



Acquisitions

The Print Room *

• HUIGEN LEEFLANG •

Uncommon prints from the collection of Jan van der Waals

From an early age Jan van der Waals (1947-2009) collected anything and everything: from rabbit skulls to archaeological finds and, later, ethnographic artefacts, books and prints. What spurred him on was not so much the possession of valuable objects as an abiding curiosity about nature – especially human nature. His approach to prints and their subjects was that of an archaeologist and anthropologist rather than an aesthetically motivated art historian (P. Fuhring, 'Jan van der Waals', *Print Quarterly* 26 (2009), no. 3, pp. 300-02).

For his reconstruction of the seventeenth-century collection assembled by Michiel Hinloopen of Amsterdam he searched through virtually every box in the Rijksprentenkabinet – an undertaking that is unlikely ever to be emulated (J. van der Waals, *De prentschat van Michiel Hinloopen: een reconstructie van de eerste openbare papierkunstverzameling in Nederland*, Amsterdam-The Hague 1988). He looked for numbering and notes that he could use in reconstructing the order of the collection, focusing at the same time on other signs of use such as impressions of canvas and pin holes that would indicate that prints once hung on a wall in an interior. His archaeological research into prints, which took him to many old European collections, ultimately led to a groundbreaking exhibition (J. van der Waals, *From Works of Art to Wrapping Paper: Prints in the Golden Age*, exh. cat. Rotterdam (Museum Boijmans Van Beuningen), Rotterdam 2006). This was originally scheduled for the Rijksmuseum in 2003, but it had to be called off when asbestos was found in the building. In the end it was staged three years later in Rotterdam. The catalogue is one of the most important publications on the visual culture of the Golden Age.

The print collector Jan van der Waals had decided and highly developed tastes. As the

grandson of the collector Franz Koenigs, he grew up surrounded by the works of the great masters. His own interests lay in more unusual artists and printmakers, among them Louis-Jean Desprez (nos. 3 and 4). Towards the end of his life he concentrated on Italian, French and Northern landscape prints of the second half of the sixteenth century. He built up an extraordinary suite of sheets by artists from the Veneto, including Battista del Moro and Angelo Falconetto, and French printmakers like Etienne Dupérac and Léon Davent. The group also contains many works by artists who are, for the time being, unknown. Jan van der Waals intended to devote a study to them, but illness sadly robbed him of the opportunity to do this. The fact that the greater part of his collection has been acquired by the Rijksmuseum Print Room creates an obligation to continue his research. The brief discussions that follow mark the start of future projects in which Jan van der Waals's prints will play a key role. When Jan van der Waals's collection was transferred to the Rijksprentenkabinet, his wife, Caroline van der Waals-Hissink, made available a valuable work (no. 3) to comply with inheritance law, and also donated a number of exceptional sheets. We are extremely grateful to her for her generosity.

I LAMBERT SUAVIUS ? (LIÉGE C. 1510-1574/76 FRANKFURT)

Panoramic Landscape with Ruins, a City and Travellers, c. 1550-70

Etching, 215 x 317 mm

A whole world opens up in this monumental print. The number of pictorial elements the printmaker has brought together in this vast panorama verges on the incredible. In the foreground is a river bank covered with different kinds of plants and trees; in the middle distance we have a view of various ancient ruins and vistas revealing farmsteads, meadows and fields. On the left an imposing city looms up in the distance. The numerous paths that criss-cross the landscape tempt the viewer to wander along them towards the far-off hills. The etcher found a technically successful solution for virtually every element of the landscape. He depicted the water in the river with wildly writhing lines. The two species of trees in the foreground have foliage of different textures. The stones of the ruins are rendered in meticulous detail, as are those of the bridge on the left, across which an old woman with a stick and three armed men carrying heavy packs are walking. The city in the background is full of fantastical buildings with towers and domes. In the sky above, strongly hatched clouds stream in the wind.

The etching is one of the most successful and intriguing landscape prints of the second half of the sixteenth century, and yet to date it has not been possible to come up with a convincing attribution. The trees with the hanging branches and leaves are reminiscent of the vegetation in the landscapes of the Fontainebleau School, particularly those in the later works of Léon Davent. There is also a certain kinship with a landscape dated 1550 by an anonymous French etcher, which was likewise in Jan van der Waals's collection (RP-P-2010-134; cf. *Fontainebleau et l'estampe en France au XVI^e siècle. Iconographie et contradictions*, exh. cat. Nemours (Château-Musée Ville de Nemours, pp. 165-66, no. 109). However, the print also contains elements that point to a strong Flemish influence, such as the farmhouses, the fields and the fenced field of sheep on the right in the middle distance. The imaginary architecture of the ruins and the city is highly reminiscent of the fantastical structures in the works of Lambert Suavius (cf. Hollstein nos. 9-22 and 90-117). The coiling hatching used to capture the effect of water, sky and vegetation

is also similar to that in the work of the Liège-born artist. The differences between this work and known prints by Suavius, for there are several, may be explained by the fact that his other works are all engravings. It is by no means inconceivable that the printmaker also dabbled in etching from time to time and that the print in question is the result of one such experiment.



The etching is extremely rare. Aside from this impression only two others are known: one is in the Staatsgalerie Stuttgart and the other in an album of landscape prints from the sixteenth-century collection of Archduke Ferdinand II of Tyrol, which was originally held in Ambras Castle and is now in the Kunsthistorisches Museum in Vienna (Album KK 6641, no. 65).

LITERATURE:

- G.K. Nagler, *Die Monogrammisten*, 5 vols., Munich 1858-79, vol. 3, p. 686, no. 10.
 F.H.W. Hollstein, *Dutch and Flemish Etchings and Engravings and Woodcuts, ca. 1450-1700*, 58 vols., Amsterdam-Roosendaal-Rotterdam 1949-2001, vol. 3, p. 55, no. 284 (after Hans Bol).

PROVENANCE:

- Contessa Anna Laetitia Pecci-Blunt, Rome (not in Lugt);
 Sale Galerie Gerda Bassenge Berlin 76 (Ausgewählte Graphik),
 24 November 2000, no. 5154; Jan van der Waals, Amsterdam.
 Purchased with the support of the F.G. Waller Fonds
 (inv. no. RP-P-2010-111).



2 MONOGRAMMIST HI AND MONOGRAMMIST BD (PROBABLY SOUTHERN GERMANY)

Landscape with a Circular Temple, c. 1550-80

Engraving, 200 x 311 mm

Signed lower left: HI and BD

Watermark: Arms of Basel (cf. Briquet 1289)

The composition and execution of this landscape are both highly unusual. The odd perspective of the round temple, the extraordinary shape of the overgrown rock that half encloses it, the ancient fragments and the tree stump in the foreground combine to produce an almost surrealistic image. This impression is heightened by the equally curious manner in which the different elements have been engraved. Architecture and vegetation are rendered with a limited range of powerful burin cuts. The depiction of the landscape and the buildings in the background looks almost naive. The landscape is one of a set or group of six of such strange landscapes, all signed with the monograms HI and BD. There are impressions of the six extremely rare engravings in the British Museum (inv. nos. 1847.1009.30-35). The Jan van der Waals collection contained an impression of another of these six prints, *Landscape with a Waterfall*, and this, together with the present sheet, was also acquired by the Rijksprentenkabinet (RP-P-2009-113).

The identities of the makers have not so far been established, nor is it clear which of the two monogrammists was the designer of the prints and which the engraver. We cannot even be sure in which tradition or school to place the works. Were they made in the Southern Netherlands, Northern Italy or perhaps Southern Germany? The sheet discussed here is printed on paper with a watermark (the Arms of Basel) that suggests a point of origin north of the Alps. This supposition is strengthened by a drawing that was published recently in the catalogue of the collection of works on paper in Bautzen, which contains predominantly German drawings (D. Beaujean, *Grafik bis 1700 von Dürer bis Sadeler. Bestandskatalog Museum Bautzen*, Bautzen-Dresden 2010, pp. 367, 369, no. 921). The landscape drawing in Bautzen is identical in composition to one of the engravings in the British Museum. It is the reverse of the print in London and probably the preliminary drawing for the engraving. The execution of the sheet is as peculiar as that of the print, drawn in a

chiaroscuro technique with pen, brush and brown and green ink with white heightening. When he came to engrave it, the printmaker followed the draughtsman's light and shade contrasts and other indications with great



accuracy, producing in consequence a quite remarkable print. For the time being we do not know who are hiding behind the monograms HI and BD, but the newly-discovered drawing provides points of reference for further research.

LITERATURE:

G.K. Nagler, *Die Monogrammisten*, 5 vols., Munich 1858-79, vol. 1, p. 767, no. 1755.

Nagler, *op. cit.*, vol. 3, p. 407, no. 1089.

PROVENANCE:

Jan van der Waals, Amsterdam; Purchased with the support of the F.G. Waller Fonds

(inv. no. RP-P-2010-114).



3 LOUIS-JEAN DESPREZ (AUXERRE 1743-1808 STOCKHOLM)

Plenary Indulgences (Indulgences Plénières), c. 1790Line etching with brush and watercolour and gouache in grey and blue,
620 x 945 mm.In the image: *INDULGE Plénier*.

The libertine and free-thinker Louis-Jean Desprez was a typical representative of the late French Enlightenment. He often went to Rome, where he worked with Francesco Piranesi, and while there attracted the attention of the Swedish king Gustav III. Soon afterwards he was commissioned as architect and painter to produce several exuberant set and costume designs for the Royal Opera in Stockholm, where his use of a Neo-Gothic and Neoclassical pictorial vocabulary proved highly popular. It is in the context of such stage sets that we must place this theatrical line etching. In the heyday of the radical Enlightenment Desprez took the ridicule of the Roman Catholic church to new heights. A monumental staircase in seven flights is the ultimate parody of the Easter procession, which begins lower left. A hooded cleric clasping two turkeys in his arms is carried by a group of penitents. It is a satirical allusion to the Catholic tradition of bearing a statue of a saint through the streets on Good Friday. The print resonates with this sense of humour and is crammed full of such anecdotes. Another is the pair of lovers on the right, who are just about to be chased off by the irate owner of the dwelling above which the deed is being done. The key theme of the print, the hypocrisy of the Catholic religion, is hammered home by the inscription on the column in the centre, 'INDULGE Plénier' (plenary indulgence). The sale of indulgences had been the Achilles heel of Roman Catholic doctrine since the Reformation. Jan van der Waals bought the monumental print in London in 2002. On the same occasion Ger Luijten acquired for the Rijksprentenkabinet Desprez's print of the same size poking fun at medicine and quackery (RP-P-2002-190; *Bulletin van het Rijksmuseum* 53 (2005), pp. 335-36, no. 6). Desprez finished both line etchings with a grey and blue brush wash, and probably designed them as pendants. Thanks to the gift of this print from Jan van der Waals's estate the two works are now reunited.



LITERATURE:

N.G. Wollin, *Gravures originales de Deprez ou exécutées d'après ses dessins*, Malmö 1933, pp. 38, 120, no. 40, figs. 73-74.

R. Godfrey, 'Shorter Notices. Luis-Jean Desprez', *Print Quarterly* 3 (1986), pp. 238-40, p. 238.

R. Michel et al., *La Chimère de Monsieur Desprez*, exh. cat. Paris (Musée du Louvre) 1994, pp. 175-78, 238, nos. 46.

Bulletin van het Rijksmuseum 53 (2005), pp. 335-36, no. 6.

PROVENANCE:

Andrew Edmunds Gallery, London; Jan van der Waals, Amsterdam. Gift of Caroline van der Waals-Hissink in lieu of inheritance tax

(inv. no. RP-P-2010-73).



4 FRANCESCO PIRANESI (ROME 1756-1810 PARIS)

AFTER

LOUIS-JEAN DESPREZ (AUXERRE 1743-1808 STOCKHOLM)

La Girandola, c. 1781-85Etching printed *à la poupée* in black, brown, maroon and ochre, 770 x 513 mmSigned lower left in the margin: *Desprez designo*Lower right in the margin: *Fran [cresco]Piranesi inc.*Beneath the image: *Fueco Artificale detto la Girandola | Che s' incendia sul
Castel S. Angelo già Mausoleo d' Elio Adriano.*

Like the Colosseum or the Vatican, La Girandola was a sight that eighteenth-century grand tourists in Rome could not miss. The spectacular firework display was staged every year on Castel Sant'Angelo. As the grand finale, hundreds of rockets were set off simultaneously, lighting up the whole city like an enormous multicoloured fan. It was also a favourite subject for artists. In this magnificent etching, Francesco Piranesi, son of Giovanni Battista Piranesi, recorded the climax of the festivities after a drawing by Louis-Jean Desprez. The etching is one of a group of prints described by Desprez and Piranesi in a 1781 prospectus as *dessins coloriés* – coloured drawings. Just ten of the forty-eight promised etchings ever actually appeared. The 'dessins coloriés' were printed first as a line etching and then hand-coloured by Desprez. In a later edition, the finished prints were run off in different colours that were applied by hand to the plate. The term *dessins coloriés* seems equally applicable to these works, so colourful is the effect of the print shown here, for example. An eruption of orange and white light cascades over the crowd that has gathered on the banks of the Tiber and the Ponte Sant'Angelo. The maximum contrast is achieved by colouring just the fireworks and leaving the surroundings shrouded in darkness. This print may have been made at the same time as another etching by Piranesi after Desprez depicting the eruption of Vesuvius. The size and composition of the two eruptions are so similar that they seem to be companion pieces.

LITERATURE:

N.G. Wollin, *Gravures originales de Deprez ou exécutées d'après ses dessins*, Malmö 1933, pp. 111-12, nos. 3 and 4.K. Salatino, *Incendiary Art: The Representation of Fireworks in Early Modern Europe*, Los Angeles 1997, pp. 49, 77-80, pl. 10.

PROVENANCE:

Jan van der Waals, Amsterdam. Purchased with the support of the F.G. Waller Fonds

(inv. nos. RP-P-2010-145).



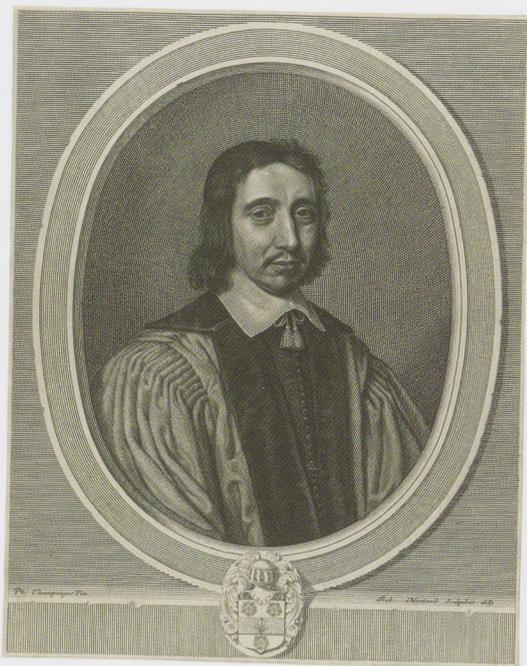
*Fuoco artificiale detto la Girandola
Che si incendia sul Castel S. Angelo già Mausoleo di Elio Adriano*

Highlights of Portraiture from Pieter Berend Oudemans's Collection

For many years the doctor and lawyer Pieter Berend Oudemans (1960-2005) lived and worked in London and indulged his love of art in the capital's countless museums. His interest in history and historical figures took him back time after time to the National Portrait Gallery. Intrigued by the sense of direct confrontation with the past which portraits instil, once he got back to the Netherlands Oudemans started to collect portrait prints.

In a relatively short space of time he succeeded in putting together a select collection of Dutch and foreign prints dating from the sixteenth to the twentieth century. Several motives would appear to have informed his decisions when it came to selecting and acquiring works: their aesthetic qualities, the historical importance of the sitters and the evocative power of the portrait. Oudemans liked insightful portraits of forceful personalities. His collection consequently included portraits of people unknown to us today whose likenesses are nevertheless still immensely eloquent (no. 5). He was also very keen on artists' portraits, traditionally one of the most popular genres among collectors and in print rooms. As he built up his collection, so Oudemans also amassed an extensive reference library on prints and printmaking. The inclusion of many books on history reveals that his collecting went hand in hand with in-depth study of the history of the sitters and their time. An important part of his collection consists of seventeenth-century French portraits by virtuoso engravers like Gerard Edelinck, Michel Lasne and, above all, Robert Nanteuil (fig. on p. 197). These marvels of the engraver's art were once highly prized, but collectors nowadays have little interest in the images of

aristocrats, priests and bourgeois protégées in the court of King Louis XIV. As a result, Oudemans was able to compile an impressive ensemble of works by Nanteuil very quickly. Although this engraver was very well represented in the print room, Oudemans's collection contained dozens of works that were missing from the Rijksprentenkabinet's holdings, including a monumental portrait of Louis XIV. Another section of his collection centres around the eighteenth-century portraits by Charles Nicolas Cochin, Carlo Lasinio and others. Late nineteenth- and early twentieth-century English portrait etchings are also well represented, with works by Mortimer Menpes and, for instance, a masterly likeness of the painter and etcher Henry Rushbury by his colleague Gerald Brockhurst. Oudemans also collected the occasional portrait drawing, but prints were clearly his true love. The undisputed highlights of his collection are the earliest bound complete edition of the *Icones Centum* (1645), the hundred portraits by and after Anthony van Dyck (no. 6) and Hendrick Goltzius's 1586 silverpoint portrait of a twenty-six-year-old man (no. 5). The Goltzius drawing was bought at a sale in Germany in 2005. The auction house had contacted the Rijksprentenkabinet for assistance



ROBERT NANTEUIL,
*Portrait of Charles
 Benoïse*, 1651.
 Engraving,
 335 x 267 mm.
 Amsterdam,
 Rijksmuseum,
 RP-P-2010-329-7.

with the description of the previously unknown work. Detailed digital images gave no reason to doubt the attribution. On the contrary – the drawing was so exceptional and of such superb quality that we seriously considered acquiring it for the Rijksmuseum. However, since the print room's group of silverpoint portraits by Goltzius is second only to that in the Teylers Museum in Haarlem, it was eventually decided not to attempt to buy it. The sale of the unknown Goltzius escaped the notice of most institutions and major collectors of drawings, and so a Dutch collector of portraits was able to acquire it. Bursting with pride and satisfaction, Pieter Berend Oudemans came to the print room to show off his prize, accompanied by Joost Bergman, who had advised him on the purchase. For our part, we were delighted that the drawing had ended up in the hands of a Dutch collector. What's more, this relatively young man, who had crossed our path once before when he sought our advice on the purchase of the album of Van Dyck portraits, was enthusiastically and seriously collecting in an area that has been unjustifiably neglected in the Netherlands in recent decades – portrait prints and drawings. The Goltzius he had bought proved to be a real winner and even more attrac-

tive in reality than could have been imagined from the photographs. Not long after this delightful and extraordinary meeting, Pieter Berend Oudemans died. A significant part of his collection has come – much too soon – to the Rijksprentenkabinet, thanks to gifts made in lieu of inheritance tax by his heirs. We are extremely grateful to his widow, Els van Liebergen, for her willingness to donate the works to the print room, and we owe Joost Bergman a debt of gratitude for his mediation and help with the gift.

5 HENDRICK GOLTZIUS (MUHLBRACHT 1558-1617 HAARLEM)

Portrait of a 26-Year-Old Man, 1586

Silverpoint on tablet, 78 x 62 mm

Signed lower right: *HGoltzius* (H and G ligated)

Dated lower left: A° 1586

In the upper margin the motto and the age of the sitter: I'ATTENDRAY. AETAT. SVÆ. 26

It is very seldom that a work can be added to the drawn oeuvre of Hendrick Goltzius as exhaustively described by Emil Reznicek (E.K.J. Reznicek, *Die Zeichnungen von Hendrick Goltzius*, 2 vols., Utrecht 1961; E.K.J. Reznicek, 'Drawings by Hendrick Goltzius, Thirty Years Later. Supplement to the 1961 Catalogue Raisonné', *Master Drawings* 31 (1993), pp. 215-78). This is particularly true of his silverpoint portraits, which are among the highlights of Dutch drawing of the late sixteenth century and almost all held in museum collections. Goltzius drew the meticulous likenesses with a soft metal stylus on tablets – small leaves with a core of wood or parchment coated with an even layer of chalk and animal glue. Polished smooth, the prepared layer formed an ideal surface for the thin metal stylus Goltzius used to record every detail of the sitter's face, hair and clothes. Silverpoint drawing had its heyday in the late fifteenth and early sixteenth century, when a young Albrecht Dürer was among the artists to apply the technique with great success. Goltzius probably learned the old method from his father, the German goldsmith Jan Goltz. By the end of the sixteenth century few artists in the Netherlands were still using a metalpoint, and none achieved such superb results as Goltzius. When an auction house sent detailed photographs of the previously unknown portrait of a twenty-six-year-old man to the print room for our opinion, the attribution to Goltzius could only be confirmed. The man's regular features are rendered with great attention and precision: his clear, self-assured gaze, the gleam of his side-swept short hair, his high forehead with the strikingly pronounced vein on the right, the short moustache through which a mole can be seen on his left cheek, the broad white starched ruff. The portrait is utterly convincing. It resonates with the self-confidence and control of artist and sitter alike.

An inscription on the nineteenth-century mount identifies the young man as Ulrich van

Hoensbroeck (1561-1631; from 1584 Lord of Hoensbroeck). This identification could not be confirmed, nor could the note in twentieth-century handwriting explaining the motto in the edge inscription, 'I'ATTENDRAY' (I shall wait), as a promise of marriage made by the man to his future wife, Johanna van Boetberg Haag (1565-1591). This interpretation of the inscription appears highly improbable. The device is much more likely to be a variant of the motto 'Je maintiendray' (I stand steadfast) of William, Prince of Orange, who was murdered in 1584. From around 1578 to 1586, Goltzius made a striking number of portraits of the prince's confidants and faithful supporters. It was probably his teacher Dirck Volckertsz Coornhert, a personal advisor to the Prince of Orange, who introduced him into this circle (H. Leeflang 'The Life of Hendrick Goltzius', in H. Leeflang, G. Luijten (eds.), *Hendrick Goltzius (1558-1617). Drawings, Prints and Paintings*, exh. cat. Amsterdam (Rijksmuseum), New York (Metropolitan Museum), Toledo (The Toledo Museum of Art), 2003, pp. 13-31, p. 16 and note 16). Goltzius engraved some of these portraits in silver medallions, several of which have survived. Others are known only from impressions on paper that were taken from them. Some portraits survive in both the drawn version and impressions of the engraved medallion. That does not, though, apply to the present drawing, of which there is no known printed version. The oval tablet is also rather larger than most of Goltzius's silverpoint drawings and was most probably intended as a work of art in its own right. The glue and lime surface has yellowed slightly and it has the occasional spot on it, but the drawing itself is in immaculate condition.

LITERATURE:

M. Schapelhouman, 'Many Fine Likenesses. Portrait Engravings and Drawings 1578-1590' in H. Leeflang, G. Luijten (eds.), *Hendrick Goltzius (1558-1617). Drawings, Prints and Paintings*, Amsterdam (Rijksmuseum), New York (Metropolitan Museum), Toledo (The Toledo Museum of Art), 2003, pp. 57-79.



PROVENANCE:

Sale Venator & Hanstein, Cologne 94, 23 September 2005,
no. 455; Pieter Berend Oudemans, Deventer. Gift of the heirs
of Pieter Berend Oudemans in lieu of inheritance tax
(inv. no. RP-T-2010-60).

6 ANTHONY VAN DYCK (ANTWERP 1599-1641 LONDON)
 LUCAS VORSTERMAN (ZALTBOMMEL, C. 1595-ANTWERP 1675)
 PAULUS PONTIUS (ANTWERP 1605-1658 ANTWERP)
 AND OTHERS

*Icones| Principum| Virorum Doctorum| Pictorum Chalcographorum|
 Statuariorum nec non Amatorum| Pictoriae Artis numero Centum| ab|
 Antonio van Dyck| Pictore ad Vivum Expressae| Eiusq[ue] Sumptibus aeri incisae|
 Anverpiae| Gillis Hendricx excudit| Anno 1645 (changed in pen to 1646)*
 Title page and one hundred etchings and engravings, bound in seventeenth-century calfskin, stamped on the back in gold: ICO| NES| PRIN| CIP

The *Icones Centum*, a hundred portraits of sovereigns, scholars, artists and art lovers by and after Anthony van Dyck, is the most important series of portraits in the history of printmaking. The series, known as the *Iconographie* from the title of the French reissue in 1759, immediately became one of the items most coveted by print lovers and it has remained so ever since. Pieter Cornelisz, Baron van Leyden, for example, whose collection forms the nucleus of the Rijksprentenkabinet, assembled an extraordinary collection of prints by and after Van Dyck, including proofs and prints of early states of the portraits. The presence of so many exceptional and rare prints prompted the exhibition about Van Dyck's printmaking which the Rijksmuseum staged in 1999 in collaboration with colleagues from Antwerp (C. Depauw, G. Luijten, *Antony van Dyck as a Printmaker*, exh. cat. Amsterdam (Rijksmuseum), Antwerp (Museum Plantin-Moretus / Stedelijk Prentenkabinet), Antwerp-Amsterdam 1999). The exhibition and catalogue shed light on the complex background to the creation of the series on the basis of sketches and grisailles by Van Dyck, proofs retouched by the artist and finished impressions of the prints. However, by no means all the mysteries surrounding the creation and compilation of the series were solved – it remains one of the most complex problems in the history of printmaking. Van Dyck must have started around 1630, making fifteen portrait etchings of artists from Antwerp, among them the painters Frans Snyders and Joos de Momper and the engravers Paulus Pontius and Lucas Vorsterman – all artists with whom he maintained close relationships. To these he added an extremely unconventional likeness of Erasmus and a self-portrait. Alongside this autograph series of etched portraits, Van Dyck embarked on a much more ambitious project of making a large series of portrait prints

of princes, scholars and artists from the Low Countries and abroad, supplemented with portraits of a number of prominent art lovers. He sought the cooperation of Vorsterman and Pontius and seven other professional engravers for its execution, which called for sophisticated logistics. Van Dyck portrayed most of his models himself in Antwerp or during stays in Brussels, London, The Hague and elsewhere. An entry in Constantijn Huygens's diary (J.H.W. Unger, *Dagboek van Constantijn Huygens*, Amsterdam 1885, p. 77), for example, reveals that he sat for Van Dyck in The Hague on 28 January 1632. The painting – probably a grisaille in oils – was completed in a single day. This model was then sent to Antwerp where Paulus Pontius engraved the copper plate. There are proofs from a considerable number of engravings after Van Dyck that the artist corrected in chalk and pen and ink. The printmakers then transferred these changes in the copper plate. This long-distance collaboration is evidence of the far-reaching control that Van Dyck exercised over the project. The extent of its complexity is evident, for example, from the masterly portrait of the French painter and printmaker Simon Vouet (fig. on p. 203), which was engraved by Robert van Voerst in London from Van Dyck's design. Van Voerst then sent his plate to Antwerp for prints to be made and distributed. Unlike the etchings made by Van Dyck, which lack an address, the engraved portraits after Van Dyck's drawings and grisailles were published with the address of the Antwerp publisher Martinus van den Enden. Eighty engraved portraits after Van Dyck were published by Van den Enden during Van Dyck's lifetime. After his death in 1641 several of his drawn and painted portraits continued to be turned into prints and added to the series. The driving force behind this was the Antwerp publisher Gillis Hendricx, who acquired the



eighty plates with Van der Enden's address on them and the fifteen plates of Van Dyck's own etchings. With nine new plates, the total number of portraits after Van Dyck that Hendricx owned came to one hundred and four. Using these, he put together the first series edition of the portraits by and after Van Dyck. As a title page he used Van Dyck's etched self-portrait, which he got the engraver Jacob Neeffs to rework (fig. on p. 202). He marketed the series in 1645 as one hundred prints of monarchs, scholars, painters, engravers, sculptors and art lovers. This edition is important in a number of respects. The impressions of the engravings in Hendricx's publication are better quality and more consistent than Van den Enden's, and the title explains the various categories into which the series was divided in the seventeenth century. Complete editions, which usually contain one hundred and one prints, are extremely rare. Even Baron van Leyden's magnificent collection of Van Dyck's prints lacked a consistent and complete series like this. The composition and, above all, the order of the prints in the surviving copies vary. The prints were sold as a bundle of loose prints and then arranged and bound according to the buyer's wishes. The prints in

the seventeenth-century volume from the Oudemans collection are arranged roughly in line with the recommendation on the title page. The first print – after the title page – is the portrait of Marie de Medicis, followed by the likenesses of other rulers. Among them, however, there are also portraits of the art lover Jan van den Wouwer and the scholar Erasmus. The section containing portraits of artists, as in most copies, opens with the portrait of Rubens, but it also includes the portrait of the English admiral and diplomat Kenelm Digby. The French artist Simon Vouet, on the other hand, is found in the company of the scholars Justus Lipsius and Caspar Gevaerts. The seventeenth-century owner of the book's arrangement of the prints does not appear to have been entirely thought through, but he did have his expensive possession beautifully bound and he treated it with care. This is one reason why the excellent prints are perfectly preserved.

LITERATURE:

- M.H. Mauquoy-Hendrickx, *L'Iconographie d'Antoine van Dyck, Catalogue Raisonné*, 2 vols. Brussels 1991.
 G. Luijten, 'The *Iconography*: Van Dyck's portraits in print' in G. Luijten, C. Depauw, *Antony van Dyck as a Printmaker*, exh. cat. Amsterdam (Rijksmuseum), Antwerp (Museum Plantin-Moretus / Stedelijk Prentenkabinet), Antwerp-Amsterdam 1999.
 S. Turner, 'Introduction' in *Guide to the Catalogue. The New Hollstein Dutch & Flemish Etchings, Engravings and Woodcuts 1450-1700*. Anthony van Dyck, 8 vols., Rotterdam 2002, pp. xxv-lvi.

PROVENANCE:

- Edouard Rahir (ex-libris on top front); sale Edouard Rahir Collection, Paris, 21 May 1937, no. 1614; sale Christie's, London, 2 December 2003, no. 79; Christopher Mendez Gallery, London; Pieter Berend Oudemans, Deventer. Gift of the heirs of Pieter Berend Oudemans in lieu of inheritance tax (inv. no. RP-P-2010-327).



99



SIMON VOVET.
PARISIENSIS PRIMVS GALLIARVM REGIS PICTOR
HISTORiarVM IN MAIORI FORMA.

*Aut. van Dyck pinxit.
R.V. Verft sculp.*

San. privilegio

G. H.

A Self-Portrait by Jean-Etienne Liotard from the Artist's Family Holdings

The reputation of Jean-Etienne Liotard (1702-1789) is closely bound up with the history of the Rijksmuseum (D. Bull, *Jean-Etienne Liotard (1702-1789)*, Amsterdam/Zwolle, 2002). Jean-Etienne Junior, the son of the virtuoso portraitist and draughtsman, settled in Amsterdam at the beginning of the nineteenth century and brought to the Netherlands the works that his father had kept with him in Geneva until his death.

The collection included many masterpieces in pastel, the technique that had brought the artist such fame during his lifetime, as well as a considerable quantity of drawings and prints. It was largely inherited by a granddaughter, Marie-Anne Liotard, who left sixteen of her grandfather's finest pastel drawings to the Rijksmuseum on her death in 1873. In 1885 her niece, Johanna Victoire Liotard, presented the museum a further six works. When the Rijksmuseum opened later that year, the twenty-two works by Liotard were exhibited in a separate room. The presentation of the brilliant, colourful ensemble in the new Rijksmuseum did much to boost Liotard's international reputation as one of the greatest artists of the eighteenth century. 1897 saw the publication of the first catalogue of the oeuvre, compiled by Johanna Victoire Liotard's husband, J.R.W. Tilanus, and the Swiss scholars E. Humbert and A. Revilliod (E. Humbert, A. Revilliod and J.W.R. Tilanus, *La Vie et les oeuvres de Jean-Etienne Liotard 1702-1789*, Amsterdam-Geneva 1897). The study was based on the works that had been given to the Rijksmuseum and the remaining works in the estate, which included a great many drawings and

prints. Some of these were sold at auction in Amsterdam in 1934. The Rijksmuseum let slip this opportunity to augment its collection of Liotard pastels with drawings and prints. The museum in Geneva, whose collection of works by the artist was second only to Amsterdam's, did buy at the sale, acquiring a 'Portfolio of many old engravings and plates by J.E. Liotard' (sale Amsterdam, 23 October 1934, no. 22). The museum kept the drawings but sold the prints in the folder to an art dealer in Geneva, who sold them on *en bloc* to a collector in the same city. Over the years the Amsterdam print room has succeeded in building up an almost complete collection of prints by and after Liotard. Drawings, however, have always been out of reach. In 2009 an important group of Liotard prints was sold at auction in London. They came from a Swiss private collection and the provenance was the portfolio sold in Amsterdam in 1934. Among the prints in the sale, the only one missing from the print room's collection was the delightful and very rare early etched self-portrait. The Rijksmuseum's attempt to buy it at the sale failed when it was outbid by the Metropolitan Museum in New York. At that time there were only five known impressions of the early self-portrait.



It proved, however, that there was another one in the Swiss collection, likewise from the portfolio auctioned in 1934. The Rijksprentenkabinet managed to acquire this previously unknown

sixth impression of the etching. The impression is an exceptionally good one and is equal in quality to the sheet in New York.

7 JEAN-ETIENNE LIOTARD (GENEVA 1702-1789 GENEVA)

Self-Portrait, c. 1730

Etching, state 2(3), 117 x 100 mm

Inscription lower right: *dapres nature*

The ambitious artist Jean-Etienne Liotard was probably in his late twenties when he etched this highly unconventional self-portrait (fig. on p. 205). His career had certainly not got off to a flying start. After studying in Geneva he tried to make a name for himself in Paris as a history painter, an ambition that he soon had to abandon. His was a talent that did not lend itself to stories and grand gestures; his skill lay in meticulous observation and the discerning rendition of reality. As a portraitist he was to build a brilliant international career that propelled him through the foremost courts and great cities of Europe, so that he returned to Geneva a wealthy man. At the time he made this early self-portrait, however, this dazzling future was still a long way off. Like his twin brother Jean-Michel Liotard, he initially attempted a career as a printmaker. The only commission we know of from this period (c. 1730-35) is a rather formal portrait of René Hérault, a lieutenant general of police in Paris. The print is both engraved and etched, and demonstrates that Liotard had mastered these techniques perfectly. The early self-portrait dates from the same time, but is of an entirely different kind. The etching technique is just as skilful, but more freely employed with a great feeling for nuance, light and tone. The expression on the rather weak face with the large observant eyes is superbly captured. What is highly unusual is the extreme close-up of the three-quarter profile. It creates the impression that the face is very close – almost emerging from the picture plane. The inscription '*dapres nature*' can be understood as a statement by the artist that he owes his success to the meticulous and convincing portrayal of the human face. Liotard may have made the etching to project his image as a maker of portrait prints, but he soon switched from etching to the more colourful pastels. This

may also explain the extreme rarity of the early self-portrait, only six impressions of which are known, including the Rijksmuseum's new acquisition, which has not previously been described. In later self-portraits Liotard went on to portray himself with a long beard and advertise himself as '*le Peintre Turc*'. Self-promotion and a desire for fame were evident throughout his career. He shaved off his beard – part of a carefully cultivated image – in 1756 as a wedding present for his twenty-seven year-old Dutch bride, Marie Fargues, whom he married when he was fifty-four. In two prints made in 1781, when the artist was seventy, he portrayed himself clean-shaven (fig. on p. 207). These late self-portraits also come across as experimental and unconventional. The artist's face does indeed look older than in the early self-portrait, but in essence it has remained the same, as has his pensive, observant gaze. The fact that the missed opportunity in 1934 can be rectified and the artist's earliest and last portraits can now be shown side by side in the Rijksmuseum may be described as a minor miracle.

LITERATURE:

- H. Boeck, *Liotard: catalogue, sources et correspondance*, Doornspijk 2008, cat. no. 18.
E. Humbert, A. Revilliod and J.W.R. Tilanus, *La Vie et les oeuvres de Jean-Etienne Liotard 1702-1789*, Amsterdam-Geneva 1897, cat. no. 1.

PROVENANCE:

Jean-Etienne Liotard, Geneva; the artist's son, Jean-Etienne Liotard Jr, Amsterdam; by descent to Johanna Victoire Liotard, the artist's great-granddaughter, Amsterdam; her husband Professor C.B. Tilanus, Amsterdam; sale Amsterdam 23 October 1934, in lot 1042 ('Portfolio of many old engravings and plates by J.E. Liotard'); Societé auxiliaire du Musée de Genève; art dealer Rodolphe Dunki, Geneva; private collection Switzerland; purchased out of the F.G. Waller Fonds (inv. nos. RP-P-2009-294).



JEAN ETIENNE
LIOTARD,
Self-Portrait, 1781.
Mezzotint and
etching on paper,
225 x 188 mm.
Amsterdam,
Rijksmuseum,
RP-P-1908-345.

NOTE

* This article is first and foremost an expression of respect and gratitude to the late Jan van der Waals and Pieter Berend Oudemans and their heirs. In gifting works from their collections, they took advantage of the opportunity that exists in the Netherlands of giving to the State in lieu of inheritance tax art that would make an important contribution to the national collection. The works from the Van der Waals and Oudemans collections are part of larger groups and are shown here as representatives of the whole.

I am very grateful to Catherine Jenkins (Metropolitan Museum, New York) for her valuable suggestions about the sixteenth-century landscape prints (nos. 1 and 2). During his internship at the Rijksmuseum's print room – the Rijksprentenkabinet – Oliver Kik laid the foundations for the examinations of nos. 3 and 4, for which I thank him. The Rijksmuseum is especially grateful to Christopher Mendez for his indispensable help in acquiring the self-portrait of Jean-Etienne Liotard (no. 7).