 58, 1924–1925, pp. 161–164; Henkel, 1931, fig. 24; *Beschreibender Katalog der Handzeichnungen in der Graphischen Sammlung Albertina*, IV, 1933, under no. 625; Clothilde Brière-Misme, *Oud Holland*, I, 1933, p. 35; K. Steinbart, *Johan Liss der Maler aus Holstein*, Berlin, 1940, pp. 70, 84; J. Kuznetsov, “Nikolaus Knüpfer,” *Trudy gosudarstvennogo Ermitaza*, 8, *Zapadnoevropejskoe iskusstvo*, 3, 1964, no. 171; S. J. Gudlaugsson, “Kanttekeningen bij de ontwikkeling van Metsu,” *Oud Holland*, LXXXIII, 1968, p. 16; U. M. Schneede, “Gabriël Metsu und der holländische Realismus,” *Oud Holland*, LXXXIII, 1968, p. 50.

Nikolaus Knüpfer was born in Germany. In 1630 he moved to Utrecht to study with Ab-

raham Bloemaert, and he stayed there all his life. He was the teacher of Jan Steen.

The brothel was an especially popular subject among the Utrecht followers of Caravaggio. In type the scene derives from 16th-century representations of the Prodigal Son, who squandered his inheritance in a brothel. Many of the traditional motifs of that iconography are used in this drawing: the woman sitting on a man's lap, the man raising his glass, the smoker, and the bed in the background. The man standing on the table is drinking from a very unusual kind of glass with an exceptionally elongated stem. The drawing was formerly titled *The Prodigal Son*, as was Knüpfer's painting of the same motif, with a similar composition (sale, Paris, May 25, 1949, no. 28).

Salomon Koninck

Amsterdam 1609 – 1656

56 SEATED OLD MAN

On the verso is a fragment of a standing woman, in pen and brown ink.

Pen and brown ink and brown wash, heightened with white.

16.5 × 13 cm.; 6½ × 5 in.

Provenance: Chevalier J. J. de Claussin, Paris, 1844; Saville Gallery, London; F. Lugt (Lugt 1028), acquired in 1930; Fondation Custodia, Institut Néerlandais, Paris, inv. no. 4502.

Frits Lugt attributed this sheet to Salomon Koninck on the basis of its resemblance to paintings ascribed to that master. We know that in his paintings Koninck was influenced strongly by Rembrandt in the 1630s, but the specific characteristics of his drawing style have not yet been determined.

The combination of pen and brush in this manner is found in drawings by Rembrandt as well as Ferdinand Bol, who studied under Rembrandt in the mid-1630s. This drawing is of higher quality than Bol's work in the same technique. The handwriting is more characteristic of Rembrandt, and the quality equal to that of drawings attributed securely to him. The same can be said, somewhat less definitely, of the sketch on the verso.

Pieter van Laer

Haarlem 1592 or 1595 – after 1642

57 HERDSMAN WITH SEVEN DOGS

Inscribed in the lower right-hand corner by a later hand: *A. Cuypp.*

Black chalk and gray wash.

13.6 × 17.3 cm.; 5¼ × 6¾ in.

Provenance: F. G. Waller (Lugt 2760), Amsterdam, 1939; Rijksprentenkabinet (Lugt 2228), inv. no. 39:8.

Exhibition: Amsterdam, Rijksprentenkabinet, 1970, *Berchem en de Bentgenoten in Italië*, no. 33.

Literature: cf. A. Blankert, "Over Pieter van Laer als dier- en landschapsschilder," *Oud Holland*, LXXXIII, 1968, pp. 117-134.

Pieter van Laer, known to his fellow Dutch artists in Rome as "Il Bamboccio," was one of the first genre painters to leave Holland for Italy. He arrived there in 1626, having traveled by way of France, and stayed on until 1639. He then returned to Holland, where he is recorded until 1642. Nothing is known of him after that year.

Van Laer is the author of some brilliant wash drawings of genre scenes, a series of il-

illustrations for a songbook, and several figure studies. Some of them are annotated "Bamboots"—a Dutch form of his Italian nickname Bamboccio!

Our drawing of a herdsman with his dogs is a preliminary study for an etching (B.6), out of a series of eight (1636).

In his animal and landscape paintings prior to 1640 van Laer pioneered types and motifs that were to be of lasting influence on the coming generations of artists, including Nicolaas Berchem, Paulus Potter, Philips Wouwerman, and Adriaen van de Velde.

Gerard de Lairese

Liège 1641 – Amsterdam 1711

58 THE GOVERNORS OF THE AMSTERDAM LEPERS' HOSPITAL

Caption below: 1: *Anthony de Haes, President* / 2: *Bonaventura van Dortmont v:p* / 3 *Izaak Hudde* / 4 *Jan Hermans*.
Pen and India ink, washed with India ink and gray watercolor.

43.2 × 31.3 cm.; 17 × 12¹/₄ in.

Provenance: Lepers' Hospital, Amsterdam; Municipal Archives, Amsterdam.
Exhibition: Brussels-Hamburg, 1961, no. 150.

Gerard de Lairese was the most prominent representative of Dutch classicism as it developed in the latter half of the 17th century. He was the author of a treatise on drawing, in which he explained the principles of correct composition and perspective based on geometry. He recommended the examples of Raphael, Albani, Reni, and Poussin to his fellow Netherlanders.

Lairese's classicism is not strongly apparent in this drawing, though the poses of the elegant figures recall French models.

The drawing is one of seven made for the Amsterdam Lepers' Hospital. It comes from the armorial of 1674 that was formerly kept in the Regents' Room of the hospital. All seven of the drawings look as if they were made to serve as designs for prints, but no such prints ever seem to have been made.

Peter Lely

Soest 1618 – London 1680

59 CHARLES II AS SOVEREIGN LORD OF THE ORDER OF THE GARTER

Inscribed in the lower right-hand corner in black chalk: *de Koning* (the King).

Black chalk and oiled chalk, heightened with white, on blue paper.

48.9 × 27.7 cm.; 19¹/₄ × 11 in.

Provenance: John, Lord Northwick; Capt. E. Spencer-Churchill, London, 1921; F. Lugt (Lugt 1028), acquired in 1921; Fondation Custodia, Institut Néerlandais, Paris, inv. no. 747.

Exhibition: Rotterdam, 1938, no. 434.

Literature: Edward Croft-Murray & Paul Hulton, *Catalogue of British Drawings*, 1, British Museum, London, 1960, pp. 409ff.

60 A PURSUIVANT

Illegible annotation in the lower left-hand corner.

Black chalk and oiled chalk, heightened with white, on blue paper.

47.3 × 26.2 cm.; 18¹/₂ × 10¹/₄ in.

Provenance: H. de Kat, Amsterdam, 1867; J. de Clercq, Amsterdam, 1867; formerly collection of Chr. van Eeghen, Amsterdam.

Exhibitions: Rotterdam, Museum Boymans, 1934, *Oude Engelsche schilderijen, miniaturen en teekeningen in Nederlandsche verzamelingen*, no. 78; Amsterdam, Museum Fodor, 1935, *Verzameling Mr. Chr. P. van Eeghen*, no. 61.

Literature: see no. 59.

These two drawings belong to a group of at least thirty figure studies made on the occasion of the ceremonies of the Order of the Garter on St. George's Day, April 23, sometime between 1663 and 1671. The drawing in the Lugt Collection represents King Charles II and the other a pursuivant, a neophyte herald. At least one of the other drawings from the series is a recognizable portrait; all of them were probably made on the spot and depict the actual participants in the ceremony.

Lely drew not only the figures marching in the famous procession but also some of the other ceremonies that took place the same day. It is generally assumed that he intended to use the drawings as the basis for tapestry cartoons.

Peter Lely probably came to England in 1641. His marriage portrait of William of Orange and Mary Stuart laid the basis of his fame.

Nicolaes Maes

Dordrecht 1634 – Amsterdam 1693

61 WOMAN AT WORK

Inscribed on the verso in pencil, partly smudged: *Gerard Douw*.

Red chalk and brown wash.

20.2 × 16.5 cm.; 8 × 6½ in.

Provenance: Sir Charles Greville (Lugt 549); George, 4th Earl of Warwick (Lugt 2600), London, 1896; J. P. Heseltine (Lugt 1508); F. Lugt (Lugt 1028), acquired in 1919; Fondation Custodia, Institut Néerlandais, Paris, inv. no. 420. Exhibitions: London, 1929, no. 672; Dordrecht, Dordrechts Museum, 1934, *Nicolaes Maes*, no. 32; Paris, 1965, no. 78, pl. xxxi.

62 MOTHER FEEDING A CHILD

Red chalk, washed with brown ink and India ink; backed.

14.8 × 12.3 cm.; 5¾ × 4¾ in.

Provenance: Unknown collector's mark (not in Lugt); M. Grosjean-Maupi, Paris; F. Lugt (Lugt 1028), acquired in 1919; Fondation Custodia, Institut Néerlandais, Paris, inv. no. 307.

Exhibition: Paris, 1965, no. 77.

Before his marriage in Dordrecht in 1654, Nicolaes Maes was a pupil of Rembrandt. His earliest dated painting, of 1653, is a biblical subject, as are many of his drawings. Most of his paintings of the late 1650s, however, depict household scenes—women cleaning vegetables, making lace, or making love.

The combination of chalk and wash in these two drawings is used very seldom by Rembrandt, but another pupil of his, Govaert Flinck, is known to have used it (cf. von Moltke, nos. D4 and D175).

In the drawing of the mother and child there is a candle on the left; Maes was apparently trying to evoke a nocturnal scene. The woman in the other drawing is not making lace, as the old title has it.

Karel van Mander

Meulebeke 1548 – Amsterdam 1606

63 SUTLERS AT AN ARMY CAMP

Signed in the lower left with the monogram *KVM* (joined) and dated 1596.

Pen and brown ink and brown and blue wash.

25 × 16.5 cm.; 9³/₄ × 6¹/₂ in.

Provenance: Teylers Museum, Haarlem, no. N9a.

Van Mander was a Flemish artist who, with many of his fellow artists, sought refuge in the northern Netherlands during the Eighty Years' War. He worked in Italy from 1573 to 1577, and in 1583 settled in Haarlem, where Goltzius and Cornelis van Haarlem were then active. His *Schilderboek*, published in 1603–1604, contains biographies of Dutch and German artists and a treatise on painting in the form of a lengthy poem.

The meaning of our drawing is not perfectly clear. If it represents a group of sutlers (male camp followers), it is unique, as a pure genre drawing, in the oeuvre of van Mander.

Gabriel Metsu

Leiden 1629 – Amsterdam 1667

64 A SEATED MAN RAISING A GLASS

Black chalk, heightened with white, on brown paper.

28.9 × 18.1 cm.; 11¹/₂ × 7 in.

Watermark: illegible.

Provenance: J. G. Baron Verstolk van Soelen, Amsterdam, 1847; Teylers Museum, Haarlem, port. R35 (as Jacob Ochtersveld).

Exhibition: London, Victoria and Albert Museum, 1970, *Drawings from the Teyler Museum, Haarlem*, no. 44.

Literature: Scholten, no. R35 (as Jacob Ochtersveld); J. Q. van Regteren Altena, "Gabriël Metsu as a Draughtsman," *Master Drawings*, 1, 2, 1963, pp. 13–19, pl. 12.

This drawing was given to Jacob Ochtersveld in the Verstolk van Soelen Collection and in the catalogue of the Teyler Collection. Its closest stylistic relatives, however, are a group of drawings of which one, in the Städelsches Kunstinstitut in Frankfurt (inv. no. 929), is a preliminary study for a figure in a painting by Gabriël Metsu (Hofstede de Groot 189).

The lively, gentle line, combined with occasional sharper touches, as in the modeling of shadow passages, is characteristic of Metsu. The drawing style makes one suspect Flemish influence.

65 A SEATED YOUNG MAN HOLDING A PEWTER JUG

Signed on the verso in black chalk: G. METSU; inscribed on the verso in brown ink: *N.A. 146*, and stamped with the collector's mark "Lugt 2987."

Black chalk.

20.3 × 21.3 cm.; 8 × 8¹/₂ in.

Provenance: Jhr. J. Goll van Franckenstein, Amsterdam, 1833; P. Slingeland (?); J. A. Repelaar, The Hague, 1967; Rijksprentenkabinet, Amsterdam (Lugt 2228), inv. no. 67:92.

Literature: cf. S. J. Gudlaugsson, "Kanttekeningen bij de ontwikkeling van Metsu," *Oud Holland*, LXXXIII, 1968, pp. 13–42.

The pronounced difference in style between this drawing and the preceding one is paralleled in Metsu's paintings, which underwent a similar evolution. His paintings of the 1650s tend to be done rather broadly, while shortly after 1660 he began to work in a more precise, draftsmanlike style. The Haarlem drawing (no. 64) may date from the earlier period, and the present one from later years.

The facial type of the seated boy closely resembles that of the model in a painting which Gudlaugsson dated 1662-1663 (Hofstede de Groot 159); the pewter jug recurs in two paintings of an interior with two figures, possibly the painter and his wife (Hofstede de Groot 169 and 170), dated 1661 and 1667.

Frans van Mieris

Leiden 1635 - 1681

66 THE SMOKER

Signed in the lower left: *F.v. Mieris f.*; on the verso inscribed with the number the drawing was assigned in the Goll Collection: *N 2557*.

Black chalk, on vellum.

20.5 × 16.1 cm.; 8 × 6¼ in.

Provenance: Jhr. J. Goll van Franckenstein (Lugt 2987), Amsterdam, 1833; J. P. Heseltine (Lugt 1508); F. Lugt (Lugt 1028), acquired in 1919; Fondation Custodia, Institut Néerlandais, Paris, inv. no. 1410.

Exhibitions: Rotterdam, 1938, no. 431; Paris, 1965, no. 79.

Frans van Mieris is one of the best known of the Leiden *fijnschilders*. He was a pupil of Gerard Dou, and the relationship between the two can be seen to good advantage in the present exhibition. The drawings by Dou

and van Mieris are alike in composition as well as technique. Both artists used fine chalk lines for the main motif and broader, looser ones for the rest of the sheet.

Many of van Mieris' subjects strike us as pure exercises in genre, but most of them had a recognizable meaning for his contemporaries. This drawing of a smoking boy, his jacket open, a sword in his hand, seated at a table with a burning candle, is more than a straightforward portrait. The pipe probably is put in his hands to let us know that he is in love. In *Proteus ofte Minnebeelden* of 1627, Jacob Cats uses pipe smoking as an emblem of fleeting love.

67 THE DUET

Signed in the upper left-hand corner:
F. van Mieris.

Black chalk, on vellum.

22.3 × 17.9 cm.; 8¾ × 7 in.

Provenance: Jhr. J. Goll van Franckenstein (Lugt 2987), Amsterdam, 1833; J. G. Verstolk van Soelen (Lugt 2490), Amsterdam, 1847; C. J. Fodor, donated to the city of Amsterdam in 1860; Gemeente Musea, Amsterdam, inv. no. A10218.

Exhibitions: Amsterdam, Museum Fodor, 1932, *Klassieke Hollandsche Teeke-naars*, no. 36; Cologne, 1955, no. 49; Warsaw, 1956, *Rembrandt i jego krag*, no. 77; Tel Aviv, 1959, *Holland's Golden Age*, no. 72; Jerusalem, 1960, no. 44; Belgrade, 1960, no. 44; Zagreb, 1960, no. 44; Brussels-Hamburg, 1961, no. 141.

Literature: Fodor, 1863, p. 33, no. 107; Mellaart, 1926, p. 34, no. 59; Gudlaugsson, 1959, II, p. 147; Bernt II, no. 402.

The meaning of this drawing of a girl singing, accompanied by a man playing the lute, is illuminated by an emblem in *Cats' Spiegel van den Ouden en Nieuwen Tijd* of 1632 (p. 19) where, under the motto "Amor docet musicam" we see a musical company, conducted by Amor, seated around a table. The roguish look on the man's face and the bed with the open curtain behind the couple make it perfectly plain what van Mieris had in mind.

Jan Miense Molenaer

Haarlem 1609/10 – 1668

68 TWO PROCURESSES PLYING THEIR TRADE

Inscribed on the verso in pencil: *Jan Miense Molenaer, arbeitete 1641-1659, Molenaar and 249* (twice).

Pencil, on ledger paper.

16 × 17.2 cm.; 6¹/₄ × 6³/₄ in.

Watermark: lower half of a shield with lily and the letters *WR* (intertwined); cf. Heawood, 1768.

Provenance: A. von Lanna (Lugt 2773), Stuttgart, 1910; G. J. D. Gratama; Rijksprentenkabinet, Amsterdam (Lugt 2228), inv. no. 66:9.

Literature: *Bulletin van het Rijksmuseum*, 14, 1966, p. 49, fig. 18.

Jan Miense Molenaer is generally considered a follower of Frans Hals. He was married to Judith Leyster, who was even more influenced by Hals than was her husband.

Not all aspects of Molenaer's drawing style have been adequately charted. This drawing, however, is indisputably his. The Rijksprentenkabinet owns another drawing very much like it (inv. no. 4619), depicting three couples

and a group of dancers. The other sheet matches this one perfectly; in fact, they seem to be two halves of the same drawing. It is signed, but the signature has been gone over with the pen. A third drawing related to the two in the Rijksprentenkabinet is in the Fodor Collection in Amsterdam.

Jan Miense Molenaer (?)

69 YOUNG MAN ON A STOOL

Black chalk, heightened with white, on somewhat faded blue paper.

19.8 × 13.9 cm.; 7³/₄ × 5¹/₂ in.

Provenance: Jacob de Vos jr. (Lugt 1450), Amsterdam, 1883; F. Lugt (Lugt 1028), acquired in 1928; Fondation Custodia, Institut Néerlandais, Paris, inv. no. 41.

This drawing has been attributed to Jan Miense Molenaer on the basis of its general resemblance to the figures in his paintings. Figure studies like this were also made by other Haarlem masters, including Cornelis Bega, whose drawing style, however, is more vigorous and schematic.

Chalk drawings on blue paper, often heightened with white, were a preferred medium for figure studies in the 17th century.

Caspar Netscher

Heidelberg 1639 – The Hague 1684

70 A LITTLE GIRL WITH A TOP

Black chalk.

11.6 × 12 cm.; 4¹/₂ × 4³/₄ in.

Provenance: C. J. Fodor, donated to the city of Amsterdam in 1860; Gemeente Musea, Amsterdam, inv. no. A10229.

Exhibitions: Amsterdam, Museum Fodor, 1932, *Klassieke Hollandsche teekenaars*, no. 40; Cologne, 1955, no. 54; Amsterdam, 1955-1956, *Kind en Kinderleven in Nederland, 1500-1900*, no. 142; Tel Aviv, 1959, *Holland's Golden Age*, no. 80; Jerusalem, 1960, no. 47; Belgrade, 1960, no. 47; Zagreb, 1960, no. 45; Budapest, Szépművészeti Múzeum, 1962, *One Hundred Drawings from the Fodor Collection*; Amsterdam, Museum Fodor, 1963, *Fodor 100 jaar*, no. 20; Brussels-Hamburg, 1961, no. 140; Laren, Singer Museum, 1969, *Het kind in de Noord-Nederlandse kunst*, no. 107. Literature: Fodor, 1863, p. 35, no. 118; Mellaart, 1926, p. 35, no. 59; J. G. van Gelder, 1958, p. 40, no. 122.

Netscher was still a child when he moved to Holland from Germany. He was apprenticed in Arnhem to the otherwise unknown painter Hendrick Coster. Of more lasting influence on him was his subsequent period of study under Gerard ter Borch, who provided him with a model for his earliest drawing and painting style.

Netscher made brush as well as chalk drawings. He would sometimes use the former technique to give his drawings the appearance of finished paintings.

It is impossible to say whether the top in this drawing has any particular significance. Earlier in the century, Roemer Visscher had used a spinning and a resting top as emblems for life and death in his emblem book *Sinnepoppen* of 1614.

Adriaen van Ostade

Haarlem 1610 - 1685

71 INTERIOR WITH PEASANTS FIGHTING

Inscribed in the right center by a later hand: *AV.* (joined) *O.*; inscribed on the verso in ink: 238.

Pen and brown ink and brown wash, over black chalk. The artist has added a horizontal strip of paper of approximately 4 cm. (1½ in.) along the top of this sheet.

20.3 × 26.4 cm.; 8 × 10½ in.

Provenance: J. Kerr-Lawson, London; F. Lugt (Lugt 1028), acquired in 1923; Fondation Custodia, Institut Néerlandais, Paris, inv. no. 1200.

Literature: Schnackenburg, 1971, no. 15, with earlier literature.

According to Houbraken both the Fleming Adriaen Brouwer, who lived in Haarlem in the 1620s, and Adriaen van Ostade were pupils of Frans Hals. Brouwer's lowlife scenes in the Brueghel tradition made a deep impression on Ostade. Although we have as yet no clear image of Brouwer's drawing style, we can assume that it was studied intensely by Ostade, who was five years younger than the Flemish master he admired so much. This sheet is clearly one of Ostade's earliest drawings, and was probably made in the same year as the *Tavern Scene* in the Pierpont Morgan Library, New York (cat. Fairfax Murray, 1904, no. 126) and the *Dancing Peasants* in the Teylers Museum, Haarlem (Scholten, no. 274), both dated 1636. Some of the wash may have been added later by another hand, after the strip was put in along the top.

72 DESIGN FOR A FAMILY PORTRAIT

Pen and brown ink, brown wash, and India ink, over pencil.

12.3 × 23.3 cm.; 4³/₄ × 9¹/₄ in.

Watermark: upper half of a crowned coat-of-arms with a Strasbourg lily.

Provenance: J. P. Heseltine (Lugt 1508); F. Sabin, London; F. Lugt (Lugt 1028), acquired in 1923; Fondation Custodia, Institut Néerlandais, Paris, inv. no. 1190.

Exhibitions: Rotterdam, 1938, no. 425; Paris, 1965, no. 83, pl. xxxii.

Literature: L. Godefroy, *L'Oeuvre gravé de Adriaen van Ostade*, Paris, 1930, p. 35, ill.; Ernst Scheyer, "Portraits of the brothers van Ostade," *Art Quarterly*, II, 1939, pp. 134-135; Edouard Trautscholdt, "Über Adriaen van Ostade als Zeichner," *Festschrift Friedrich Winkler*, Berlin, 1959, p. 293. Cf. exhib. Paris, Petit Palais, 1970-1971, *Le siècle de Rembrandt*, no. 153.

One of the foundations on which the chronology of Adriaen van Ostade's drawings is based is the set of three preliminary studies for a family portrait of 1654 in the Louvre. None of the drawings, which are in the Lugt Collection in Paris, is exactly the same in composition as the finished painting. In none of them, for one thing, does the artist indicate the interior in which the scene is set. This is the only known group portrait by Ostade. The subjects of his more than 800 paintings, 50 or so etchings, and large number of drawings are taken almost exclusively from the daily life of peasants and townfolk.

73 INTERIOR OF AN INN

Signed and dated in the lower left-hand

corner: *Av.* (joined) *Ostade 1673*; inscribed in the lower right-hand corner in ink: *WE*.

Pen and brown ink and watercolor.

21.8 × 25.7 cm.; 8¹/₂ × 10 in.; lined.

Provenance: Sale, Amsterdam, 1818; Th. Dimsdale (Lugt 2426), London, 1823; W. Esdaile (Lugt 2426), London, 1840; A. Thibaudeau, Paris, 1857; C. J. Fodor (Lugt 1036), donated in 1860 to the city of Amsterdam; Gemeente Musea, Amsterdam, inv. no. A10236.

Exhibitions: Ingelheim am Rhein, 1964, *Holländische Zeichnungen des 17. Jahrhunderts*, no. 55, pl. VIII; Amsterdam, Rijksprentenkabinet, 1953, *Het werk van Adriaen van Ostade*, p. 11; Jerusalem, 1960, no. 50; Belgrade, 1960, no. 50; Zagreb, 1960, no. 48; Budapest, Szépművészeti Múzeum, 1962, *One Hundred Drawings from the Fodor Collection*; Vlaardingen, 1963.

Literature: Fodor, 1863, p. 35, no. 125; Schnackenburg, 1971, no. 187.

Although Houbraken gives us scant information concerning the van Ostade brothers, he did not neglect to mention with glowing praise their "excellent colored drawings." These highly finished watercolors were sold on the art market like paintings. Houbraken tells us that the Amsterdam collector Konstantijn Sennepart had a special interest in such drawings. A later amateur of works in this technique was the mayor of Amsterdam, Jonas Witsen, whose collection was auctioned in 1790. Colored drawings were particularly admired in the 18th century for their control and accuracy. Most of Ostade's drawings in this medium date from the 1670s.

74 A FAMILY AT THE HEARTH
Black chalk, pen and brown ink and
gray wash.

24 × 22.2 cm.; 9 $\frac{1}{2}$ × 8 $\frac{3}{4}$ in.

Provenance: S. Feitama, Amsterdam,
1758; C. Ploos van Amstel, Amsterdam,
1800; J. de Vos sr.; J. de Vos jr., Amster-
dam, 1883; donated by the Vereniging
Rembrandt (Lugt 2135) to the Rijks-
prentenkabinet, Amsterdam (Lugt
2228), inv. no. A1364.

Exhibitions: Washington, 1958, no. 90;
Brussels-Hamburg, 1961, no. 84.

Literature: Schnackenburg, 1971, no.
93.

Van Ostade's mature pen-and-ink technique is more flexible than his earliest essays in that medium. In this sheet the shadows are indicated in evenly applied wash, lending the interior an air of quiet harmony. Ostade's works provide us with an invaluable insight into the daily life not only of peasants but also of burghers. The low reed basket (*bakermat*) in this drawing, for example, in which the mother sits to feed her baby, survives in Holland today as a figure of speech.

Trautscholdt dated the drawing ca. 1647-1648 on the basis of comparisons with Ostade's etchings of those years (B46 and 33). Schnackenburg prefers a later dating, ca. 1655.

75 THE SLAUGHTERED SWINE
Signed in the lower left: *Av.* (joined)
Ostade, and dated 1678; inscribed on
the verso in red ink: *N 2930*.

Pen and brown ink and watercolor.

22 × 19.9 cm.; 8 $\frac{3}{4}$ × 7 $\frac{3}{4}$ in.

Provenance: Jan Six; V. Röver; G.
Huquier (?), Amsterdam, 1761; J. Val-

lette (?), Amsterdam, 1807; J. Goll van
Franckenstein (Lugt 2987), Amsterdam,
1833; L. Dupper, Dordrecht, 1870; Be-
noît Coster, Amsterdam, 1875; Rijks-
prentenkabinet, Amsterdam (Lugt
2228), inv. no. A14.

Exhibitions: Amsterdam, Rijksprenten-
kabinet, 1935, *Hollandsche Teekenkunst
in de Gouden Eeuw*, no. 134; Amsterdam,
Rijksprentenkabinet, 1953, *Het werk van
Adriaen van Ostade*, p. 12.

Literature: Frerichs, 1965, no. 71;
Schnackenburg, 1971, no. 205.

A slaughtered swine lies in a wooden tray. Two men are cleaning the hide after having thrown hot water over it from the bucket in the foreground. Van Ostade depicted the same subject in another colored drawing in the Fodor Collection in Amsterdam. The identical composition is found on an earlier sheet in the Louvre (Lugt, cat. no. 506) done in black chalk, pen, and brush. It is very possible that the artist used earlier chalk drawings as models for the colored drawings of the 1670s.

Isaac van Ostade

Haarlem 1621 - 1649

76 INTERIOR WITH A MAN
AND A BOY BESIDE THE
HEARTH

Signed and dated in the lower left:
I.v.Ostade. a^o. 1643; inscribed on the
verso in pencil: *Isaac Ostade*.

Pen and brown ink and watercolor.

18.2 × 19.2 cm.; 7 $\frac{1}{4}$ × 7 $\frac{1}{2}$ in.

Provenance: J. A. G. Weigel, Stuttgart,
1883; A. von Lanna (Lugt 2773), Stutt-
gart, 1910; Prince of Liechtenstein; F.

Lugt (Lugt 1028), acquired in 1948; Fondation Custodia, Institut Néerlandais, Paris, inv. no. 6014.

Exhibition: Paris, 1965, no. 86, pl. xxxiii.

Isaac van Ostade, who was eleven years younger than his brother and teacher Adriaen, died at the early age of 28. He was inscribed in the Haarlem painters' guild in 1643, the year of this drawing. His early paintings of interiors are close to those of his brother, but his later works, mainly landscapes with figures, have a character all their own. Isaac's drawings are often confused with those of Adriaen, but in this signed sheet we can study the finer, less spontaneous style of the younger brother in one of his most individual drawings.

77 PEASANTS EATING

Signed in the lower left-hand corner: *J.v.O.*; in the lower right-hand corner is an illegible mark.

Pen and brush with brown ink over pencil.

10.5 × 13.1 cm.; 4¹/₄ × 5¹/₄ in. The upper right and left corners are repaired.

Watermark: Strasbourg lily.

Provenance: Boymans Collection (Lugt 228); Museum Boymans-van Beuningen, Rotterdam, inv. no. I.v.O. 2.

Literature: Schnackenburg, 1971, no. 487, with earlier literature.

This drawing, whose motif and style are directly inspired by Isaac's older brother Adriaen, was previously attributed to the latter despite the initials in the lower left-hand corner. One would be inclined to date it early in Isaac's career, but Schnackenburg dates it after 1646.

Anthonie Palamedesz (?)

Delft 1601 – Amsterdam 1673

78 SEATED MAN WITH A GLASS IN HIS LEFT HAND

Inscribed on the old mount in pencil:

Ter Burg; and in ink: *fl. 22.*

Black chalk.

24.8 × 18 cm.; 9³/₄ × 7 in.

Provenance: P. Prouté, Paris; F. Lugt (Lugt 1028), acquired in 1923; Fondation Custodia, Institut Néerlandais, Paris, inv. no. 1217.

In 1621 Palamedesz was inscribed in the painters' guild in Delft, where he remained for some time. Before that year he may have been apprenticed to Frans or Dirck Hals in Haarlem. Most of the drawings attributed to him are probably by his pupil Ludolph de Jongh (cf. no. 52). There is only one drawing—a figure study in brush—of a motif also found in a Palamedesz painting. (The drawing is in the Welcker Collection of the Leiden University Printroom; the painting was auctioned at Fr. Muller, Amsterdam, November 17–20, 1903, no. 62.) On the basis of this clue we can assign one other drawing, a *Marksmen* (Boerner, 1960, as A. van de Velde) to Palamedesz.

The present sheet is not at all like those two. The only drawing which comes close to it is *Standing Woman with Duster* in Hamburg (inv. no. 22146, as Metsu).

Jan van Ravesteyn

The Hague ca. 1570 – 1657

79 THE CITY COUNCIL OF THE HAGUE AND THE OFFICERS OF THE CIVIC GUARD

In the lower right are the old inventory numbers of the Graphische Sammlung in Munich: 3360 and 19; inscribed in the lower center in pencil: *de Baan*; and on the verso, in red ink: *Inv. no 2021* (Munich). Also on the verso are two black chalk sketches of a female nude, without head. The sheet seems to have been folded at various places. A strip of paper was added by the artist along the entire upper edge.

Pen and India ink, brown wash and India-ink wash, heightened with white, over black chalk and traces of red chalk, on gray-brown paper. Lined with gray-green paper on which are the drawings of the nude, possibly by another hand. 24.9 × 50.8 cm.; 9³/₄ × 20 in.

Provenance: Elector Karl Philipp von der Pfalz, Mannheim; Elector Theodor von der Pfalz (after 1794, Munich); Staatliche Graphische Sammlung, Munich (Lugt 2673 and 2481a); acquired through exchange by Frits Lugt in 1928; Fondation Custodia, Institut Néerlandais, Paris.

Exhibitions: On loan to the Gemeente Museum, The Hague, from 1931 to 1938; Rotterdam, 1938, no. 418, fig. 228; Paris, 1967, no. 298, pl. 86.

Literature: W. Martin, "Jan van Ravesteyn's Magistraat en Schutters, 1618, en het ontwerp daarvoor," *Oud Holland*, xli, 1923-1924, pp. 193-198 (ill.); Henkel, 1931, pp. 37, 109-110, pl. xxviii; G. Knuttel, "Ravesteyns Magistraat en Schutterofficieren," *Mededelingen van den Dienst voor Kunsten en Wetenschappen der Gemeente's Gravenhage*, III, August 1933, no. 5, pp. 61-69, fig. iv; Catalogue

of the Gemeente Museum, The Hague, 1935, p. 210, no. 41-31; van Gelder, 1958, pp. 25, 94, fig. 37.

In contrast to most other group portraits of civic guard companies, van Ravesteyn's large canvas in the Gemeente Museum, The Hague, for which our drawing is a preliminary study, represents an official reception. The City Council of The Hague used to receive the officers of the various companies during the May fair, after the guards themselves had filed past the Stadholder. The composition of the painting does not correspond in all details to the more spontaneous drawing. There are five figures more in the painting than the drawing: four ensigns and a portrait of the artist himself.

The drawing can be dated 1617—the painting, we know, was commissioned on November 20 of that year.

Rembrandt van Rijn

Leiden 1606 - Amsterdam 1669

80 A STANDING MAN HOLDING A BAG

In the lower right-hand corner a fragment of a signature(?): *R.*

Black chalk.

29 × 16.9 cm.; 11¹/₂ × 6³/₄ in.

Watermark: a bird in a circle and the letter I.

Provenance: J. de Vos jr. (Lugt 1450), Amsterdam, 1883; donated by the Vereniging Rembrandt (Lugt 2135) to the Rijksprentenkabinet, Amsterdam (Lugt 2228), inv. no. A2045.

Exhibition: Amsterdam, 1969, no. 27.

Literature: Benesch I, no. 31, pl. 35, with earlier literature; K. Bauch, *Der frühe*

Rembrandt und seine Zeit, Berlin, 1960, pp. 107-108; Slive, 1965, no. 303; E. Haverkamp Begemann, "The present state of Rembrandt Studies," *Art Bulletin*, LIII, 1, March 1971, p. 99.

Rembrandt was still living in his hometown, Leiden, when he made this drawing in the late 1620s. The daringly free technique, nearly unparalleled in Dutch drawing of those years, lends the figure great expressiveness. The strong contrast between thick and thin lines is a graphic equivalent for the chiaroscuro in the paintings of those years.

Usually the old man is described as a beggar, but the bag he is holding may be the attribute of some trade or other. The Rijksprentenkabinet owns two other drawings of the same sort (Benesch 30, 32).

81 A WOMAN HAVING HER
HAIR DONE

Pen and brown ink.

10.6 × 9.8 cm.; 4 $\frac{1}{4}$ × 3 $\frac{3}{4}$ in.

Provenance: Chérymy, 1913; Mme F. Kleinberger, Paris; F. Lugt (Lugt 1028), acquired in 1922; Fondation Custodia, Institut Néerlandais, Paris, inv. no. 1805. Exhibitions: Amsterdam, 1932, no. 239; Paris, 1965, no. 89, pl. xxxv. Literature: G. Knuttel, "De Lucretia en andere werken van Rembrandt," *Elseviers Geïllustreerd Maandschrift*, XLVII, February 1914, p. 146; Benesch II, no. 396, pl. 443.

Rembrandt's preferred technique for his drawings was pen and ink. In this sheet—the earliest pen-and-ink drawing by him in the exhibition—the linearity inherent in the technique is still very pronounced.

Another drawing of the same theme in

Vienna (Benesch 395), in pen and wash, represents a later stage in Rembrandt's development. (Benesch, however, dates our sheet somewhat later, ca. 1634.)

If the sitter is Rembrandt's wife Saskia, the drawing must date after 1631, the year in which the artist moved to Amsterdam and into the home of the art dealer Hendrick van Uylenburgh, Saskia's uncle.

82 TWO WOMEN TEACHING
A CHILD TO WALK

On the verso is a sketch of two heads.

Pen and brush with brown ink, heightened with white.

16.2 × 14.7 cm.; 6 $\frac{1}{4}$ × 5 $\frac{3}{4}$ in.

Provenance: Marquis de Lagoy (Lugt 1710); P. Mathey (Lugt 2100b); E. A. Veltman, Bloemendaal; F. Lugt (Lugt 1028), acquired in 1938; Paris, Fondation Custodia, Institut Néerlandais, Paris, inv. no. 5447.

Exhibitions: Amsterdam, 1932, no. 343; Haarlem, De Vleeshal, 1951, *Rembrandt*, no. 154; Paris, Institut Néerlandais, 1957, *Rembrandt et son école*, no cat.; Paris, 1965, no. 93, pl. xxxv; Amsterdam, 1969, no. 31.

Literature: Benesch II, no. 391, pl. 449, with earlier literature.

Most of Rembrandt's numerous studies of men, women, and children date from the 1630s. In this drawing the line has grown surer than in the preceding one. It is closer to the sheet in Vienna (Benesch 395; see preceding number)—especially the standing woman. Wash seldom plays an important part in Rembrandt's drawings, but here, as in several other sheets from this period, it is used to heighten the plasticity of the figures. The

sketch of a woman in the upper left is drawn in very thin lines, and may well be later than the rest of the sheet.

Benesch dates our drawing 1632–1633, Lugt 1636–1638. A dating between those periods is probably more likely.

83 SASKIA AT THE WINDOW

In the lower left-hand corner is a half-erased inscription trimmed at the bottom.

Pen and brush and brown ink.

17 × 12.5 cm.; 6³/₄ × 5 in.

Provenance: Sir Thomas Lawrence (Lugt 2445). W. Esdaile (Lugt 2617), London, 1840; F. Locker Lampson, London, 1919; F. Lugt (Lugt 1028), acquired in 1919; Fondation Custodia, Institut Néerlandais, Paris, inv. no. 288.

Exhibitions: London, Grosvenor Gallery, 1877–1878, *Winter Exhibition*, no. 1194; London, 1929, no. 593; Amsterdam, 1932, no. 251; Brussels, Palais des Beaux-Arts, 1937–1938, *De Jérôme Bosch à Rembrandt*, no. 67, pl. XLIV; Rotterdam, 1938, no. 439, pl. 249; Haarlem, De Vleeshal, 1951, *Rembrandt*, no. 156; Paris, Louvre, 1970, *Rembrandt et son temps*, no. 151.

Literature: *The Rowfant Library . . . Collected by F. Locker Lampson*, London, 1886, p. 226; Benesch II, no. 253, pl. 274, with earlier literature; Ira Moskowitz, *Great Drawings of All Time*, New York, 1962, II, no. 573.

The sitter is probably Saskia; we recognize her characteristic pose from other drawings. Saskia was born in 1612. We learn from the caption to a portrait drawing of her by Rembrandt dated June 8, 1633, that they were al-

ready engaged by then (Benesch 427); the marriage took place on June 22, 1634. She died young, in 1642. Of all her children by Rembrandt, only Titus survived. None of the others lived to be older than two months. This drawing is generally dated 1634.

84 WOMAN WITH A CHILD AND A DOG

On the verso is a black chalk drawing of two standing women, one holding a baby; trimmed.

Pen and brown ink, with some white heightening.

10.3 × 10.2 cm.; 4 × 4 in.

Provenance: Dr. H. Roland and Dr. G. Delbanco, London; F. Lugt (Lugt 1028), acquired in 1937; Fondation Custodia, Institut Néerlandais, Paris, inv. no. 5155. Exhibition: Paris, 1965, no. 92.

Literature: Benesch II, no. 403, pl. 446 with earlier literature.

Rembrandt drew another sketch, now in Budapest, of a child frightened by a dog and nestling against its mother (Benesch 411). Our drawing is probably the earlier of the two: the one in Budapest is more elaborate and balanced. The nondescript dog becomes a fashionable hound and the bag on the mother's arms a basket of a type also found in several other works. In the upper right of the Budapest drawing Rembrandt added an open window and a figure. The child too is different, resembling a type we know from other works. The differences between the two drawings illustrate how Rembrandt could turn a quickly sketched impression into a balanced and finished composition. Our drawing is generally dated 1635.

- 85 WOMAN WITH A CHILD
 Pen and brown ink.
 9.9 × 6.2 cm.; 4 × 2½ in.
 Provenance: John, Lord Northwick; Captain E. Spencer Churchill, London, 1920; Comte de Robiano, Amsterdam, 1926; F. Koenigs, 1940; Museum Boymans-van Beuningen, inv. no. R.22.
 Exhibitions: Amsterdam, 1932, no. 263; Rotterdam-Amsterdam, 1956, no. 45.
 Literature: Benesch II, no. 228, pl. 244, with earlier literature; Hoetink, 1969, p. 21, pl. 9.

The facial expression of the child is a lovely example of Rembrandt's ability to evoke the personality of the subject in a few quick lines. His acute powers of observation can also be admired in the pose of the woman, who has to lean slightly backwards to take the weight of the child on her arm. Benesch dates this drawing ca. 1633-1634.

- 86 SHEET OF STUDIES WITH
 THE HEADS OF SASKIA
 AND HER SON RUMBARTUS
 Inscribed in the upper right-hand corner
 in brown ink: 85.
 Pen and brown ink.
 20 × 15 cm.; 8 × 6 in.
 Provenance: J. Richardson sr. (Lugt 2184); J. Thane (Lugt 1544); R. P. Roupell (Lugt 2234), London, 1887; L. Bonnat (Lugt 1714); F. Koenigs, 1940; Rotterdam, Museum Boymans-van Beuningen, inv. no. R.83.
 Exhibitions: Paris, Bibliothèque Nationale, 1908, *Exposition d'Oeuvres de Rembrandt*, no. 414; Berlin, Preussische Akademie der Bildenden Künste, 1930, *Rembrandt*, no. 326; Rotterdam, Mu-

seum Boymans, 1934, *Nederlandsche Teekeningen uit de 15de, 16de en 17de eeuw; Verzameling F. Koenigs*, no. 80; Rotterdam, 1938, no. 316; Rotterdam-Amsterdam, 1956, no. 46.

Literature: Benesch II, no. 360, pl. 410, with earlier literature; Slive, 1965, no. 184-185; Christopher White, *Rembrandt as an Etcher*, London, 1969, p. 119, fig. 155; Hoetink, 1969, pp. 22-23, pl. 14.

Rembrandt drew, painted, and etched many portraits and studies of his wife Saskia. In two of the four sketches on this sheet she is holding a baby: in the left center she looks down at the child reflectively, and in the lower left she cuddles it. Saskia's smile and her half-closed, unseeing eyes impress us keenly once more with Rembrandt's exceptional ability to record the subtleties of human feeling and expression.

The drawing resembles an etching with several studies of Saskia (B365), and may have been made in the same year, 1636. If so, it must have been made before February 15. On that day Rembrandt's first-born son Rumbartus, who had been baptized on December 15, 1635, was buried in the Zuiderkerk. (*Amstelodamum*, 1956, p. 144.)

- 87 PANTALONE
 Pen and brown ink.
 19.3 × 13 cm.; 7½ × 5 in.
 Watermark: fragment of a crown (Bolten 24).
 Provenance: Sir Thomas Lawrence; S. Woodburn; W. Esdaile (Lugt 2617), London, 1840; S. Woodburn (?); Andrew James; Miss James; Sir J. C. Robinson (Lugt 1433), Amsterdam, 1882; A. von Lanna (Lugt 2773), Stuttgart, 1910;

C. Hofstede de Groot, bequest of 1914; Groningen, Museum voor Stad en Lande, inv. no. 1931:187.

Exhibitions: See Bolten, 1967, p. 90; Amsterdam, 1969, no. 39.

Literature: Benesch II, no. 295, pl. 333; Bolten, 1967, p. 90, no. 56, with earlier literature; R. H. Fuchs, *Rembrandt en Amsterdam*, Rotterdam, 1968, p. 37, fig. 59.

Rembrandt made a number of drawings that can be connected with the stage. This standing figure, bowing ironically to the public, is the greedy merchant Pantalone, one of the most popular figures in the Dutch version of the *Commedia dell'Arte*. In a drawing in Hamburg (Benesch 296) Rembrandt drew him again, this time in profile.

88 THE PANCAKE WOMAN

Inscribed on the verso in brown ink:
Rembrandt y [?] compri.

Pen and brown ink.

10.7 × 14.2 cm.; 4 $\frac{1}{4}$ × 5 $\frac{1}{2}$ in. Lined.

Provenance: J. de Vos jr. (Lugt 1450), Amsterdam, 1883; Amsterdam, Rijksprentenkabinet (Lugt 2228), inv. no. A2424.

Exhibitions: Rotterdam-Amsterdam, 1956, no. 31; Amsterdam, 1969, no. 62.

Literature: Benesch II, no. 409, pl. 455, with earlier literature; W. Sumowski, review of Benesch, vols. I, II, *Wissenschaftliche Zeitschrift der Humboldt-Universität zu Berlin*, VII, 1956-1957, p. 262; E. Trautscholdt, "De oude koekenbakster, Nachtrag zu Adriaen Brouwer," *Pantheon*, XIX, 1961, p. 192, note 9; Slive, 1965, no. 318.

The theme of the pancake woman was used

by various Dutch artists, including Buytewech, Jan van de Velde, and Adriaen Brouwer. In 1635 Rembrandt made an etching of the subject (B124), not directly related to the drawing. The drawing is generally assigned to the same period as the etching, but the graphic style of the former indicates a later dating, to the years in which Rembrandt perfected his ability to create the impression of great plasticity with loose strokes of the pen.

89 THREE WOMEN AT A DOORWAY

Inscribed on the verso in pencil: *de Vos 424 and 1194*; and in blue: 30.

Pen and brown ink.

23.2 × 18.7 cm.; 9 × 7 $\frac{1}{2}$ in.

Provenance: J. de Vos sr., Amsterdam, 1833; J. de Vos jr., Amsterdam, 1883; Amsterdam, Rijksprentenkabinet (Lugt 2228), inv. no. A2056.

Exhibitions: Rotterdam-Amsterdam, 1956, no. 65; Amsterdam, 1969, no. 63; Milan, Pinacoteca de Brera, 1970, *Rembrandt, trentotto disegni*, no. 13.

Literature: Benesch II, no. 407, pl. 457; Slive, 1965, no. 242; R. H. Fuchs, *Rembrandt en Amsterdam*, Rotterdam, 1968, p. 13, fig. 13.

Two women and a child on the pot are seated near the entrance to a house. A third woman is standing inside the doorway, behind one of those typically Dutch doors whose upper and lower halves can be opened separately. This drawing was formerly dated 1635, but comparison with other pen drawings of the period seems to indicate a dating around 1640. The lines have lost much of their rigidity and evoke the forms forcefully. Space is suggested

by a single line defining the outline of the doorway. The identity of the models is unknown.

90 SASKIA IN BED

Pen and brown ink.

14.9 × 19 cm.; 5³/₄ × 7¹/₂ in.

Provenance: Th. Lawrence; S. Woodburn; W. Esdaile (Lugt 2617), London, 1840; J. H. Cremer, Amsterdam, 1886; S. H. de la Sablonière, Amsterdam, 1891; C. Schöffers (Lugt 3009), Amsterdam, 1893; A. P. Vischer-Boelger, Basel, 1921, gift to C. Hofstede de Groot, who bequeathed it in 1926 to Groningen, Museum voor Stad en Lande, inv. no. 1931:205.

Exhibitions: See Bolten, 1967, p. 91.

Literature: Benesch II, no. 282, pl. 315; Bolten, 1967, p. 91, no. 57, with earlier literature.

Rembrandt drew Saskia in bed on several occasions. Some of the drawings are worked out in detail, showing the whole room, while others are concentrated completely on the figure. In this sheet Rembrandt first drew Saskia's arm resting on the covers, then raised to her chin. On an etching dated 1638 (B369) we find two studies of Saskia in bed in addition to some sketches of old men.

Abraham Rutgers

Active second half of the 17th century

91 SKATERS ON THE RIVER
VECHT

Inscribed on the verso in brown: *No 1322*; and in pencil: *J. Leupenius*.

Pen and brown ink, brown and gray wash.

19.1 × 30.6 cm.; 7¹/₂ × 12 in.

Provenance: W. F. Piek, Amsterdam, 1897; Rijksprentenkabinet, Amsterdam (Lugt 2228), inv. no. A3482.

Literature: cf. J. W. Niemeijer, "Een album met Utrechtse gezichten door Abraham Rutgers," *Oud Holland*, LXXIX, 1964, pp. 127-129.

Nearly nothing is known about Abraham Rutgers, the author of this sheet. He was probably one of the many able dilettantes who practiced drawing in the 17th century. The integration of figures and landscape in his work foreshadows the genre drawings of the 18th century. He left drawings of river landscapes and city views. A whole album of his views of Utrecht is preserved in the Museum van Gijn in Dordrecht. Folio 46 of the album depicts the same bend in the Vecht as our sheet, but in the summer. The album was probably produced in the studio. This view gives all appearances of being topographically exact, but it has not yet proved possible to identify the site.

Pieter Jansz. Saenredam

Assendelft 1597 - Haarlem 1665

92 A VILLAGE FAIR

Inscribed on the verso: *P. Molijn*.

Pen and brown ink, gray wash and some red chalk.

17.5 × 30.4 cm.; 7 × 12 in.

Provenance: C. van Noorde, Haarlem, 1796; Teylers Museum, Haarlem.

Exhibitions: Brussels-Hamburg, 1961, no. 33; Utrecht, Centraal Museum, 1961, *Pieter Jansz. Saenredam*, no. 232.

Literature: Scholten, 1904, no. 080.

With his paintings and drawings of the interiors and exteriors of the Dutch churches, Saenredam occupies a unique position in 17th-century art. Many of his drawings were colored, and served as models for his paintings. He provided designs for some of the illustrations to Samuel Ampzing's description of Haarlem of 1624. His contribution included views of the church of St. Bavo or Grote Kerk and the market square. The figures in those illustrations closely resemble those in our drawing. Despite Swillens' doubts as to Saenredam's authorship of the drawing, stylistic and other evidence makes the old attribution perfectly plausible.

Roelandt Savery

Courtrai 1576 – Utrecht 1639

93 HORSEMEN

Black and colored chalk.

15.6 × 18.7 cm.; 6 × 7¹/₄ in. Lined.

Provenance: Sir J. C. Robinson (Lugt 1433), Amsterdam, 1882 (?); E. Rodrigues (Lugt 897); F. Koenigs (Lugt 1023a); Museum Boymans–van Beuningen, Rotterdam, inv. no. N20.

Exhibitions: Rotterdam, Museum Boymans, 1934, *Nederlandsche Teekeningen uit de 15de, 16de en 17de eeuw*; *Verzameling F. Koenigs*, no. 31; Dijon, 1950, *De Jérôme Bosch à Rembrandt*, no. 98; Ghent, Musée des Beaux-Arts, 1954, *Roelant Savery*, no. 115.

Literature: cf. Carlos van Hasselt, *Flemish Drawings of the 17th Century from the collection of Frits Lugt*, exhib. cat. London, etc. 1972, no. 90, with earlier literature.

The Flemish artist Roelandt Savery was active for a time in Amsterdam, where he studied

under his elder brother Jacques. In 1604 he moved to Prague to work for some years at the court of Emperor Rudolph II. In this period he produced drawings of Bohemian and Tyrolean mountain landscapes and peasants, animals, and horsemen of those regions. The Polish or Hungarian horsemen of our drawing recur in other sheets, including one in the Lugt Collection (inv. no. 119), which is a preparatory study for a painting in the Louvre (no. 4128) generally dated between 1605 and 1610.

94 STUDY OF TWO PEASANTS

Inscribed in the lower left in ink: *nart het leven*; color notations in ink; in the lower right-hand corner is a Dürer monogram, lacking the cross stroke of the A; inscribed on the verso in pencil: *Original pen Drawing / by Albert Durer*.

Pen and brown ink, traces of black chalk. 15.1 × 15.8 cm.; 6 × 6¹/₄ in.

Provenance: Bindon Blood (Lugt 3011); sale, London, 1927; F. Lugt (Lugt 1028), acquired in 1927; Fondation Custodia, Institut Néerlandais, Paris, inv. no. 3036. Exhibitions: Amsterdam, P. de Boer, 1934, *Helsche en Fluweelen Brueghel*, no. 350, p. 67; Paris, Orangerie, 1935, *De Van Eyck à Brueghel*, no. 178; Rotterdam, 1938, no. 250.

Literature: Ch. Tolnay, "Two Drawings by P. Brueghel the Elder," *Old Master Drawings*, ix, 1934, pp. 19ff., fig. 20; Ch. Tolnay, *Pierre Bruegel l'Ancien*, Brussels, 1935, p. 103, no. 14, fig. 178; idem, *Die Zeichnungen Pieter Bruegels*, Zurich, 1952, p. 84, no. 107, fig. LXVII; L. Münz, *Bruegel, The Drawings*, London, 1961, no. 119, fig. 116; Frans van Leeuwen, "Iets over het handschrift van

de 'naar het leven'-tekenaar," *Oud Holland*, LXXXV, 1, 1970, pp. 25-32; J. A. Spicer, "The Naer het leven drawings: by Pieter Bruegel or Roelandt Savery?" *Master Drawings*, VIII, 1, 1970, pp. 3-30.

The approximately eighty studies of the so-called "naer het leven" group, most of them representing one or more figures in Bohemian dress, were generally attributed to Pieter Brueghel the elder until recently. By and large they are lightly sketched with chalk, then strengthened in ink; pen inscriptions describe the colors and materials.

The handwriting on the drawings and the discovery that several of the figures in the "naer het leven" series recur in works by Roelandt Savery have led scholars to conclude that the whole group is the work of the latter master and not Pieter Brueghel. The absence of similar figures in Brueghel's other work, and their relative inferiority to his established drawings, has raised earlier doubts as to the accuracy of the attribution. Savery's importance as a draftsman and scion of the Brueghel tradition has been greatly enhanced by this discovery.

Hendrick Maartensz. Sorgh

Rotterdam ca. 1611 - 1670

95 A SMITHY

Inscribed in the lower left center, on the anvil: *A. Brouwer*.

Black chalk, washed in India ink; some old repairs.

19.8 × 26.2 cm.; 7³/₄ × 10¹/₄ in.

Provenance: Prince W. Argoutinsky-Dolgoroukoff, Paris, 1923 or 1925; F. Lugt (Lugt 1028), acquired in 1929; Fondation Custodia, Institut Néerlan-

dais, Paris, inv. no. 3948.

Exhibition: Paris, 1965, no. 95.

Literature: Brandel Fern, *Civilisation Matérielle et Capitalisme*, 1967, I, p. 336, fig. 29.

The attribution to Sorgh is based on affinity with another drawing in the Lugt Collection, depicting a woman with a child at her breast and signed *M. Sorgh* (inv. no. 5204). The drawing style is related to that of Sorgh's fellow Rotterdamer Cornelis Saftleven, whose paintings are also similar to Sorgh's. Sorgh mainly painted scenes from the daily life of peasants in the manner of Brouwer and van Ostade.

Jan Steen

Leiden 1626 - 1679

96 STUDY OF A SEATED MAN WITH A PIPE

Signed in the lower right-hand corner in pencil: *Jan Steen*; on the verso is a drawing of a man bowling.

Black chalk and some gray wash.

15.7 × 13.4 cm.; 6¹/₄ × 5¹/₄ in.

Provenance: J. de Vos jr. (Lugt 1450), Amsterdam, 1883; donated by the Vereniging Rembrandt in 1888 to the Rijksprentenkabinet, Amsterdam, inv. no. A1514.

Exhibition: Brussels-Hamburg, 1961, no. 119, pl. 31.

Literature: J. Q. van Regteren Altena, "Hoe tekende Jan Steen?" *Oud Holland*, LX, 1943, p. 112, fig. 18.

Jan Steen did not live in his birthplace, Leiden, all his life. He also spent long periods in The Hague, Warmond, and Haarlem.

The few drawings that have been attributed to him fall into two groups: pen drawings with wash, inspired by the van Ostade brothers and related to Dusart, and chalk drawings. The present drawing is the starting point for the latter group. The figures on both recto and verso of our sheet occur in a painting by Jan Steen in the Kunsthistorisches Museum in Vienna (inv. no. 6319). In the foreground of the painting a bowling match is in progress; the seated man with the pipe is watching it. The delicate use of the chalk to produce thin lines and light shadows is a distinguishing characteristic of Steen's chalk drawings. Here and there darker accents are added. The hatching is not bold and schematic as in the drawings of Bega and Berckheyde (nos. 6, 8). Both the pen and chalk drawings are related to studies by Adriaen van Ostade.

Adriaen van de Velde

Amsterdam 1636 – 1672

97 SEATED WOMAN WITH A CHILD ON HER LAP

Red chalk.

19.8 × 16 cm.; 7¾ × 6¼ in.

Watermark: post horn in a shield.

Provenance: J. de Vos jr. (Lugt 1450), Amsterdam, 1833; donated by the Vereniging Rembrandt (Lugt 2135) to the Rijksmuseum, Amsterdam (Lugt 2228), inv. no. 1523.

In addition to drawings of sunny landscapes with figures and animals, Adriaen van de Velde also made individual figure and animal studies for use in his own paintings and those of other masters. The seated girl with a child is a preliminary study for the portrait of a

family in a landscape in the Rijksmuseum (cat. no. 2446). In the middle foreground stand a man and woman; to the right is a boy with a dog. The girl of the drawing, with the child on her lap, sits on a tree trunk to the left. It was formerly believed that the painting was a portrait of the artist and his family. We know now, however, that Adriaen van de Velde had four daughters in 1667, the year of the painting.

98 A YOUNG MAN WASHING HIS FEET

Signed in the lower left-hand corner: *v. Velde*.

Red chalk.

18.8 × 17.4 cm.; 7½ × 6¾ in.

Provenance: L. Dupper, Dordrecht, 1870; V.d.S., Vorden.

Exhibition: The Hague, Kunstkring, 1898, no. 176.

Literature: Hannema, 1961, no. 144.

We find shepherds and shepherdesses washing their feet in several of Adriaen van de Velde's landscapes. This figure was used for a painting in the Kunsthistorisches Museum, Vienna (inv. no. 659). There he sits on a block of wood amid his cows, sheep, and goats, his left foot dipped in the water. The same model is portrayed in other paintings. According to the 1837 catalogue of the Vienna museum, the painting is dated 1664.

Esaias van de Velde

Amsterdam, ca. 1590 – The Hague 1630

99 PULLING THE GOOSE

Signed and dated in the lower right-hand corner: *E.V. VELDE 1629*; in-

scribed on the verso: 560 and 1066 (Lugt 2987).

Black chalk with black and brown wash.
27.1 × 38.2 cm.; 10³/₄ × 15 in.

Watermark: vase with flowers (Bolten 39).

Provenance: S. van Huls, The Hague, 1736; S. Feitama, Amsterdam, 1758; J. Goll van Franckenstein, Amsterdam, 1833(?); H. von Mecklenburg, Berlin, 1872; A. von Lanna, Stuttgart, 1910; C. Hofstede de Groot; bequeathed by the latter in 1914 to the Museum voor Stad en Lande, Groningen, inv. no. 1931:229. Exhibitions: Leiden, 1916c, no. 94; The Hague, 1930, I, no. 126; Groningen, 1930, no. 130; Groningen, 1948, no. 113; Groningen, 1952, no. 90; The Hague, 1955, no. 52.

Literature: Bernt II, no. 602; Bolten, no. 102, with earlier literature.

In the second decade of the 17th century Esaias van de Velde was active mainly in Haarlem. He and Willem Buytewech both entered the guild there in 1612, and went on to pioneer a new approach to landscape. When Esaias made this drawing in 1629 he was living in The Hague, having settled there in 1618.

The drawing depicts a cruel game that was very popular in Holland at the time. On a rope strung between two trees on opposite banks of a stream a greased goose is hung by its legs. The contestants would be rowed under the goose, and the first to pull its head off was the winner. His prize was the goose itself and often a silver spoon to boot.

100 HORSEMEN AT A WATERING PLACE
Signed and dated in the lower center:
E. V. VELDE 1630.

Black chalk and brown wash.

34.5 × 31.9 cm.; 13¹/₂ × 12¹/₂ in.

Watermark: coat-of-arms with two lions and the countermark VN.

Provenance: Fred. Muller, Amsterdam, 1893; Rijksprentenkabinet, Amsterdam (Lugt 2228), inv. no. A2767.

This drawing, typical of Esaias van de Velde's work of the 1620s, was made in the year of the artist's death. He also made many landscape paintings with similar subjects. These riders are probably robbers, planning a job while watering their mounts.

Jan van de Velde the Younger

Rotterdam 1593 – Enkhuizen 1641

101 MARKET DAY IN A TOWN
Black chalk and pen and brown ink.

20.5 × 31 cm.; 8 × 12¹/₄ in.

Watermark: two-headed crowned eagle.

Provenance: W. Pitcairn Knowles (Lugt 2643), Amsterdam, 1895; Rijksprentenkabinet, Amsterdam (Lugt 2228), inv. no. A4607.

Literature: J. G. van Gelder, *Jan van de Velde*, The Hague, 1933, p. 62, no. 7, fig. 66; Bernt II, no. 605.

Jan van de Velde is known to us mainly through his prints. He worked from designs by such contemporary artists as Willem Buytewech, Esaias van de Velde, Pieter Saenredam, and others. The influence of the first two masters is noticeable in his drawings.

This one, for example, owes a lot to Buytewech. Van Gelder dates it in the 1620s.

Adriaen Pietersz. van de Venne

Delft 1598 – The Hague 1662

102 A COUPLE WALKING

NEAR A CASTLE

Signed and dated in the lower left-hand corner: *AV. (joined) Venne 1622*; inscribed in the upper center: *ver (spring)*. Pen and brown ink and gray and brown wash.

10.4 × 13.9 cm.; 4 × 5½ in.

Provenance: J. de Vos jr. (Lugt 1450); A. von Lanna (Lugt 2773), Stuttgart, 1910; C. Hofstede de Groot, Leipzig, 1931; H. E. ten Cate; C. G. Boerner, Düsseldorf, Verkaufsliste December 1–15, 1964, no. 104; A. Schwartz, Amsterdam.

Exhibitions: Leiden, 1916, no. 96; The Hague, 1930, III, no. 131; Amsterdam, Rijksprentenkabinet, *De verzameling van A. Schwartz*, no. 103, fig. 6.

Literature: D. Hannema, *Catalogue of the H. E. ten Cate Collection*, Rotterdam, 1955, no. 305.

The inscription in the upper center—*ver, spring*—indicates that this drawing originally belonged to a series of the four seasons. The other three, in fact, are still together, in the Kupferstichkabinett, Berlin (inv. nos. 4510, 2670, and 2675). They were made as illustrations for Jacob Cats' book *Houwelick* (Marriage) of 1625. The print made after our drawing was used as an illustration in the first section of the book, devoted to the bride, while summer, fall, and winter illustrated the sections devoted to wife, mother, and widow,

respectively. The thistle in the right foreground occurs in marriage portraits as an emblem of faithfulness. The building in the background is Ter Hooze Castle on the island of Walcheren in Zeeland. In 1751 it was razed and completely rebuilt, except for one tower. Van der Venne made numerous designs for book illustrations, not only for his own writings but also for those of such authors as Cats and de Brune. He worked for his brother Jan Pietersz. van de Venne, a publisher in Middelburg.

Jan Verkolje

Amsterdam 1650 – Delft 1693

103 A MERRY COMPANY

Signed in the lower right-hand corner: *J. Verkolje f*; on the verso is a pencil sketch of two figures.

Pen and brown ink and brush with gray wash.

21.4 × 28.1 cm.; 8⅞ × 11⅛ in.; a strip of paper has been added below.

Watermark: coat-of-arms of Amsterdam above the monogram DI.

Provenance: Fred. Muller, Amsterdam, 1900; Rijksprentenkabinet, Amsterdam (Lugt 2228), inv. no. 4375.

Literature: Moes I, no. 85; A. M. Cetto, "Een onbekend portret van Reinier de Graaf," *Bulletin Museum Boymans*, IX, 1958, pp. 75–82.

The theme of the brothel was already popular in the 16th century, and did not lose its appeal in the 17th. Verkolje's version of the theme is not an original composition. He copied it from a lost painting by Ludolph de Jongh known to us through a drawing by Leonart Bramer in the Rijksprentenkabinet.

Verkolje and the other artists of his generation continued working in the tradition of ter Borch, Metsu, and van Mieris, though with less expressive power than those masters, to the end of the 17th century.

Jan Vermeer (attributed to)

Delft 1632 – 1675

104 A MAN SEATED BESIDE
A BARREL

Black chalk, heightened with white.

40 × 27.8 cm.; 15³/₄ × 11 in.

Provenance: J. de Vos sr., Amsterdam, 1833; Teylers Museum, Haarlem.

Literature: Scholten, 1904, 110, as Vermeer; J. G. van Gelder, "Een tekening van Carel Fabritius en een tekening van Johannes Vermeer," *Oud Holland*, XLVIII, 1931, p. 274, note 1.

The exceptional character of this drawing poses something of a problem. One could say that it does not live up to the promise of its great-master allure. In the catalogue of the Teyler Museum it is listed as a work by Vermeer, but there are several arguments that militate against this attribution. The drawing is one of three that are definitely by one and the same hand. The other two depict a seated man with a dog (Frankfurt, Städelsches Kunstinstitut) and a man seated in front of a tree (London, British Museum, as Jan Hals).

Van Gelder has pointed out that the group comes closest in style and composition to the paintings of Harmen Hals (Haarlem 1611–1669), son of Frans Hals. One especially striking parallel is the treatment of hands and legs (cf. *Malle Babbe*, 1656, Galerie Pallamar, Vienna, 1966, no. 7; and *Man Picking Fleas*, ill. in Bernt, *Netherlandish Painters*, no. 474).

Many of Harmen Hals' paintings breathe the spirit of his father's work. The fur-trimmed cap worn by the man in our drawing and the seated man with dog in Frankfurt is a motif that occurs in paintings by Frans Hals towards the end of the 1620s. Our drawing may be taken for a reflection of the drawing style of Frans Hals, who has left us no drawings of his own.

David Vinckboons

Malines 1576 – Amsterdam 1632

105 A VILLAGE KERMIS

Signed and dated in the lower left center: *DVinck-Boons fct 1605*.

Pen and brush with brown ink.

29.3 × 43.5 cm.; 11¹/₂ × 17 in.

Provenance: P. de Boer, Amsterdam.

Exhibition: Laren, 1966, no. 254, fig. 60.

Literature: K. Goossens, *David Vinckboons*, Antwerp–The Hague, 1954, pp. 74–75, fig. 36.

David Vinckboons moved from Flanders to Amsterdam with his father at the age of 15. He remained there for the rest of his life, continuing the tradition of Pieter Brueghel in the northern Netherlands. He exercised considerable influence on the younger generation of artists.

This kermis contains reminiscences of Brueghel's treatments of the same theme (B107, 108) and foreshadowings of the "merry companies" Vinckboons' Dutch colleagues Willem Buytewech and Dirck Hals were to produce in later years. Celebrations of this kind often turned into free-for-all. The company at the table on the left is dressed more respectably and behaves less boisterously than the wilder crowd on the right.

Cornelis Visscher

Haarlem 1629 – Amsterdam 1658

106 PORTRAIT OF AN OLD WOMAN

Black chalk.

12.3 × 8 cm.; 4³/₄ × 3¹/₄ in.

Provenance: S. Feitama, Amsterdam, 1758; J. Goll van Franckenstein, Amsterdam, 1883; L. Dupper, 1870; V.d.S., Vorden.

Exhibition: The Hague, Kunstkring, 1898, no. 185.

Literature: Johann Wussin, *Cornel Visscher. Verzeichnis seiner Kupferstiche*, Leipzig, 1865, under no. 57; Hannema, 1961, no. 151.

In the course of his short life Cornelis Visscher was able to establish a reputation as an outstanding portrait draftsman and engraver and to produce a sizable oeuvre. Some of his drawings were on vellum, and were meant to be hung on the wall between two strips of wood. Our sheet, which was formerly thought to portray the artist's mother, is a preliminary study for one of his prints (w 57).

Simon de Vlieger

Rotterdam, ca. 1600 – Weesp 1653

107 FISHERMEN ON THE BEACH

Pencil, brush with brown ink and gray watercolor.

14.5 × 19.3 cm.; 5³/₄ × 7¹/₂ in.

Watermark: illegible.

Provenance: J. G. Baron Verstolk van Soelen, Amsterdam, 1847; J. Goll van Franckenstein, Amsterdam, 1883; J. C. Fodor (Lugt 1036); bequeathed by the

latter to the city of Amsterdam in 1860; Gemeente Musea, Amsterdam, inv. no. A10365.

Exhibition: Cologne, no. 95.

Literature: Bernt II, no. 657.

Simon de Vlieger was one of the important marine painters of the 17th century. His later works were of great influence on his pupil Willem van de Velde the younger, the best known of all Dutch marine painters. The inventory of Jan van de Capelle's estate (1680) lists more than 1300 drawings by de Vlieger. Presumably the wealthy van de Capelle had purchased the entire contents of de Vlieger's studio when the latter died (cf. Averkamp, no. 1). The present drawing is exceptional within de Vlieger's graphic oeuvre, most of which consists of landscape drawings rather than seascapes. It is possible that here, for once, he was setting down an idea for one of his paintings.

Jan Baptist Weenix

Amsterdam 1621 – Huys ter Mey 1660

108 SEATED MAN

Inscribed on the verso in red chalk, in an old hand: *Weenix*.

Black chalk heightened with white, on blue paper.

31.2 × 21.8 cm.; 12¹/₄ × 8¹/₂ in.

Provenance: F. Lugt (Lugt 1028), acquired in 1935; Fondation Custodia, Institut Néerlandais, Paris, inv. no. 4883.

Following his apprenticeships to Abraham Bloemaert and Nicolaes Moeyaert, Weenix left for Italy in 1642 "to experiment his art," in the words of his testament. He returned four years later and settled in Utrecht.

With the exception of a handful of portraits and still lifes, all of Weenix' paintings are evocations of the Italian scene. In contrast to most of the other Italianate painters of Holland, Weenix tends to give greater weight to the figures than to the landscapes in his compositions. This may be due to the influence of Pieter van Laer. The only drawing by Weenix dated prior to his Italian period (1641; Vienna) betrays the influence of his master, Moeyaert. Our sheet is one of the rare figure studies by Weenix. The drawing style is similar to that of his landscapes. We find sitting men of this sort in several of his paintings (e.g., the boy on the wheelbarrow in a painting in the Galerie Sedelmeyer in 1900, no. 45).

Adriaen van der Werff

Rotterdam 1659 – 1722

109 BOY PLAYING A

ROMMELPOT

Black chalk and India ink wash; backed; upper right corner repaired.

16.9 × 11 cm.; 6³/₄ × 4¹/₄ in.

Provenance: Viscount Knutsford, London, 1935; F. Lugt (Lugt 1028), acquired in 1935; Fondation Custodia, Institut Néerlandais, Paris, inv. no. 4887.

The author of this drawing cannot be identified with certainty. The most likely candidates are Adriaen van der Werff, a classicistic painter who enjoyed great esteem in his lifetime, and Caspar Netscher (cf. no. 70). Com-

paring the figure types in the paintings of both masters, we are forced to conclude that the boy in our drawing is closer to Netscher than to van der Werff. The very free brushwork of the drawing is also familiar to us from Netscher's work.

The boy is playing a *rommelpot*, a homemade musical toy that children used to play in the streets on Epiphany and other holidays, making the rounds of the neighborhood and collecting money or presents from door to door. The *rommelpot* itself is a pot with a pig's bladder stretched across the opening. A straw put through the middle of the bladder could be moved about to produce a rumbling sound that gave the instrument its name.

Anonymous

110 A TAVERN SCENE

Pen and brown ink and brown wash; some traces of black chalk.

19.2 × 23.5 cm.; 7¹/₂ × 9³/₄ in.

Provenance: F. Lugt (Lugt 1028), acquired in 1961; Fondation Custodia, Institut Néerlandais, Paris, inv. no. 7474.

The style of this sheet indicates that it was made in Haarlem. Schnackenburg has recently suggested an attribution to Bartholomeus Molenaer, a brother of Jan Miense Molenaer (cf. no. 68). Bartholomeus was inscribed in the Haarlem painters' guild in 1640, and died in 1650. His paintings are related to the early work of Adriaen van Ostade, and no doubt many of his drawings still pass for the work of that master.

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Illustrations



I. HENDRICK AVERKAMP: Two Fishermen with Dip Nets in a Polder



2. HENDRICK AVERKAMP: Cartwrights



3. HENDRICK AVERKAMP: Skaters outside Kampen



4. HENDRICK AVERKAMP: Accident on the Zuider Zee



5. JACOB ADRIAANSZ. BACKER: The Regents of the Nieuwezijds Huiszittenhuis in Amsterdam



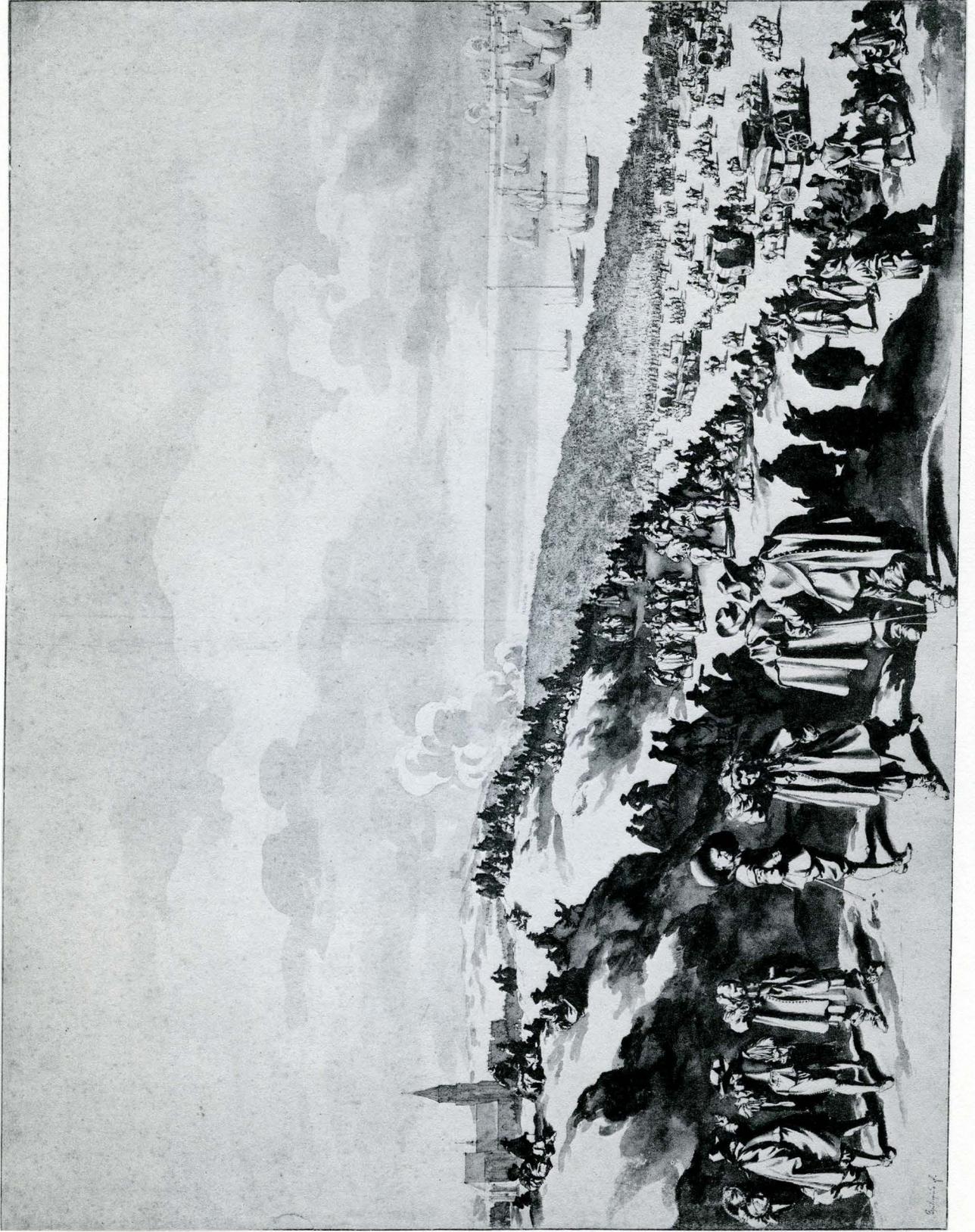
6. CORNELIS PIETERSZ. BEGA: Standing Woman



7. NICOLAES BERCHEM: Seated Man



8. GERRIT ADRIAENSZ. BERCKHEYDE: Standing Woman



9. JAN DE BISSCHOP: The Embarkation of King Charles II for England



10. JAN DE BISSCHOP: Constantine Huygens the Younger in the Garden of His Country House Hofwijck



11. JAN DE BISSCHOP: Two Sitting Women with Baskets



12. ABRAHAM BLOEMAERT: Farmers at the Market



13. ABRAHAM BLOEMAERT: A Sheet of Studies, Showing Four Heads



14. ABRAHAM BLOEMAERT: A Boy Fishing



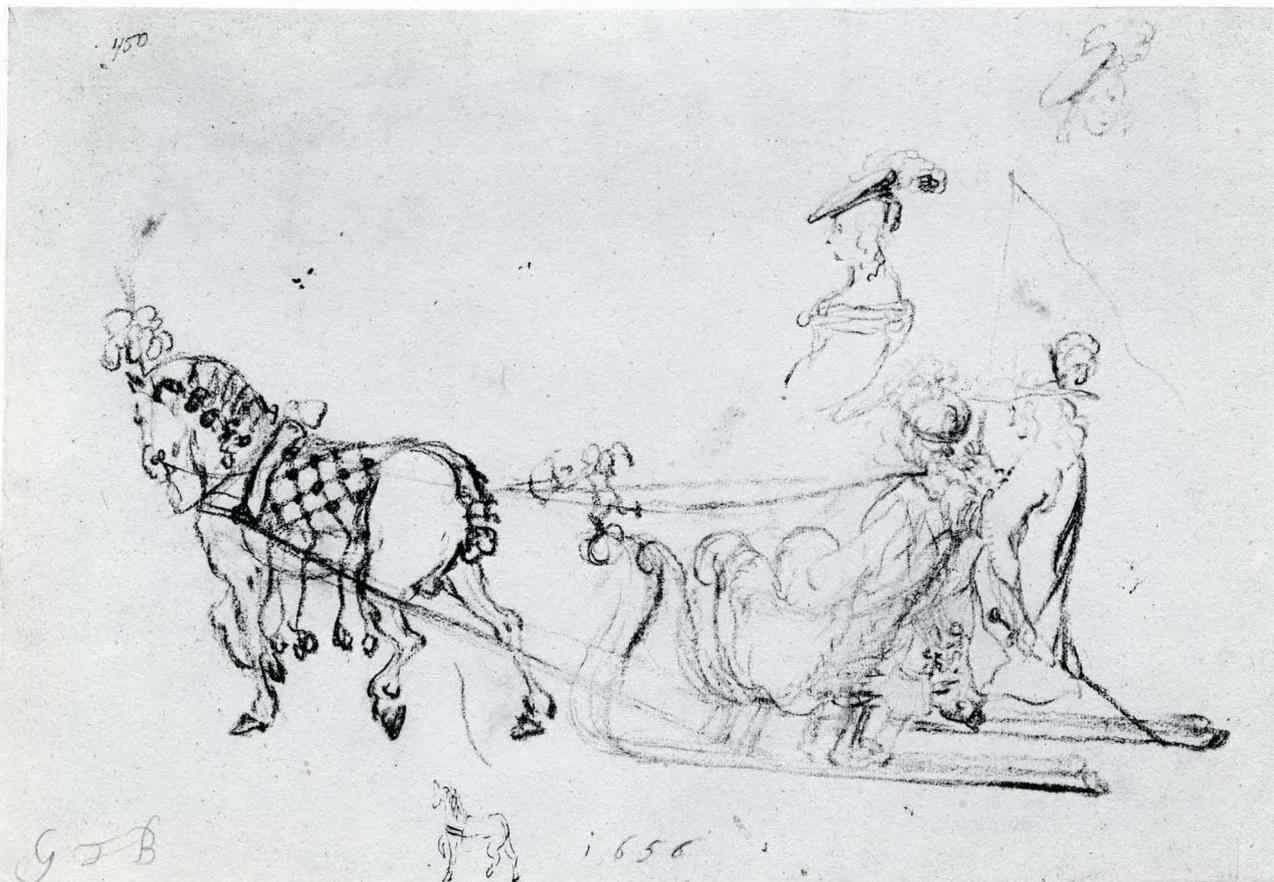
15. HENDRIK BLOEMAERT: The Sense of Taste



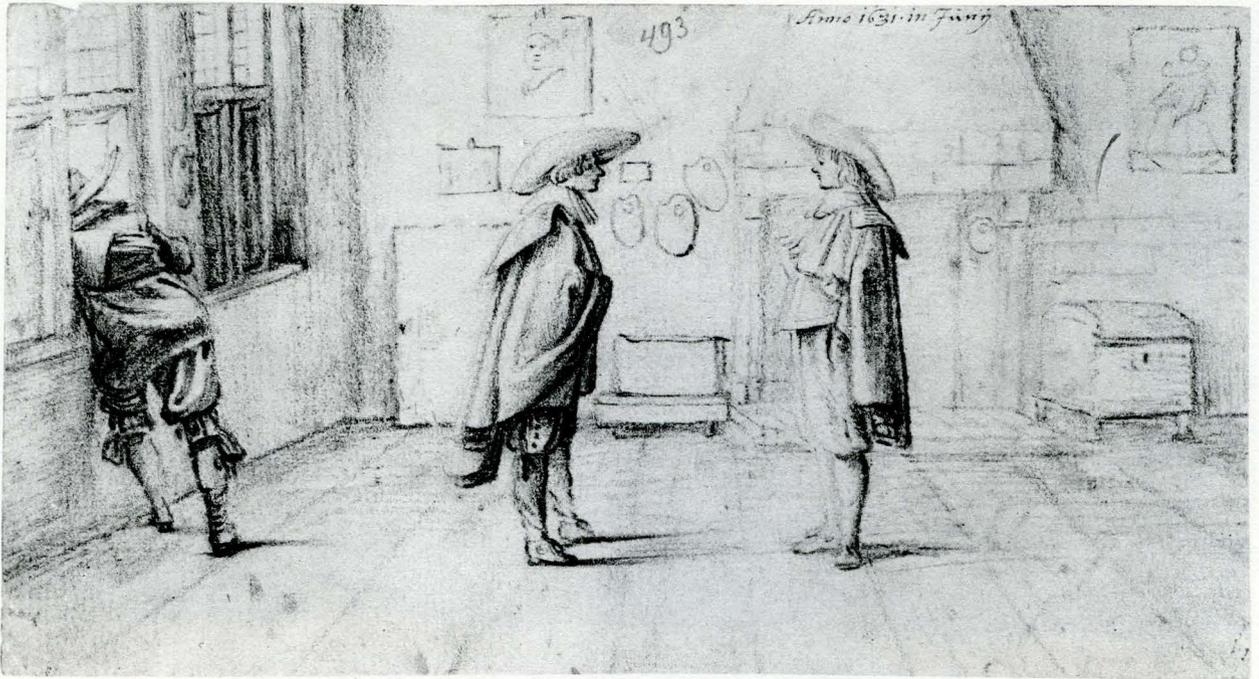
16. JAN VAN BOUCKHORST: Two Studies of a Chimney Sweep



17. GERARD TER BORCH THE YOUNGER: Market by Night



18. GERARD TER BORCH THE YOUNGER: A Horse and Sleigh



19. GERARD TER BORCH THE YOUNGER: An Artist's Studio



20. GERARD TER BORCH THE YOUNGER: The Easter Ox



22. JAN DE BRAY: The Tailor Shop



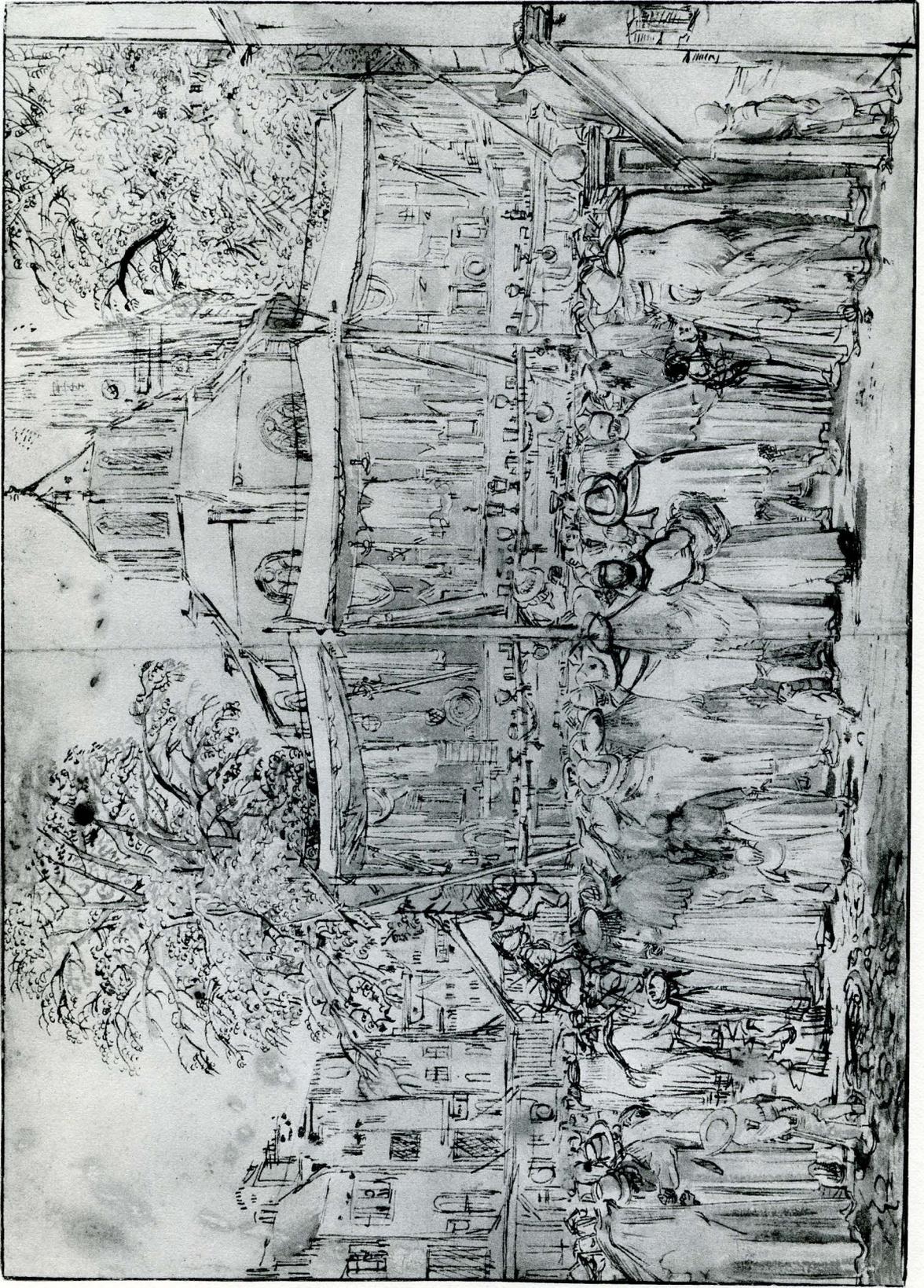
21. LEONARD BRAMER: A Woman with a Doll (recto)



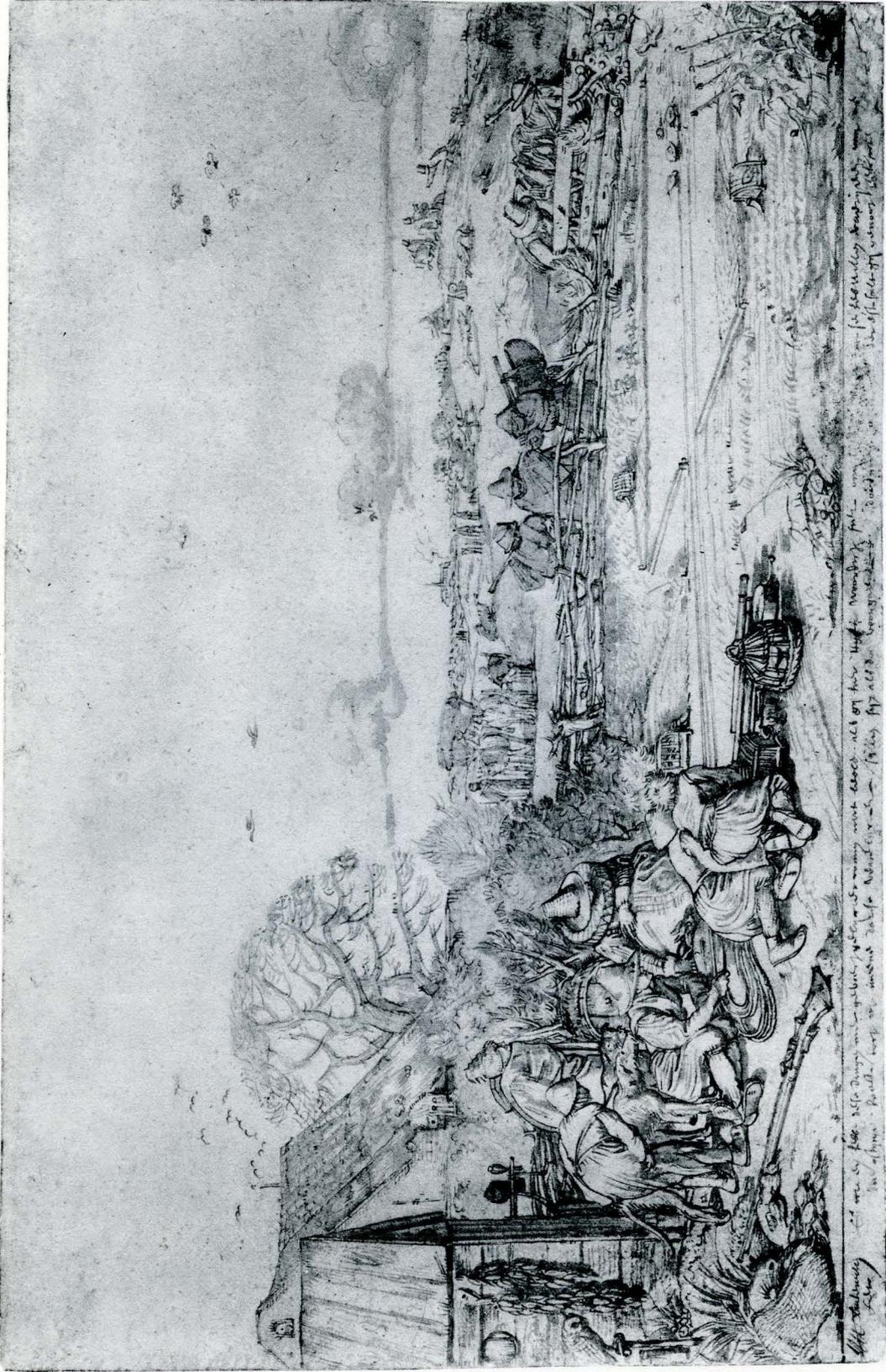
21. LEONARD BRAMER: A Woman with a Doll (verso)



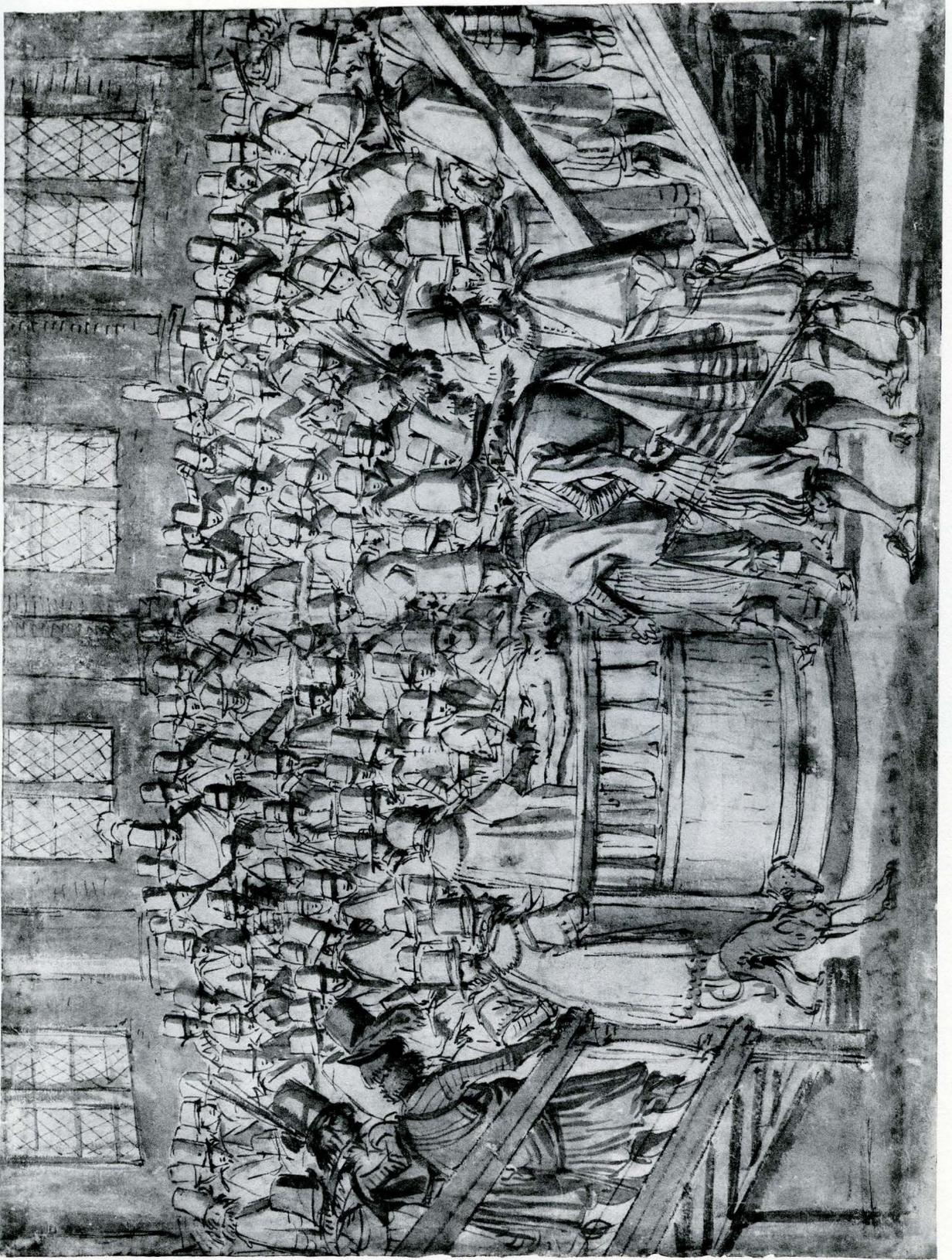
23. WILLEM BUYTEWECH: Interior with Dancing Couples and Musicians



24. WILLEM BUYTEWECH: A Lottery in The Hague



25. WILLEM BUYTEWECH: The Finchery, or the Element of Air



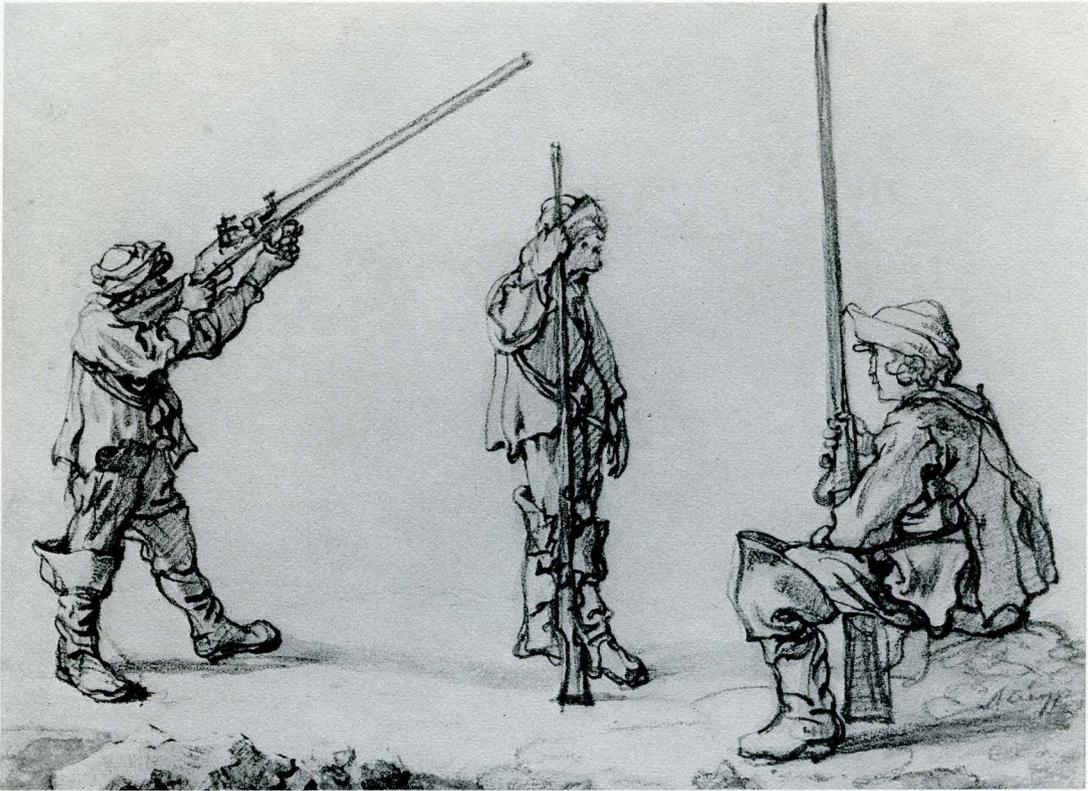
26. WILLEM BUYTEWECH: An Anatomy in Leiden



27. WILLEM BUYTEWECH: A Seated Fiddler



28. ALBERT CUYP: Standing Shepherd Leaning on His Crook



29. ALBERT CUYP: Three Studies of a Hunter



30. GERARD DOU: Man Cutting a Pen

31. CORNELIS DUSART: Seated Boy with a Book



32. GERBRAND VAN DEN BECKHOUT: The Regents of the Coopers and Wine Tappers Guild



33. GERBRAND VAN DEN BECKHOUT: A Boy Lying Down



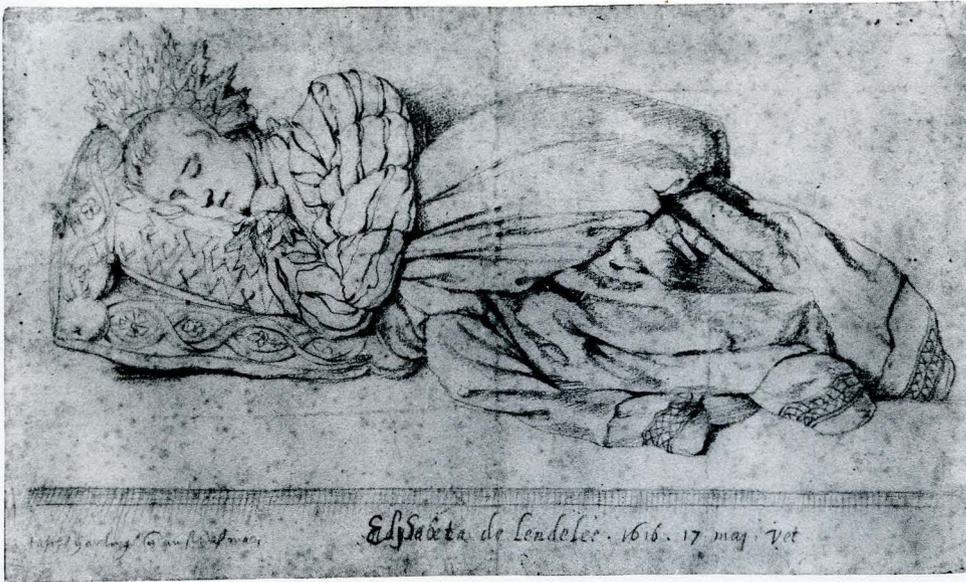
34. GERBRAND VAN DEN EECKHOUT: The Bleaching Fields near Haarlem



35. CESAR BOËTIUS VAN EVERDINGEN: A Man with a Glass in His Hand, a Quiver on His Back and a Laurel Wreath on His Head



36. GOVAERT FLINCK: A Standing Man



37. WIJBRAND DE GEEST (attributed to):
A Sleeping Girl (recto)



37. WIJBRAND DE GEEST (attributed to):
Portrait of a Lady (verso)



38. JACOB DE GHEYN II: A Man Writing



39. JACOB DE GHEYN II: Design for a Family Portrait



40. JACOB DE GHEYN II: A Woman on Her Deathbed



41. HENDRICK GOLTZIUS: Saturn as the Patron of Agriculture



42. JAN VAN GOYEN: A Market in The Hague



43. DIRK HALS: A Merry Company



44. DIRK HALS: An Ensign-Bearer



45. DIRK HALS: Study of a Man Smoking



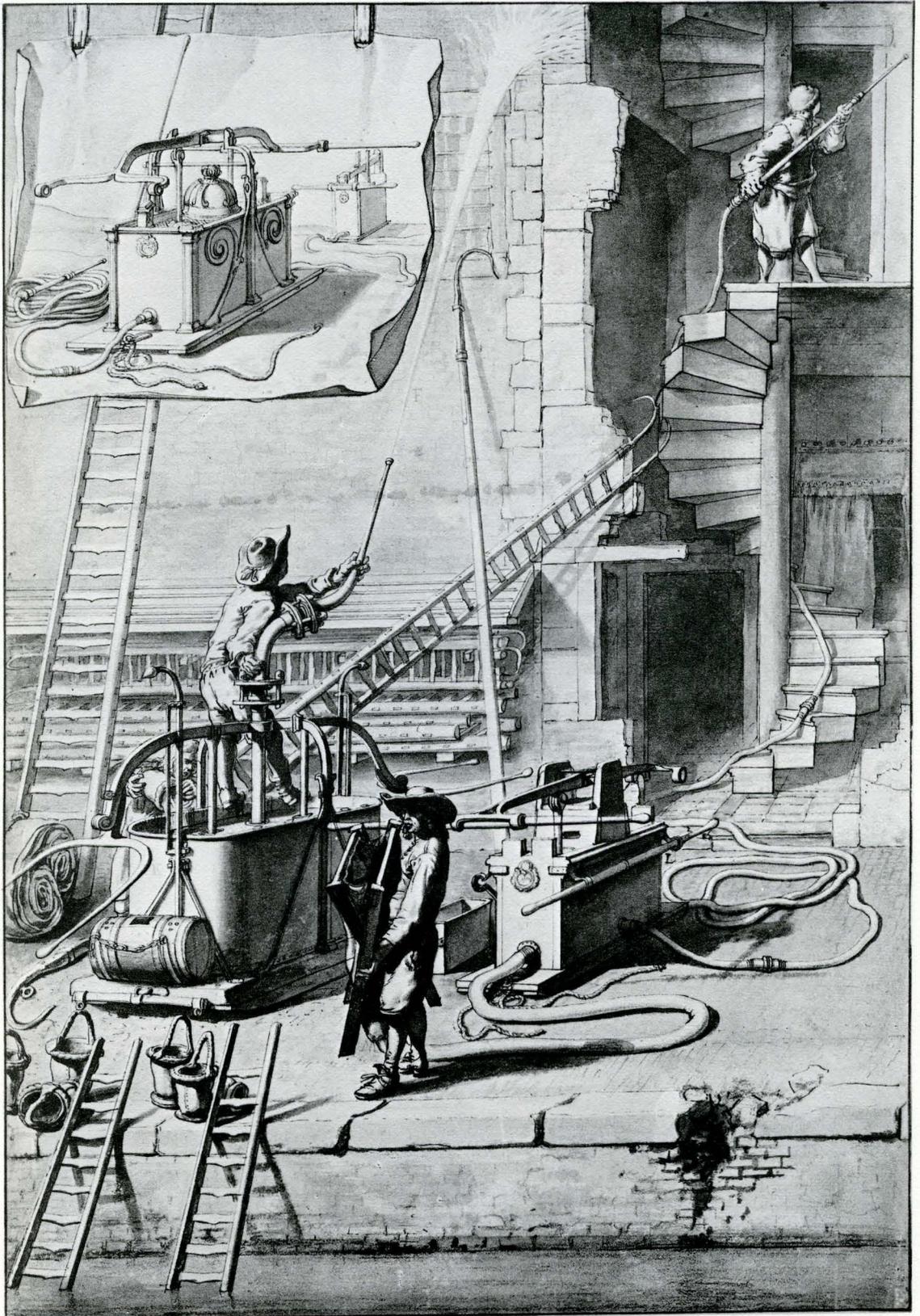
46. FRANS HALS (attributed to): Standing Man



47. GERRIT ADRIAANSZ. DE HEER: Portrait of a Hunter in a Landscape



48. BARTHOLOMEUS VAN DER HELST (attributed to):
Standing Man with a Sheet of Paper in His Hand



49. JAN VAN DER HEYDEN: The Old and New Fire Extinguishers



50. JAN VAN DER HEYDEN: Figure Studies for a Plate in the Artist's Book on Fire Extinguishers



51. SAMUEL VAN HOOGSTRATEN: Street Scene



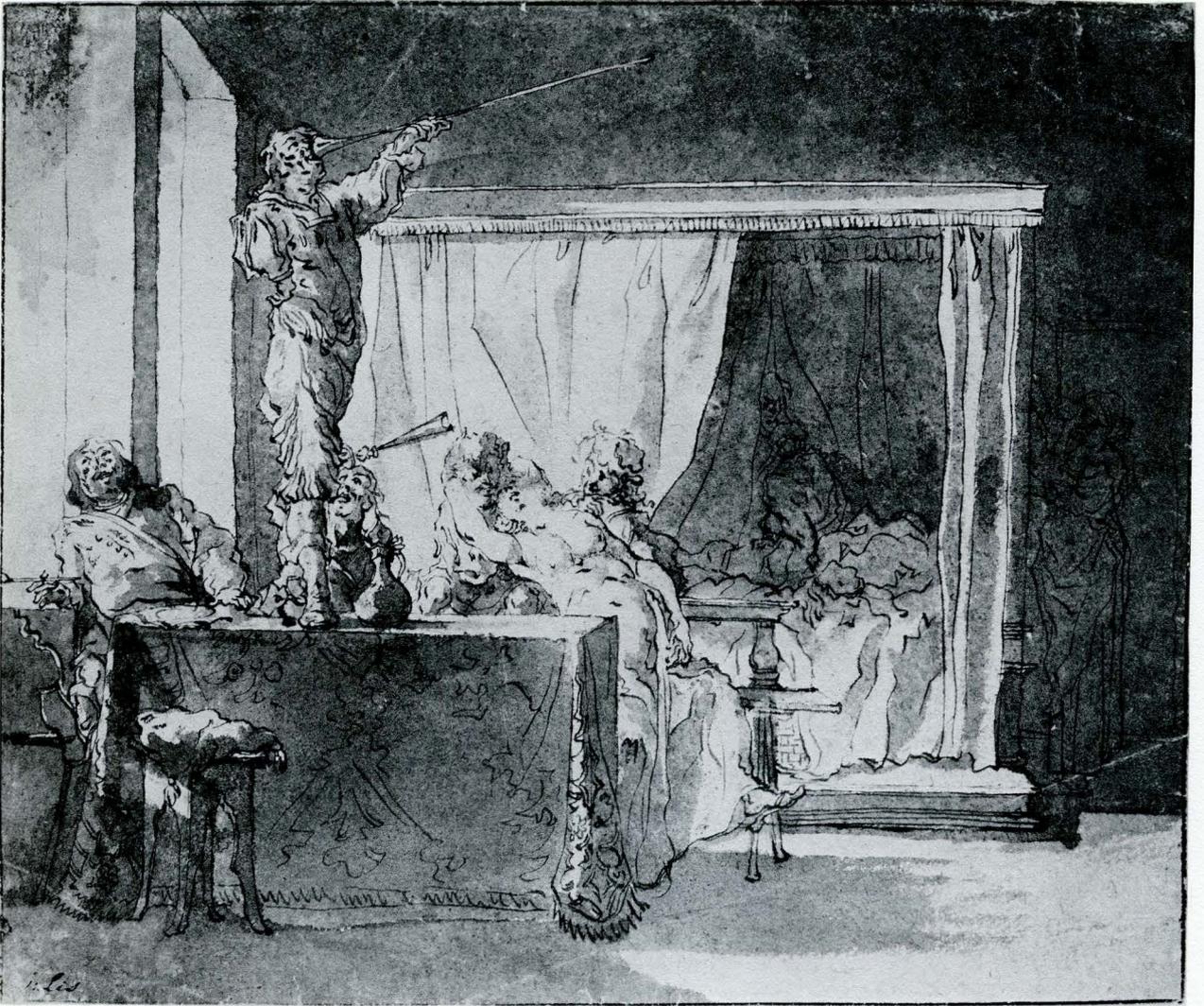
52. LUDOLPH DE JONGH: A Seated Lute Player



53. CORNELIS KETEL: Design for a Group Portrait of The Hague Civic Guard



54. HENDRICK CORNELIS DE KEYSER(?): The Pavement Workers



55. NICOLAUS KNÜPFER: A Brothel



56. SALOMON KONINCK: Seated Old Man (recto)



56. SALOMON KONINCK:
Standing Woman (verso)



57. PIETER VAN LAER: Herdsman with Seven Dogs

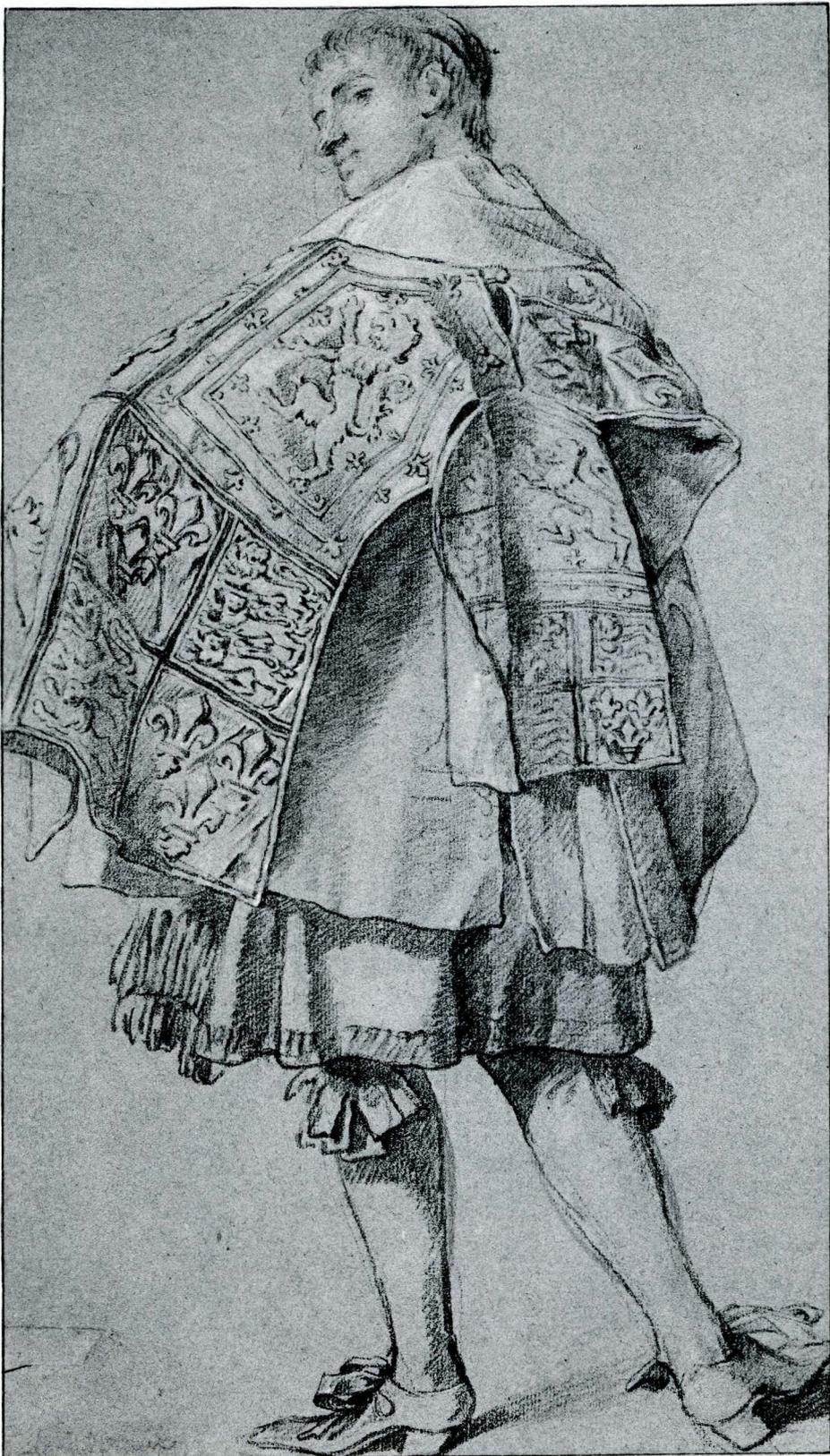


1: Anthony de Haes, President.
2: Bonaventura van Dortmont.

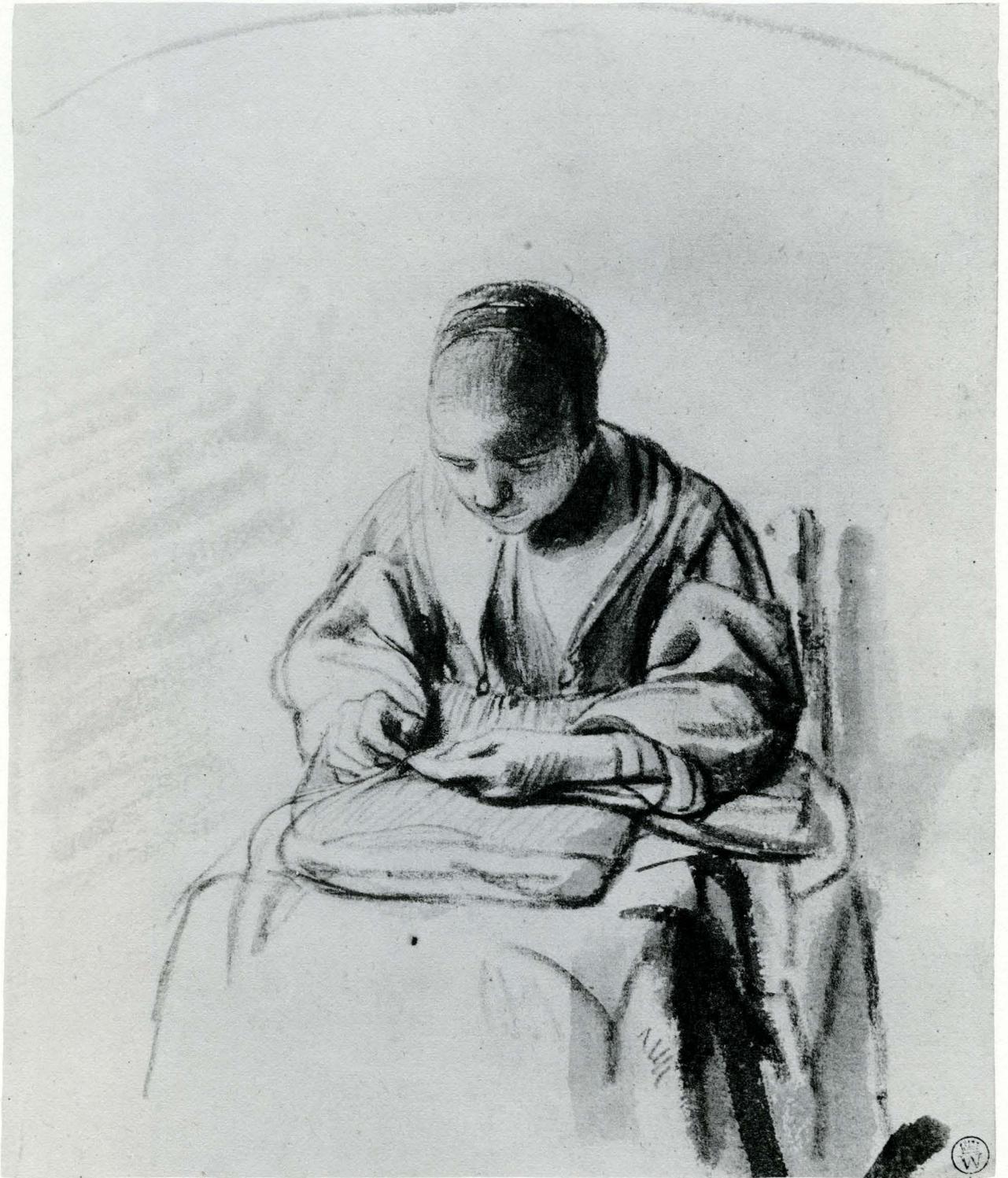
3: Izaak Huidde.
4: Jan Hermans.



59. PETER LELY: Charles II as Sovereign Lord of the Order of the Garter



60. PETER LELY: A Pursuivant



61. NICOLAËS MAËS: Woman at Work



62. NICOLAES MAES: Mother Feeding a Child



63. KAREL VAN MANDER:
Sutlers at an Army Camp



64. GABRIEL METSU: A Seated Man Raising a Glass



65. GABRIEL METSU: A Seated Young Man Holding a Pewter Jug



66. FRANS VAN MIERIS: The Smoker



67. FRANS VAN MIERIS: The Duet



68. JAN MIENSE MOLENAER: Two Procuresses Plying Their Trade



69. JAN MIENSE MOLENAER(?):
Young Man on a Stool



70. CASPER NETSCHER: A Little Girl with a Top



71. ADRIAEN VAN OSTAED: Interior with Peasants Fighting



72. ADRIAEN VAN OSTADE: Design for a Family Portrait



74. ADRIAEN VAN OSTADE:
A Family at the Hearth



73. ADRIAEN VAN OSTADE: Interior of an Inn



75. ADRIAEN VAN OSTADE: The Slaughtered Swine



76. ISAAC VAN OSTADE:
Interior with a Man and a Boy beside the Hearth



77. ISAAC VAN OSTADE: Peasants Eating



78. ANTHONIE PALAMEDSZ (?): Seated Man with a Glass in His Left Hand



79. JAN VAN RAVESTEYN: The City Council of The Hague and the Officers of the Civic Guard



80. REMBRANDT VAN RIJN: A Standing Man Holding a Bag



81. REMBRANDT VAN RIJN:
A Woman Having Her Hair Done



82. REMBRANDT VAN RIJN:
Two Women Teaching a Child to Walk

83. REMBRANDT VAN RIJN: Saskia at the Window



88. REMBRANDT VAN RIJN: The Pancake Woman



84. REMBRANDT VAN RIJN: Woman with a Child and a Dog



85. REMBRANDT VAN RIJN: Woman with a Child



86. REMBRANDT VAN RIJN: Sheet of Studies with the Heads of Saskia and Her Son Rumbartus



87. REMBRANDT VAN RIJN: Pantalone



89. REMBRANDT VAN RIJN: Three Women at a Doorway



90. REMBRANDT VAN RIJN: Saskia in Bed



91. ABRAHAM RUTGERS: Skaters on the River Vecht



92. PIETER JANSZ. SAENREDAM: A Village Fair



93. ROELAND SAVERY: Horsemen



94. ROELAND SAVERY: Study of Two Peasants



95. HENDRICK MAARTENSZ SORGH: A Smithy



96. JAN STEEN:
Study of a Seated Man with a Pipe

97. ADRIAEN VAN DE VELDE:
Seated Woman with a Child on Her Lap



98. ADRIAEN VAN DE VELDE:
A Young Man Washing His Feet

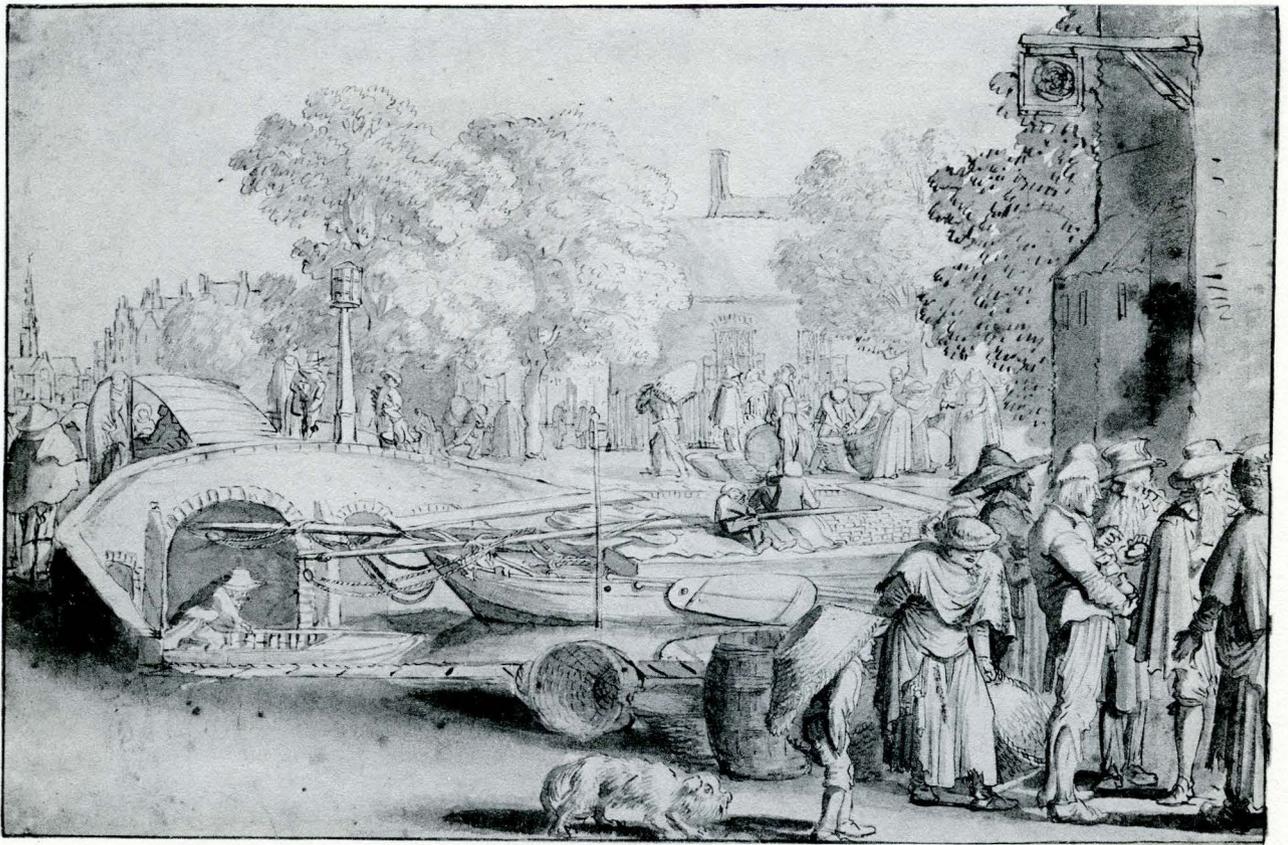




99. ESAIAS VAN DE VELDE: Pulling the Goose



100. ESAIAS VAN DE VELDE: Horsemen at a Watering Place



101. JAN VAN DE VELDE THE YOUNGER: Market Day in a Town



102. ADRIAEN PIETERSZ. VAN DE VENNE: A Couple Walking near a Castle



103. JAN VERKOLJE: A Merry Company



104. JAN VERMEER (attributed to): A Man Seated beside a Barrel



105. DAVID VINCKBOONS: A Village Kermis



106. CORNELIS VISSCHER:
Portrait of an Old Woman



107. SIMON DE VLIJGER: Fishermen on the Beach

108. JAN BAPTIST WEENIX: Seated Man



109. ADRIAEN VAN DER WERFF:
Boy Playing a *Rommelpot*



110. ANONYMOUS (17th century): A Tavern Scene