



Print Room Acquisitions

• NORA BELMADANI, MARIJE JANSEN, CHARLES KANG,
AUSTĖJA MACKELAITĖ, HANS ROOSEBOOM, MAUD VAN SUYLEN
AND LAURIEN VAN DER WERFF •

I GIOVANNI BATTISTA PALUMBA, known as
Master IB with the Bird (active c. 1500-20)
The Calydonian Boar-Hunt, c. 1502-11
Woodcut, 268 x 445 mm
Signed, at the bottom, on the stone left of centre: *I.B.* and a bird

Master IB with the Bird usually signed his work with the initials IB and a bird, probably a dove, as can be seen in this extremely rare woodcut. We know of fourteen engravings by his hand (not counting a doubtful attribution), eleven woodcuts and a fragment of a woodcut (inv. no. RP-P-OB-1904). Many theories about his identity did the rounds over the years, until Augusto Campana identified him as Ioanne Baptista (Giovanni Battista) Palumba in 1936. This explained the initials IB as well as the bird; *palumba* means dove. The identification was based on an epigram about one of his engravings and a note by the poet Fausto (Evangalista Maddaleni dei Capodiferro, c. 1450-1527). This places him in the humanistic circle of the Accademia Romana, but nothing further is known about his life save that he was active in Rome at the beginning of the sixteenth century.

In his own time his work must have enjoyed a certain recognition and popularity. There are

contemporary copies of a number of his prints and others were used as examples for majolica plates. The well-known print and book collector, Ferdinand Columbus (1488-1539), one of the sons of Christopher Columbus, owned several of his prints, including a copy of *The Calydonian Boar-Hunt*. What also points to his success is that we know of two versions of four of his woodcuts, including this one. Unlike engravings, it was customary at the time for the artist's design to be transferred onto the woodblock, whether by themselves or not, and then be cut out by a block cutter. In Palumba's case, the two versions differ so little in execution that it is likely that the woodblocks were cut in the same workshop after the same example, with the aim of making more prints.

Early single Italian woodcuts – not made as book illustrations – of this size are rare. Few were made, and they have been poorly preserved. We only know of four other examples of Palumba's *The Calydonian Boar-Hunt*: the British Museum



has two of them; the Bibliothèque Nationale de France and the Berlin Kupferstichkabinett each have one. Only the Berlin example was printed from the same woodblock as our acquisition, which makes it even rarer. That impression is badly damaged and restored; both the London examples have parts missing and in one of them the missing corner lower left has been erroneously filled in with pen and ink; and the example in Paris has clearly visible damage to the top and bottom. By contrast, the recently purchased example is in particularly good condition. It does appear to have been washed and flattened at one point and there are sections on the back that have been reinforced with Japanese paper, but it has no significant damage or missing parts, nor are there any retouches or major restorations.

The scene is characteristic of Palumba's eclectic and dynamic style. The hunt for the Calydonian boar is well under way and the viewer is drawn in at the crucial moment: Atalanta is on the point of shooting her arrow and inflicting the first wound on the beast. It is an action-packed scene, yet balanced, that draws in the viewer to look closer and discover new details – like the quatrefoil brooch strategically pinned on Atalanta's toga to expose her leg, the many plants and the Düreresque landscape in the background.

All in all a magnificent acquisition and an addition to the five prints by Palumba that the Print Room already held.

LvdW

LITERATURE:

- Eric Gillis and Noémie Goldman, *Gillis Goldman Fine Art: Catalogue 31, 1502-1927 Fine Prints*, sale cat. Brussels 2022, pp. 6-12, no. 1
 Mark P. McDonald, *Ferdinand Columbus: Renaissance Collector (1488-1539)*, London 2005, p. 112, no. 13
 Giséle Lambert, *Les premières gravures italiennes: quattrocento - début du cinquecento. Inventaire de la collection du Département des Estampes et de la Photographie*, Paris 1999, pp. 412-24, esp. pp. 421-22, no. 773
 James Byam Shaw, 'The Master 1B with the Bird. Part 11', *The Print Collector's Quarterly* 20 (1933), no. 2, pp. 169-78, esp. pp. 176-77, no. 21B
 James Byam Shaw, 'The Master 1B with the Bird. Part 1', *The Print Collector's Quarterly* 19 (1932), no. 4, pp. 272-97
 Friedrich Lippmann, *Die Holzschnitte des Meisters I.B. mit dem Vogel. Internationale Chalkographische Gesellschaft: Ausserordentliche Publikationen*, vol. 3, Berlin 1894, no. 6
 Johann David Passavant, *Le peintre-graveur*, vol. 5, Leipzig 1864, pp. 149-53, no. 8

PROVENANCE:

...; private collection Italy; ...; the dealer Gillis Goldman Fine Art; from whom purchased with the support of the F.G. Waller-Fonds, 2022
 (inv. no. RP-P-2022-230).

2 ADRIAEN DE WEERDT (Brussels c. 1540-c. 1580/90 Cologne)

The Visitation, black and red chalks and brown oil paint on paper prepared with a lighter ground,
239 x 177 mm

The Adoration of the Magi, red chalk and brown oil paint on paper prepared with a lighter ground,
245 x 198 mm

The Purification of the Virgin, black chalk and brown oil paint on paper prepared with a lighter ground,
245 x 195 mm

Christ Among the Doctors, black chalk and brown oil paint on paper prepared with a lighter ground,
240 x 195 mm

All four sheets indented with a blind stylus

Adriaen de Weerdts was an enigmatic and peripatetic artist. From Brussels, where he was born, and Antwerp, where he trained, to Italy – namely Venice – and, eventually, Cologne, where he spent the last years of his life, the course of De Weerdts's career was determined by *curiositas* and the desire to learn, economic necessity and the need to escape religious and political tumult in the Low Countries at the time of the Dutch Revolt. While no paintings can be securely attributed to him, a small body of original drawings and prints after his designs attest to the importance of these experiences to his artistic development.

These four newly acquired drawings exemplify the impact that the works of Francesco Mazzola (1503-1540), known as Parmigianino, had on the artist. As Ilja M. Veldman showed in her recent overview of De Weerdts's drawn oeuvre, the slender, elongated figures, often seen from behind, the use of shallow compositional space, and a strong interest in chiaroscuro effects all have their origins in etchings and woodcuts by and after the Italian master.

Depicting episodes from the *Life of the Virgin*, the sheets served as preparatory studies for a set of prints published in 1573 and likely engraved by Isaac Duchemin (active c. 1560-73), another Flemish transplant in Cologne, who worked with De Weerdts on a number of projects. While the print series is exceedingly rare, a sixteenth-century album – another recent addition to the Print Room's collection (inv. no. RP-P-2017-6094) – contains eight prints (including some proof states), which were probably the nucleus of the original series.

De Weerdts executed the drawings in a monochromatic *brunaille* technique. Since this manner of working was rare in the sixteenth-century Low Countries, the artist probably became familiar with it during his earlier stay in Venice. After preparing a sheet of paper with a light-coloured ground, he laid out the outlines of the composition in chalk, which was then worked up further in brown oil

paint. While the paint layer was still wet, a blind stylus was used to incise many of the contours in order to transfer the composition to the printing plate. Exposing the ground layer underneath the darker paint, these lines also acted as delicate, masterfully placed highlights, creating separation among the dark tones and enhancing the overall legibility of each scene.

AM

LITERATURE:

Ilja M. Veldman, 'Tekeningen van Adriaan de Weert', *Delineavit et Sculpsit* 42 (2017), pp. 2-21

Christiaan Schuckman, Karin van Schaik-Scheers and Jeroen de Scheemaker, *Hollstein's Dutch & Flemish Etchings, Engravings and Woodcuts, 1450-1700: Isaac van Waesberge to Jean de Weert*, ed. D. De Hoop Scheffer, vol. 51, Rotterdam 1998, pp. 219-26

PROVENANCE:

The Visitation (RP-T-2023-20), *The Adoration of the Magi* (RP-T-2023-21), and *Christ Among the Doctors* (RP-T-2023-23): ...; collection Harold Fryer; sale, Mrs Abraham Solomon (New York) et al. [section: Harold Fryer], London (Sotheby's), 13 December 1966, no. 108, to the dealer Christopher Powney, London; ...; sold by the dealer Peter Claas, London, to Pieter de Boer (1894-1974), Hergiswil, Switzerland, 1967; by descent to Niels de Boer, Amsterdam; purchased by the museum, through dealer Mireille Mosler (New York), with the support of the F.G. Waller-Fonds, the Friends Lottery, and the legacy of Ms S.L.R. Zimmerman-Taylor, dedicated to Ger Luijten (1956-2022).

The Purification of the Virgin (RP-T-2023-22): ...; collection Harold Fryer; his sale, London (Sotheby's), 13 December 1966, no. 108, to the dealer Christopher Powney, London; ...; sold by the dealer Peter Claas, London, to Pieter de Boer (1894-1974), Hergiswil, Switzerland, 1967; his sale, London (Phillips), 17 April 1996, no. 120, to Barbara Piasecka Johnson (1937-2013), Princeton, NJ; her sale, London (Christie's), 30 September 2014, no. 272, to Niels de Boer, Amsterdam; purchased by the museum, through dealer Mireille Mosler (New York), with the support of the F.G. Waller-Fonds, the Friends Lottery, and the legacy of Ms S.L.R. Zimmerman-Taylor, dedicated to Ger Luijten (1956-2022).



RP-T-2023-20



RP-T-2023-21



RP-T-2023-22



RP-T-2023-23

3 TIBOUT REGTERS (Dordrecht 1710-1768 Amsterdam)

A Woman Selling Poultry, c. 1754

Pen and black ink, brush and grey ink, heightened with white opaque watercolour on blue paper, with frame lines in brown ink, 199 x 167 mm

Tibout Regters was one of the key painters and draughtsmen in mid-eighteenth-century Amsterdam. A student of Jan Maurits Quinkhard (1688-1772), he is primarily known for conversation pieces: group portraits in landscape or interior settings where sitters appear to have momentarily turned their attention away from socializing to pose for the portraitist. A lesser-known aspect of his output, however, is the small number of genre scenes that he drew and painted. This acquisition marks a new discovery in this area.

The drawing shows a woman behind a market stall holding up a rooster. Under a cloth canopy, the table displays an array of dead birds, as well as a few live birds in a round cage. Behind her stands a masonry wall, a tree, and part of a building, and visible behind the wall is the gabled top of a house. The poultry seller demonstrates features of Regters's hand consistently found in his other drawings, be they genre scenes, compositions for portraits or figure studies: doll-like eyes marked by quick dabs of black ink and white heightening, a pronounced shadow under the nose, emphasis on the volume of gathered fabrics, and exaggeration of the nipped-in waist. These features imbue the low-life subject matter with a sense of lightness and coy elegance, despite the strong handling of the pen and brush.

Until this drawing recently emerged, only three drawings of genre scenes had been identified as by Regters. This new acquisition is also the only one linked to an extant painting. Now in a German private collection, the painting – measuring 49.8 by 40 centimetres – is signed and dated 1754. The overall composition remains more or less the same, with modifications in the poultry seller's outfit, the birds on display and the background. That the painting has a pendant depicting a fishmonger, offers a tantalizing possibility that the artist also produced a corresponding drawing. In addition, one of the three other known genre drawings by Regters – formerly attributed to Louis de Moni (1698-1771) – takes up the same subject matter but presents the poultry seller in an interior setting with additional figures.

This new acquisition also adds a new insight into Regters's technique. Observation under a microscope reveals a use of wash likely loaded with gum arabic, distinct from the grey ink wash used for shading. Now discoloured in a thin and crusty layer, this wash is found on some areas of the sky, the upper part of the figure's skirt, and open areas of the stall tabletop. Although the wash might originally have contained pigments that have since faded, the overall purpose appears to have been to add sheen to certain areas. Although further study is needed, the wash allows a hypothesis that Regters was familiar with this particular technique from contemporary natural history drawings, in which gum-laden washes and watercolours were selectively used to depict variations in texture of plants, insects and animals. In its original condition, this surface effect would have been especially striking when juxtaposed against Regters's vigorous strokes in black ink, the freshness of which can still be observed today.

CK

PROVENANCE:

...; sale, London (Chiswick Auctions), 7 December 2021, no. 153, to Den Otter Fine Art, Rotterdam; from whom purchased by the museum, 2022

(inv. no. RP-T-2022-479).



4 ANGELICA KAUFFMAN (Chur 1741-1807 Rome)

Bust of a Woman with a Headband, c. 1766-70

Etching and aquatint in brown, 153 x 119 mm, state 2(3), printed in c. 1780

Signed, in the lower left corner: *Ang. Kauffmann fecit.*

Angelica Kauffman is known first and foremost for the many paintings she made. She had an international career, was one of the founding members of the Royal Academy of Arts, and was so renowned in her own time that a London printmaker stated that the whole world was 'angelicamad'. From the seventeen-sixties onwards, more than six hundred prints after her paintings and drawings appeared, first in Britain and later in the rest of Europe. This reproductive output, in part initiated by Kauffman herself and made by other artists, contributed significantly to her popularity and prestige. And as her fame grew, so too did the demand for prints of her work, so that more and more appeared. This popularity continues to the present day in the countless publications and exhibitions that have been and are being made about her.

Much less known is her own graphic oeuvre, which numbers forty-one etchings of which this acquisition is one. Her etchings can be dated to between 1762 and 1779, most of them made during her stay in England (1766-81). At first she distributed her prints in her personal circle, but she soon started to publish them on a larger scale and advertised prints designed and etched by her, which could be obtained at her home and through print sellers. This undated print relates to studies of female figures that Kauffman etched between 1766 and 1770.

This example, however, was printed later; it is the second state, which was not identified in the existing literature and of which we have so far been unable to find another copy in public collections. An even later state, published by John Peter Thompson (active 1792-1813) in 1804, was already known and was regarded in the literature as the second state. In the run-up to her planned move from London to Rome, Kauffman sold etching plates to the publisher John Boydell (1719-1804). He then reissued a portion of her prints in phases between 1780 and 1781. To some of these plates he added aquatint, an etching technique that had been developed in the seventeen-sixties to imitate the tonal effects of washed drawings, which was very much in vogue at the time. Judging from prints in other collections, he printed the

aquatint plates in brown and published them on 1 October 1780; this date appears on the majority of them.

It would therefore seem obvious that this print was also worked up with aquatint and printed by him. However, given the absence of the publication date and the evident rarity of this state, there is a question as to whether Boydell published this print on a large scale. Compared with the other brown aquatint impressions, the aquatint layer in this case is noticeably more carelessly applied. While it fits neatly within the framing on the rest, here it does not align with the border. It is clear to see that the stop-out lacquer – which was applied in the areas where the aquatint was not wanted – had not been put on tight up against the framing. This may well be the reason he did not publish this print in large numbers.

Studying the later state, published by Thompson and printed in black, supports this supposition (British Museum, inv. no. 1852,0214.123). He bought a number of the plates from Boydell. Aquatint wears relatively quickly, and this is also obvious on the impressions of the other plates that Thompson took over from Boydell, in which the aquatint layer is barely visible (e.g. British Museum, inv. no. 1861,1012.2475). In Thompson's state of our print, though, the aquatint layer is still very clearly visible and much less worn, which suggests that the plate had not been printed very often before. This acquisition is consequently interesting not just because of its rarity but because it gives us an insight into the plate's history after Kauffman had sold it.

LvdW

LITERATURE:

- Druckgraphik des 15. bis 19. Jahrhunderts*, sale cat. Berlin (Galerie Bassenge) 2023, auction no. 121 (7 June 2023), p. 173, no. 5255
- Bettina Baumgärtel, 'Katalog – VI. Die Radiermeisterin', in Bettina Baumgärtel et al., *Angelika Kauffman: Unbekannte Schätze aus Vorarlberger Privatsammlungen*, Dessau/Munich 2018, pp. 138-57, esp. pp. 144-45, no. 63
- David Alexander, 'Kauffman and the Print Market in Eighteenth-Century England', in Wendy Wassyng Roworth (ed.), *Angelica Kauffman: A Continental Artist in Georgian England*, Brighton 1992, pp. 141-89, esp. pp. 150-51
- Angelika Kauffmann und ihre Zeit: Graphik und Zeichnungen*



von 1760-1810, sale cat. Düsseldorf (C.G. Boerner) 1979
 (September), p. 24-25, no. 20
 Andreas Andresen, *Der Deutsche Peintre-Graveur oder die
 deutschen Maler als Kupferstecher ...*, vol. 5, Leipzig 1878,
 p. 397, no. 34

PROVENANCE:
 ...; sale, Berlin (Galerie Bassenge), 7 June 2023, no. 5255,
 to the museum with the support of the F.G. Waller-Fonds
 (inv. no. RP-P-2023-70-6).

5 KATSUKAWA SHUNCHŌ (active c. 1780-1801 Edo)

New Year's Day at a Mansion in Edo, c. 1788

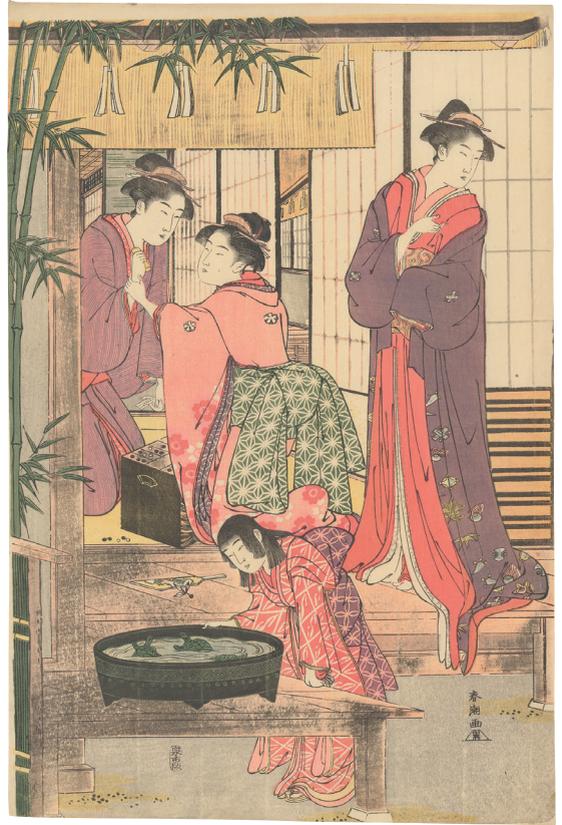
Publishing house: Izumiya Ichibei

Colour woodcut, key-block in black with colour blocks, approx. 387 x 77 mm

The invention of *nishiki-e*, Japanese full colour woodblock prints, is attributed to Suzuki Harunobu (c. 1725-1770). Around 1765 he came up with a technique whereby the colour blocks could be printed precisely between the black outlines of the key-block. This method, which in principle allowed printing with an infinite number of colours, was rapidly adopted and perfected by other artists. Harunobu designed the majority of his prints in the *chūban* format (approx. 190 x 250 mm). Around 1775 the larger *ōban* format (approx. 250 x 380 mm) was becoming more commonplace and several sheets could be placed next to one another in order to enlarge the images even further. Torii Kiyonaga (1752-1815) and Katsukawa Shunchō were important pioneers in this field and in the seventeen-eighties they took woodcuts to new heights with their triptychs.

Nowadays it is extremely difficult to find a complete triptych from that early period. And because many of the mineral and vegetable dyes used for the prints quickly fade under the influence of daylight, it is even more difficult to find a complete triptych with no discolouration. At the beginning of this year the unique opportunity arose to acquire a rare triptych by Shunchō from around 1788. The pink, purple and light blue colours, characteristic of this period, are exceptionally well preserved. The difference in colour between the two sheets on the left and the sheet on the right, which is mainly visible in the green slope in the background, is not discolouration, but is due to the fact that the publisher had one of the three sheets printed by another printer. Publishers were afraid that printers would illegally sell the popular triptychs themselves. Using two different printers prevented this from happening.

The triptych shows women on New Year's Day, in the garden of a villa with a view of Mount Fuji. The fact that it is New Year's Day is evident from such things as the paper decorations on the edges of the roof, and from the wooden battle-dore and the accompanying shuttlecock on the floor of the veranda. One of the ladies standing near the aviary containing cranes is holding the second racket. This game was only played on



New Year's Day as it still is now. Shunchō made full use of the three sheets and connected the different groups of women through the direction of their gaze. The two ladies standing by the aviary, like the girl with the plum branch in her hand, look at the woman sitting on the veranda. The lady crouching down with the girl next to the aviary, gestures to the woman standing on the veranda. And the lady next to the veranda looks at the girl with the little turtles.



This triptych can be regarded as one of the highlights of Shunchō's work. We know of only one other complete example. It was once owned by the American architect, Frank Lloyd Wright (1867-1959), and is now in the Museum of Fine Arts in Boston (inv. no. 21.5911-3).

The Rijksmuseum was able to acquire this extremely rare triptych thanks to the support of the Goslings NieuwBeerta Fonds.

MJ

PROVENANCE:

...; private collection René Scholten, The Hague; purchased by Hon Gyu Shin, New York, 2012; from whom purchased through Scholten Japanese Art, New York, with the support of the Goslings NieuwBeerta Fonds/Rijksmuseum Fonds, 2023 (inv. no. RP-P-2023-33).

6 ADÉLAÏDE-MARIE-ANNE MOITTE (Paris 1747-1807)

Three Sheets with Figure Studies, c. 1797

Pen and brown ink, 310 x 190 mm each

Watermarks (belonging to Charles Leroy, Alençon, active 1773-93/94): two sheets with watermark crowned crest with three fleur-de-lis and a Maltese cross and one sheet with a proprietary watermark

Adélaïde-Marie-Anne Moitte was one of the important but forgotten figures active in Paris during the tumultuous years of the French Revolution. Born into a family of artists and artisans, she learned to draw in the studio of the painter Jean-Jacques Le Barbier (1738-1826). In 1781, she married Jean-Guillaume Moitte (1746-1810), sculptor and member of the Académie des Beaux-Arts. While paintings by her hand no longer survive, some of her portraits are known through prints engraved by Gérard Vidal (1742-1801). Her artistic activity is best explored through drawings. The three newly acquired sheets – the first works by the artist to enter the Print Room collection – can be dated to around 1797.

One of the few surviving sources of information about the artist's life was published by Paul Cottin in 1932, based on Moitte's diary. The diary relates her daily life, her lodgers and social circle, which included such notable figures as the painters Jean-Simon Berthélemy (1743-1811), Joseph-Marie Vien (1716-1809) and Charlotte David (1764-1826), wife of the painter Jacques-Louis David (1748-1825), to name just a few. Moitte's connections suggest that she was well established in the Parisian artistic milieu. Cottin describes a volume of pen-and-ink drawings, bound in green Morocco leather, gilt edges and fillets, mentioned in her husband's posthumous inventory, which could be related to the corpus from which our drawings originate.

As we take a closer look at the drawings, the *modus operandi* is nearly always the same. A single sheet of paper from a ledger book (as indicated by the vertical columns) contains two sketches, one above the other. Moitte works in a very confident manner, filling the sheet of paper in pen and brown ink. In the drawing shown here, we see the same figure twice, with long hair falling over her shoulders, a face with round cheeks and large, lively eyes, standing out from a heavily scratched background. The use of brown ink allowed Moitte to play with the volumes and expressions of her figures. There is no distraction for the eye and the observation becomes more precise the longer one looks. The drawings, by their simplicity,

offer a depth of analysis of the expressions of each character. The textured background and emphasis on expressions are reminiscent of some of David's painted portraits.

The diary tells us that the figure of the young girl wearing a dress and a scarf over her shoulders may be Louise-Reine Guffroy (1786-?). She was the governess, maid and adopted daughter of the couple, and a recurring figure among Moitte's drawings, represented during a variety of activities. Louise was named an heir in Jean-Guillaume's will and, after his death in 1810, went on to marry one of David's pupils, the painter Jean Vignaud (1775-1826).

NB

LITERATURE:

Corisande Evesque, *Adélaïde-Marie-Anne Castellas-Moitte (1747-1807): Revolutionary, Artist and Diarist*, Den Otter Fine Art Catalogue, Rotterdam 2023, no. 2

Paul Cottin, *Journal inédit de madame Moitte, femme de Jean-Guillaume Moitte, statuaire membre de l'académie des beaux-arts, 1805-1807. Un ménage d'artistes sous le premier empire*, Plon, Paris 1932

PROVENANCE:

...; sale, New York (Christie's), 22 May 1996, no. 12 (part of an album), to Den Otter Fine Art, Rotterdam; from whom purchased by the museum, 2023

(inv. nos. RP-T-2023-205 to 207).



- 7 EELKE JELLES EELKEMA (Leeuwarden 1788-1839)
Morning Glory (Ipomoea), 1823
 Watercolour over black chalk, 380 x 284 mm
 Signed and dated: *E. Jelles Eelkema 1823*

'Unless one has seen the individual watercolour drawings of flowers and fruit by Eelke Jelles Eelkema, born in Leeuwarden in 1788, one would not fully appreciate the talent of this deaf and dumb painter in his flower pieces,' wrote the art critic and painter Grada Hermina Marius (1854-1919) in *De Hollandsche Schilderkunst in de 19de eeuw* (1903). Marius's admiration for Eelkema's drawing skills was, in all likelihood, based on flower studies similar to the twenty recently acquired by the Rijksmuseum.

In all their simplicity, the meticulously rendered studies of flowers and foliage in watercolour attest to the Frisian artist's superb powers of observation. With delicate brushstrokes he created almost tangible roses and tulips, giving the illusion that they have just been picked. The translucence of narcissus petals, the sheen and transparency of white currants hanging from a twig and the rusty brown spots in the leaves of a bramble are more than convincingly rendered. He even conveyed the winding nature of the morning glory, by spacing the climbing tendrils freely across the sheet, as we see here.

The drawings were most likely made in Haarlem. Around 1819, after his time at the academy in Paris and wanderings in Italy and Switzerland, Eelkema spent several years in this city – as did many other flower-loving artists – because of the numerous growers who were based there. In the Flora Garden of the florist Mattheus van Eeden (1756-1831), Eelkema, according to Van Eynden and Van der Willigen (*Geschiedenis der Vaderlandsche Schilderkunst*), 'worked uninterrupted, making studies and studying that so delightful part of Nature which he chose chiefly as subjects for his painter's brush'. The artist recorded the flowers, fruit and plants from different angles without letting an overly botanical approach prevail; Eelkema's principal goal was to use them to put together a dynamic composition in his painted flower still lifes.

In the lavish flower pieces on canvas, a number of which are in the Rijksmuseum's holdings, the drawn flowers and foliage reappear fairly accurately: in the same palettes, usually in the same direction, in the same numbers and in or

about the same format. By adding these studies to the collection, we can better understand the artist's working methods. It is evidence of Eelkema's thorough preparations, where he relied above all, and rightly so, on his precise observations on paper.

MvS

LITERATURE:

? sale, *Lijst van kunstwerken, door beoefenaars en verzamelers bijeengebracht, om verloot te worden ten behoeve van Het Vaderland*, Amsterdam, 1831, among nos. 1601-1612; ...; purchased from a private collection by the museum, with RP-T-2022-363 to 367 and 369 to 385, with the support of the I.Q. van Regteren Altena Fonds/Rijksmuseum Fonds (inv. no. RP-T-2022-368).



63 *E. J. Ellis, Corkona, 1823.*

8 KATSUSHIKA HOKUSAI (Edo 1760-1849)

Poppies, from the series *Large Flowers*, c. 1831-32

Publisher: Eijudō, Nishimura Yohachi II (dates unknown)

Colour woodcut, key-block in black with colour blocks, embossing, 244 x 368 mm

In 1956 the Rijksmuseum, together with the Museum Volkenkunde and with the support of the Rembrandt Association and the Ministry of Education, Arts and Sciences, purchased the collection of Japanese work on paper from the collector Ferdinand Liefstinck (1879-1959). The drawings from his collection were housed in Leiden and the prints in Amsterdam. The 237 woodblock prints gave an overview of the best Japanese prints from the end of the seventeenth century to the mid-nineteenth century.

Katsushika Hokusai was chiefly represented in the Liefstinck Collection with prints from the series *Thirty-Six Views of Mount Fuji*, also including the by now iconic design *Under the Wave off Kanagawa*, better known as the *Great Wave*, dating to around 1831 (inv. no. RP-P-1956-733).

Since 1956 the Rijksmuseum's collection of Japanese prints has grown rapidly and the number of works by Hokusai has also risen considerably. However, what had been missing for a long time were prints from his *Large Flowers* series in which he depicted close-ups of flowers in a realistic style. Prints from this series are rare, but in 1988 financial support from the F.G Waller-Fonds made it possible for the museum to purchase the print *Bellflower* (inv. no. RP-P-1988-349). A second print from the series always remained high on the wish list. When early this year *Poppies* came on to the market during Asia Week in New York, the museum, thanks to the Goslings NieuwBeerta Fonds, was able to acquire this print, which is regarded as one of Hokusai's masterpieces.

Hokusai depicted pale red poppies against a light blue background with a limited colour palette and a rough, powerful brush style. The veins of the petals were applied in detail in a dark red shade and if you look at the print closely, the subtle embossing on the petals is also visible. The movement of the stiff stems depicted growing to the left while at the top bending in the opposite direction and the fragile petals fluttering to the right give the impression of wind.

The movement that wind can cause frequently plays a role in Hokusai's work: people walking,

bent forward against the wind, handkerchiefs or documents blowing away high in the sky or the movement that wind can cause in the water; the most famous example being his *Great Wave*. *Poppies* and the *Great Wave* were designed in the same period and in both prints Hokusai used a similar composition to suggest wind. Like the opposing movement of the stems and the petals, in the *Great Wave* Hokusai has the rowing boats moving across the waves to the left towards an enormous wave breaking to the right. In both prints the composition, like the Japanese script, should be viewed from right to left. Hokusai gets the poppies, like the wave, to move towards the viewer.

MJ

LITERATURE:

Timothy Clark (ed.), *Hokusai: Beyond the Great Wave*, London 2017, p. 165, cat. no. 83

Matthi Forrer, *Hokusai Prints and Drawings*, London/Munich 1991, p. 26, cat. no. 57

PROVENANCE:

...; bought in Japan by an anonymous collector, Pennsylvania; from whom acquired by dealer Sebastian Izzard, New York; from whom purchased by the museum with the support of the Goslings NieuwBeerta Fonds/Rijksmuseum Fonds, 2023 (inv. no. RP-P-2023-32).



9 ANONYMOUS (American)

Advertising photograph for the firm of J. Anthony's Improved Permanent Way, Greenbush, NY, 1864
Albumen print, 58 x 113 mm (mount 76 x 122 mm)

Recto printed: *J. ANTHONY'S IMPROVED PERMANENT WAY. | GREENBUSH, RENSSELAER CO., N. Y.;*
verso: revenue stamp, over the top of it in pen: [...] *Octb [or Oct 6] 1864*

For twenty years the British photo historian Steven F. Joseph dedicated himself to collecting early advertising photography. It was, and still is, an obscure, undervalued and barely explored niche. The Rijksmuseum itself has incidentally bought examples of this genre, but in the long term, unlike private collectors, it cannot focus on just one specific area: its collecting ambition and task are too broad for that. This is why the Rijksmuseum sometimes purchases a private collection, or part of it, in order to fill a gap in one fell swoop. Joseph's collection is a revelation. While it is not difficult to find photographs in exhibitions or in books and sale catalogues that rank as masterpieces, taken by the likes of Julia Margaret Cameron, Alfred Stieglitz, Robert Frank or Nan Goldin, it is rare to see an extensive collection of a currently undervalued area of collecting like advertising photography at someone's home.

The collection contains photographs taken to advertise such diverse things as chairs, locomotives, hotels, insurance, dry-docks, rails, bricks, building lots, perfume, typewriters and weapons. In Joseph's collection we can see how advertisement photography developed from the eighteen-fifties on. They are the earliest examples of a genre that was extensive and important, but for a long time was held in low esteem. Until recently photographers felt that earning money from advertising and other assignment work was inferior to 'free work'. 'A whole class of photographs, including some of the most inventive imagery of the nineteenth century, was thrown away almost as soon as it was created,' Steven Joseph himself once wrote.

Advertising photography was and is a mundane genre that served an entirely practical and short-term objective and was subject to the demands and expectations of the client and the public. Although the genre did not necessarily deliver real masterpieces, the Joseph Collection does contain many remarkable and visually powerful photographs. One of them is a photo of a small piece of railway track, commissioned by an American manufacturer of railway equipment.

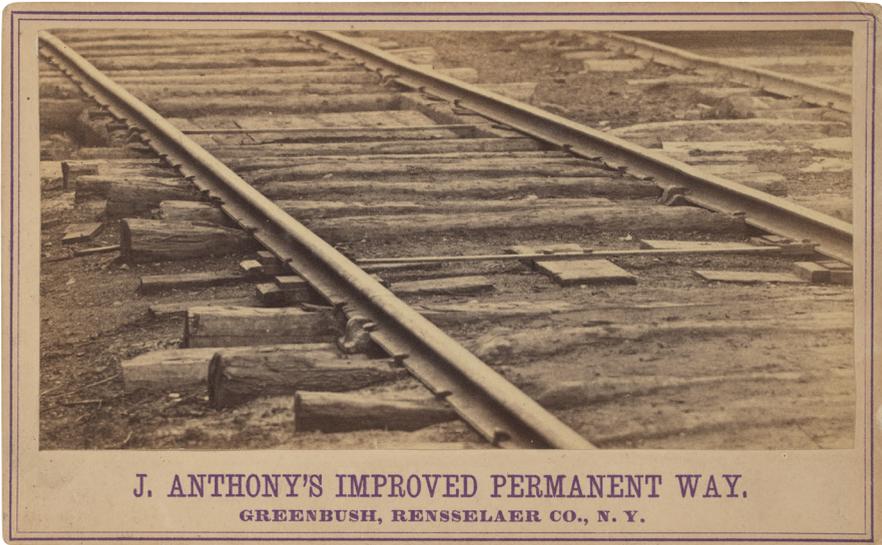
It calls to mind modernist close-ups from between the two world wars, but according to the revenue stamp on the back it was taken in 1864, when it was still extremely unusual to take a photograph of a piece of permanent way in such detail (or of any subject for that matter). Photographs like this remind us that there is still much to discover in the history of photography and that there is a lot more than the canon of famous photographers whose work is known and to be seen all over the world.

HR

PROVENANCE:

...; Jeffrey Kraus, New Paltz, NY, 2020; from whom to Steven F. Joseph, Brussels; purchased by the museum with the support of the Marque Joosten & Eduard Planting Fonds/Rijksmuseum Fonds, the Familie van Heel Fonds/Rijksmuseum Fonds and the Paul Huf Fonds/Rijksmuseum Fonds

(inv. no. RP-F-2022-43-1-4-70).



10 BRAMINE HUBRECHT (Rotterdam 1855-1913 Holmbury Saint Mary)

Sketchbook with 45 sheets, with drawings in various media, c. 1905

Pencil, black and white chalk, pen and wash, and watercolour on paper, bound in fabric,

140 x 216 x 17 mm

Trained at the Akademie van Beeldende Kunsten in The Hague and the Rijksakademie van Beeldenden Kunsten in Amsterdam, Abrahamina Arnolda Louisa Hubrecht belongs to the first generations of women in the Netherlands to receive institutionalized artistic education and move on to pursue professional or semi-professional careers. Like her friend Thérèse Schwartze, she specialized mainly in portraits and received international recognition by exhibiting in such cities as Brussels, Paris, Berlin, Rome and Chicago. Despite her significance as one of the key Dutch artists at the turn of the twentieth century, she remains an understudied figure. This new acquisition, hitherto unpublished, sheds a new light on Hubrecht's life and work by revealing traces of her travels.

The fabric-bound sketchbook consists of 45 sheets, most of which contain drawings at various stages of finish. As in her six other known sketchbooks – all in the Rijksmuseum – Hubrecht here used a variety of media including pencil, chalk, charcoal, wash and watercolour. It is the subjects, however, that distinguish this new acquisition. Five drawings depict the pyramids of Giza, the great sphinx, an obelisk, and a seated pharaonic statue, securely placing them in Egypt. Nineteen additional drawings show figures, natural elements and architectural elements that can be described as North African, if not specifically Egyptian. The sketchbook also includes two views of Venice, Italy – one showing the southwestern end of the Grand Canal – as well as a view of a seashore identified as Bari and dated 1905 in an accompanying inscription. Three other drawings show passengers and sailors on the deck of a boat. While the rest of the drawings contain figures in European clothing, it remains a possibility that they are also depicting passengers. The predominance of dry media also indicates she made most of the sketches on the go, in contrast to the preference for watercolour in her other sketchbooks.

The new acquisition thus adds new destinations to the artist's trips outside the Netherlands, which have been understood to be limited to continental Europe and England. Although it is

impossible to determine whether the sketchbook records a single or multiple trips, the drawings demonstrate how Hubrecht used unfamiliar sights to experiment with compositions and subjects. For instance, she depicts a tree-lined road with the pyramids of Giza in the far background twice, and in one she emphasizes the orthogonal lines of the road – almost to abstraction – to mirror the stark silhouettes of the ancient monuments. Another drawing shows a delicate sketch of a woman with a child piggybacking sideways on her left shoulder. While the continuity of the overall outline indicates that Hubrecht quickly captured the subject from life, the woman's head covering and long robe, as well as her gesture holding up the right hand, suggest the possibility that the artist saw the two figures as a variation of the Virgin and Child imagery.

Hubrecht did not work up these sketches into standalone drawings or paintings, and only further granular research into archival records can provide more information about Hubrecht's travels. Nevertheless, this new acquisition shows us an artist drawing with a more honest sense of curiosity, in contrast to the exoticizing gaze often found in contemporary works by orientalist artists. As such, this new acquisition not only enriches our understanding of Bramine Hubrecht, but also expands the story of Dutch artists exploring the world outside the Netherlands.

CK

PROVENANCE:

...; descendent of the family; from whom purchased by the museum via Jop Ubbens Art Advisory, 2023

(inv. no. RP-F-2023-37).



II ROBERT FRANK (Zurich 1924-2019 Inverness, Nova Scotia, Canada)

Parade, Hoboken, NJ, 27 March 1955

Gelatin silver print, 206 x 309 mm

Verso, in pen: *Robert Frank | Hoboken N.J.*; verso, in pencil: *camera 3 | 15,7 cm*; verso, stamp: *camera | editorial*

In June 1955 the young photographer Robert Frank set off on a long tour of the United States. He was Swiss by birth and had emigrated to America in 1947, but this was to be his first true acquaintance with his new home country. In the intervening years he had spent most of his time elsewhere, in Central and South America and in Europe, and knew little more than New York. After nine months on the road, ten thousand miles, thirty states, 727 rolls of film and more than 27,000 photographs, he started to compile a book of photographs, which would ultimately contain eighty-three of them. After a French and an Italian edition, the American edition, *The Americans*, was published in 1960. The reactions were mixed, to say the least.

The Americans was a book different from any that the public and the critics were used to. There were no cheerful shots of a country reveling in an optimistic image of the present and the future, which (apparently) was bursting with self-confidence and experiencing a period of economic prosperity and technical innovations. Frank opted for unremarkable, unglamorous, seemingly unimportant situations which he photographed in gloomy black and white. What's more, the eighty-three photographs do not create a clear, linear, straightforward narrative, whereas in 1960 it was still customary to give series of photographs a clear beginning and end in order to suggest that a complete and self-contained story was being told. In this book, there appears to be no plot and aside from brief indications of the locations and events depicted, Frank added no captions to the photographs that could point the viewer in any direction. Neutral, simple and impersonal as the title of the book seemed, it was Frank's personal and intuitive choice. A reaction conveyed in pictures of what he encountered during his journey.

In 2022 the Rijksmuseum acquired a print of the opening photograph in *The Americans*: 'Parade, Hoboken, NJ'. Unlike the majority of the photographs in the book, Frank took it before he began his journey, on 27 March 1955, during the celebration of Hoboken's centennial. It is a powerful and intriguing image, but with no clear

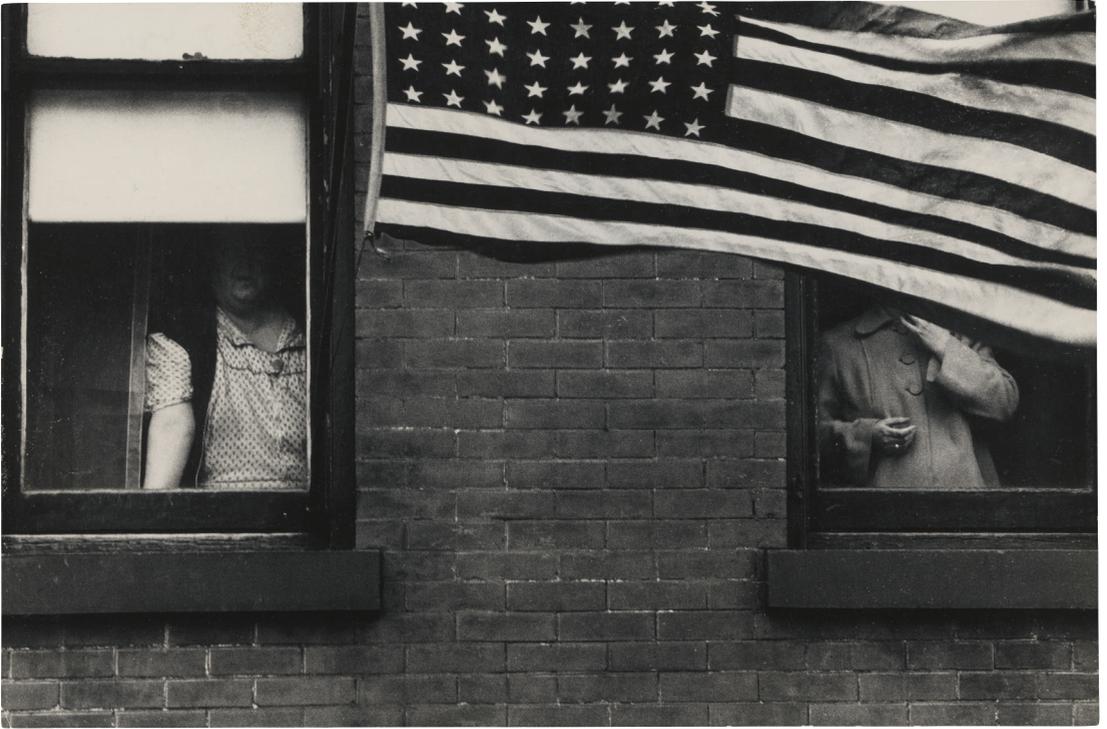
meaning. Before he left on his travels, he expected that the project would 'shape itself as it proceeds, and is essentially elastic'. As the result indeed had no fixed format or clear storyline, it would not have been easy for anyone at that time to discover a coherent vision of America in *The Americans*. Partly because of that, after all the initial criticism, it has become a classic and a monument in the history of American photography.

HR

PROVENANCE:

...; Eliot Porter; from whom purchased by Stephen Daiter Gallery, Chicago; from whom purchased by the museum with the support of Baker McKenzie, 2022

(inv. no. RP-F-2022-91).



12 DAWOUD BEY (New York 1953)
Night Coming Tenderly, Black no. 21
 (Farmhouse and Picket Fence II), 2017 (printed 2022)
 Gelatin silver print, 1118 x 1390 mm
 Signed on the label on the verso of the photograph

Soon after its invention, photography was used to combat abuses, from poor living conditions and child labour to the cruelties of war. However, not everything could or can be captured in images. If one wants to expose something, one must have access to it. For that reason one of the subjects that has been almost completely disregarded is slavery. The Rijksmuseum recently purchased a photograph that Henry P. Moore took on a plantation in South Carolina in 1862; that scene, though, dates from shortly after the owner had fled from the advancing Union troops (inv. no. RP-F-2023-14). Moore's photograph is one of the few taken of former enslaved people in their own environment during or shortly after the American Civil War. While there are some portraits of them as well, they were taken elsewhere, in a studio, so literally 'out of context'; the rare photographs of plantations show little or nothing of the disgraceful conditions in which they were forced to live and work.

In recent years, however, various Black artists and photographers have attempted to depict this history. Among them Dawoud Bey, who in 2017 made a set of twenty-five large-scale photographs, 'Night Coming Tenderly, Black'. The photographs show places on the 'Underground Railroad', a network of routes and hiding places that enslaved people used to escape to the northern states and to Canada. In Bey's own words the set is 'a visual reimagining of the movement of fugitive slaves through the Cleveland and Hudson, Ohio landscapes as they approached Lake Erie and the final passage to freedom in Canada'. The fleeing slaves of course travelled under cover of darkness, which is why every photograph in the set is a night scene.

The photograph the Rijksmuseum purchased is a powerful, suggestive and convincing image of an experience – the flight to freedom – that is hard to comprehend and could not actually be photographed at the time. It evokes the feeling of uncertainty when approaching a (potential) safe house. In cases like this, the reimagining method – the locations chosen by Bey had not necessarily been part of the Underground Railroad – is the only way to visualize an important episode from American history.

HR





PROVENANCE:
Stephen Daiter Gallery, Chicago, 2022, in consultation with
the artist; purchased by the museum with the support of
Stefanie Georgina Alexa Nühn Fonds/Rijksmuseum Fonds
(inv. no. RP-F-2022-55).



春潮画