



# Acquisitions

## Prints and Drawings

• ERIK HINTERDING, HUIGEN LEEFLANG, JEROEN LUYCKX  
AND BROOKS RICH •

### I ANONYMOUS

Southern Netherlands

*Head of Christ*, c. 1500

Engraving in a Middle Dutch manuscript, in a seventeenth-century calfskin binding with embossing,  
104 x 70 mm

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The discovery of an undescribed early Netherlandish engraving is a rare event. The delicately engraved likeness of Christ is part of a Middle Dutch manuscript. The portrayal of the face of the Messiah, surrounded by a star-shaped halo, was engraved around 1500 by an anonymous artist in the Southern Netherlands, possibly in Bruges or Antwerp. The manuscript of which it is part, contains passages from St Augustine and the Pseudo-Augustine in Middle Dutch and in Latin. The first passage sets out the Rule of St Augustine in the vernacular ('Hier beghi[n]t de beduedenisse va[n] ... si[n]te augustini regele'; fols. 11r-110). Folio 203 contains the inscription: 'Die professie va[n] de[r] novicia'. This may indicate that the manuscript was written for nuns, or even especially for novices in a Netherlandish Augustinian convent.

The engraving is mounted on a sheet, part of a bound quire, that was intentionally left blank when the manuscript was assembled, evidently for the insertion of an image. The engraving enabled the nuns to look on the likeness of their Bridegroom for comfort, prayer and inspiration during their studies of the writings and precepts of St Augustine. The combination of a manuscript and an engraved illustration is typical of these kinds of religious works from the transitional period between the handwritten and printed world. The Christ type in the previously unknown engraving is very much like those in painted versions by

Flemish masters like Rogier van der Weyden, Hans Memling, Dirck Bouts and Petrus Christus. In shape and expression, the face calls to mind that of the blessing Saviour in the *Braque Triptych* by Rogier van der Weyden (Musée du Louvre, Paris). However Christ's hair style is different in the print, with loose locks on the left and on the right hair twisted in a tress – a style that demanded skill on the part of the engraver.

HL

#### LITERATURE:

On prints in manuscripts:

Ursula Weekes, *Early Engravers and their Public: The Master of the Berlin Passion and Manuscripts from Convents in the Rhine-Maas Region c. 1450-1500*, London 2004

#### PROVENANCE:

Sale, Brussels (The Romantic Agony), 23 November 2013, no. 844 (ill.); purchased with the support from the F.G. Waller-Fonds

(inv. no. RP-P-2014-11).

## 2 MONOGRAMMIST VPR

? Flemish

*Ornamental Alphabet*, 1546

Engraving, approx. 355 x 212 mm

This engraving of an ornamental alphabet exemplifies the playful spirit of ornamental printmakers in the mid-sixteenth century. Organized into four friezes, the letters of the alphabet are composed of elegantly interlaced knotwork ending in feathery serifs. In spite of the print's ostensible subject, however, its real focus lies more in amusement than edification. Much like medieval manuscript marginalia, the spaces between, around and inside the letters teem with wholly original inventions and unclassifiable forms of life. Monstrous beasts emerging from shells, a satyr riding a giant snail, and vases sprouting legs all serve to showcase the designer's devious imagination. Some of the strange figures even take on a bawdy character, with amorous encounters and even a winged phallus appearing in the spaces between letters. The engraving is dated 1546 on a small banner within an enigmatic vignette at the lower right.

A previous owner cut this sheet into four horizontal strips, but the Rijksmuseum's paper conservators have reassembled the pieces into a complete alphabet. An untrimmed impression of the engraving, now held in the Kunstbibliothek of the Staatliche Museen zu Berlin, still includes the monogram of an anonymous printmaker or publisher with the initials 'vpr' just below the image.

Ornamental alphabets were produced in the late fifteenth and early sixteenth centuries by seminal German printmakers such as Israhel van Meckenem and Daniel Hopfer, but there do not appear to be Netherlandish precedents for this type of print. The closest analogues in the Rijksmuseum collection might be found in the creative interweaving of grotesque figures and strapwork forms in engravings after Antwerp artists Cornelis Bos and Cornelis Floris II, who both began producing ornamental prints at around this same time in the 1540s. Print series such as Bos's decorative panels (cf. RP-P-1898-A-20114) and Floris's scrollwork wagons (cf. RP-P-OB-6043) introduced this type of inventive grotesque, already popular in sixteenth-century Italy, to the Low Countries.

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## LITERATURE:

- G.K. Nagler, *Die Monogrammisten*, 5 vols., Munich 1858-79, vol. 5, p. 258, no. 1335  
 W. Zülch, *Entstehung des Ohrmuschelstiles*, Heidelberg 1932, pp. 58, 67-68, 75-76  
 Carsten-Peter Warncke, *Die ornamentale Grotteske in Deutschland 1500-1650*, Berlin 1979, pp. 67, 110 (note 286) and no. 187 (ill.)

## PROVENANCE:

- Sale, Berlin (Galerie Bassenge), 29 May 2014, no. 5121 (ill.); purchased with the support from the F.G. Waller-Fonds (RP-P-2014-64-2-5).



3 Attributed to JUSTE DE JUSTE (Tours 1505-1559 Tours)  
*Nude Man, Reclining on his Back*, c. 1545-55  
 Etching and engraving, 104 x 203 mm

This etching is one of a group of portrayals of naked men in strange, expressive poses. Six of them are of different figures that together form an acrobatic structure; eleven have single figures. On the basis of a monogram on four of these prints, they are attributed to the sculptor and printmaker Juste de Juste of Tours. He was a member of a family of sculptors from Florence. Between 1535 and 1540 he worked in Fontainebleau for Rosso Fiorentino on the stucco decorations of the palace of Francis I. The etchings attributed to Juste de Juste show the unmistakable influence of print-makers active at the court in Fontainebleau. The etchings of Antonio Fantuzzi (1510-after 1550) must have been particularly important models for the maker – for the bizarre, muscular figures and their affected poses and the unpolished, drawing-like execution of the prints.

The seventeen etchings attributed to De Juste to date are all extremely rare. This etching of a figure reclining on his back has not been described in literature until now and is, as far as we know, unique. However, we do know the design from a copy in mirror image (Bibliothèque nationale de France, Paris). There are engraved copies of other etchings attributed to Juste de Juste. Originally it was only the etchings that were regarded as originals, but there are indications that both the etched and the engraved versions were made at around the same time and in the same workshop. The etchings – with only a few additions with the burin – look more spontaneous and more immediate than the engravings and were probably made by the master himself, whereas the copper engravings appear to be the work of a professional engraver.

This print and the *Skeleton in Armour* (pp. 428-29, no. 9) come from the collection of the art historian Jan van der Waals (1947-2009). Both distressing prints were acquired by Van der Waals after he had been diagnosed with multiple sclerosis. The framed prints hung on the wall in his home and their confrontational presence unnerved his friends and other visitors. However Jan van der Waals seemed to draw inspiration and comfort from works by artists who were not afraid to face up to mankind's suffering and

mortality and express them in powerful images. In 2010 and 2011 the Rijksmuseum acquired a large part of Van der Waals's collection. At that time, however, his widow was still unable to part with the two sheets. Last year she felt it was time for her to entrust the *Skeleton in Armour* and the *Nude Man* to the care of the Print Room.

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LITERATURE:

Jean Adhémar, *Inventaire du fonds français. Graveurs du seizième siècle*, vol. 1, Paris 1932, no. 21 (incorrectly as no. 25; engraved copy in reverse)

Michèle and Hubert Prouté, 'A propos de quelques estampes inédites de l'école de Fontainebleau', in Maria Teresa Caracciolo (ed.), *Hommage au Dessin. Mélanges offerts à Roseline Bacou*, Rimini 1996, pp. 175-90, no. 21 (fig. 9) (engraved copy in reverse)

PROVENANCE:

Sale, Berlin (Galerie Bassenge), 27 November 1998, no. 5187 (ill.); Jan van der Waals; C. van der Waals-Hissink; purchased with the support of the F.G. Waller-Fonds (inv. no. RP-P-2015-52-2).



## 4 LAMBERT ZUTMAN, called SUAVIUS (Liège c. 1510-1574/76 Frankfurt am Main)

*The Righteous Prince as an Allegory of Good Governance*, c. 1550-70

Engraving, 252 x 209 mm

Inscribed, lower left: *Dese figure soo And| reas Alciatus verha| elt, Beteekent een| oprecht Prince met| synen raet. Die naer| giften en gauen int| oordeelen niet en| faelt, Noch en aensi| et eenige personen| tot synder baet.;* lower centre: *Siet toe wat ghij doet, want ghij en hout dat gerecht des men:| schen niet, maar den Heere, ende hij is met u int gerechte. Paralipo: 19*

Inscribed, lower right: *Jesaias .V.| Wee u die| den boosen| rechtueer=| dicht om| gauen, en=| de ontnee=| mpt het| recht den| gerichtige| n| ..*

The righteous prince sits with his sceptre on his lap in an Italianate architectural setting with drapes, surrounded by twelve counsellors. The Dutch inscription lower left identifies the subject and reveals that the composition harks back to the work of Andrea Alciati, the author of the earliest emblem book. The two other inscriptions are passages in Dutch from the Old Testament that deal with justice: 2 Chronicles 19:6 and Isaiah 5:23. In 1581 a second state was made of this engraving posthumously, with the text in Latin.

The scene is based on the emblem *IN SENATUM BONI PRINCIPIS* (About the Senate of the Good Prince) from Alciati's *Emblematum Liber*. The righteous prince is blind, which allows him to pass judgment without fear or favour. His advisors are unmoved by gifts or bribes, as their handless arms signify. Although the counsellors' handless arms are discussed in Alciati's text, Suavius may have borrowed this motif from the woodcut illustration in the unauthorized edition by Heinrich Steyner of 1531. The Rijksmuseum's library has a hand-coloured copy of this edition (inv. no. 332 D 21). However, the composition of this engraving is more akin to that of the woodcut illustration in the authorized edition of 1534. This suggests that Suavius was familiar with both editions and combined them to create his own composition.

In the Italianate architecture and the antiquated clothes, this engraving echoes the style of Lambert Lombard. This Liège artist was Suavius's brother-in-law and had a great influence on his oeuvre. The Rijksmuseum also recently acquired Suavius's engraving of *Apostles Peter and Paul Healing the Paralytic* (inv. no. RP-P-2013-24-15, Hollstein 23-2(2)).

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## LITERATURE:

- Heinrich Steyner (ed.), *VIRI CLARISSIMI D. Andree Alciati Iurisconsultiss. Mediol. ad D. Chonradum Peutingerum Augustanum, Iurisconsultum Emblematum liber*, Augsburg 1531, fols. Dr-Dv (on the emblem)  
 J.S. Renier, *Lambert Suavius de Liège. Graveur en taille douce, typographe-éditeur, peintre, poète et architecte*, Liège 1879, pp. 291-92, no. 60  
 K.G. Boon (ed.), *Hollstein's Dutch and Flemish Etchings, Engravings and Woodcuts ca. 1450-1700*, vol. 28, Blaricum 1984, p. 180, no. 49-1(2)  
 Andrea Alciati (John F. Moffitt trans. and ed.), *A Book of Emblems: The Emblematum Liber in Latin and English*, Jefferson/ London 2004, pp. 169-77 (on the emblem)

## PROVENANCE:

- Sale, Berlin (Galerie Bassenge), 26 May 2016, no. 5257 (ill.); purchased with the support of the F.G. Waller-Fonds, 2016 (inv. no. RP-P-2016-687-5).



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- 5 After LAMBERT LOMBARD (Liège 1505-1566 Liège)  
*Christ and the Twelve Apostles*, c. 1552-55  
 Engravings, each approx. 198 x 118 mm  
 Watermark: eagle's head (Briquet 2200)

This series of thirteen engravings depicting *Christ and the Twelve Apostles* was designed by the Liège artist and humanist Lambert Lombard, whose initials 'LL' appear on the prints depicting St Thomas and St Matthew. Each figure stands in an unadorned niche, his body enveloped by heavy drapery folds that simultaneously suggest both movement and monumentality. This attention to the expressive potential of complex drapery reflects Lombard's interest in antique statuary, which he personally studied during his travels to Rome in the late 1530s. Upon returning to Liège, he promoted the study of classical forms by founding an academy of art where his students learned through copying and engraving after his drawings.

Among Lombard's surviving drawings are several sheets that relate directly to this *Apostles* series, including a sheet depicting Thomas and Christ, signed and dated 1552, now in the Frits Lugt Collection in Paris. The work of engraving the series from Lombard's designs has previously been attributed to Lombard's student Lambert Suavius (see also acquisition no. 4, pp. 406-07), but the style of engraving is too schematic to be differentiated from those of other engravers working with Lombard in this period. In fact, the series may be the work of multiple engravers in the artist's circle.

Lombard's classicizing style appealed to the prolific Antwerp print publisher Hieronymus Cock, who hired the artist to design more than thirty prints in the 1550s. Likewise, Cock either commissioned the *Apostles* series himself or acquired the plates from the artist or a previous publisher. Archival documents indicate that his publishing house, *Aux Quatre Vents*, distributed impressions of the series in 1571 and still possessed the copper plates in 1601. Subsequent seventeenth-century editions of the series are inscribed with the names of Christ and the disciples as well as the addresses of Amsterdam publishers Christoffel van Sichem I and Jan Schabaelje, respectively. The Rijksmuseum's brilliant impressions, however, predate these textual additions to the plates and were printed

on paper from the early 1550s, suggesting that the prints come from a very early edition, probably published by *Aux Quatre Vents*.

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LITERATURE:

- G.K. Nagler, *Die Monogrammist*, 5 vols., Munich 1858-79, vol. 4, p. 386, no. 1173  
 Adolph Goldschmidt, 'Lambert Lombard', *Jahrbuch der Preussischen Kunstsammlungen* 40 (1919), p. 240, nos. 20-31  
 A.J.J. Delen, *Histoire de la gravure dans les anciens Pays-Bas et dans les Provinces Belges, des origines jusqu'à la fin du XVIIIe siècle*, 3 vols., Paris 1924-35, vol. 2, pp. 153-54  
 F.H.W. Hollstein et al., *Dutch and Flemish Etchings, Engravings and Woodcuts ca. 1450-1700*, vol. 11, Amsterdam 1954, p. 94, nos. 53-65  
 Godelieve Denhaene, *Lambert Lombard. Renaissance et Humanisme à Liège*, Antwerp 1990, p. 314, no. 25 and ill. 103, pp. 89-91  
 Joris van Grieken, 'Establishing and Marketing a Publisher's List,' in Joris van Grieken et al., *Hieronymus Cock: The Renaissance in Print*, exh. cat. Leuven (M)/Paris (Institut Néerlandais) 2013, p. 24 (see also p. 29, notes 20-21, for references to archival sources)

PROVENANCE:

- Nicolaas Teeuwisse (OHG), Berlin; purchased with the support of the F.G. Waller-Fonds, 2015  
 (inv. nos. RP-P-2015-55-5-1 to 13).







## 6 ÉTIENNE DUPÉRAC (Bordeaux c. 1525-1604 Paris)

Venice

*The World Turned Upside-Down (Se bene il mondo qui tutto al contrario ...)*, c. 1555-60

Etching, 371 x 508 mm

Inscribed, under the globe: *Se bene il mondo qui tutto al contrario | lettore tu uedi, e a la riuersa posto | Pensa ch'anchor nó hebbe il ceruel uarió | l'inuentor, ne lo fe 'fuor di proposto, | Che queste cose a gli huomin saggi, e ai sæmpi | al fin son tutti documenti, e esempi. ||*; under the various scenes: *Qui gir uedi a cacciar in mar ca cani | e con le reti altri pescare in terra || Volano porci et altri animai strani | et il pulcino il nibiaccio atterra || Per l'aque a spasso i cocchiuan so aui | e sopra i monti a uela barche e nauì || De le pecore i lupi son guardiani | il picol pesce il grosso caccia, e afferra || La padrona qui serue con amore | la fante in tutto quel che la commanda || La donna in strada fa a caual l'amore | et filar fa 'l marito in altra banda || Le donne armate ancho con gran furore | uanno alla guerra, accio di lor si spanda || Il nome, e sian tenute per uirile | doue eran prima timorose, i uili || Vn disfatto a i dottor sagi da lege | il uecchio balla, e coiuentagli in mano || Altroue corre, et il fanciul corregge | l'altro ch di ceruello e poco sano || Vn'altro fanciullin un uecchio regge | e' accio ch dormi lo cuna pian piano || Per dottrina e consigli ancora uanno | dui uecchioni a un fanciullin d'un'anno || Il torro caccia col pungetto in mano | dui huomini, e li fa in suo cambio arare. || Zappa il padron, e comanda il uillano | che mostra no' uoler già piu stentare || Il miserello zoppo porta il sano | et il seruo il padron suo fa strigliare || Il contadino il re no' uole al paro | et il sciocco padron porta il somaro || Fugge da Topi il gatto catiuello | et da polli la uolpe malitiosa || Questo semina i scudi e con gran cura | la zingana si fa dar la uentura || Il creditor fugge dal debitore | mangiano gli animai seruon le genti || Il bue spaccia il beccari con furore | al giudice il ladro da tormenti || Tanta contrarieta ueggio in amore | donna mentre per uoi uiuo in gran stenti || Che mi par poi chin uoi la pieta 'e persa | che tutto il Mondo uadi a la riuersa ||*

The making of examples designed to show how things should *not* be (reverse examples or *exempla contraria*) has a history that goes back to classical rhetoric. The genre took root in decorative art in the late Middle Ages and in the mid-sixteenth century a new variant emerged, mostly confined to printmaking: the world upside down or the topsy-turvy world. In it, the ass sits on the rider, the maid gives orders to her mistress, the ox slaughters the butcher and the thief punishes the judge. These motifs were originally presented in a more or less coherent context. This etching by the Frenchman Étienne Dupérac is one of the first examples in which the different scenes were placed one after another like a kind of strip cartoon with explanatory captions below them. In later centuries, popular prints increasingly featured individual scenes. How these prints should be understood is complicated by the fact that, aside from undesirable role reversals, which are in principle possible, or at any rate conceivable, there are also always reversals that are impossible (*impossibilia*), such as ships sailing through the mountains, or horsemen hunting a deer in the sea. The clever humour is easily recognizable, but the genre of the world turned upside down has also been interpreted as a lament

and a satirical take on a world in which everything good is reversed and no one behaves as they should. The *impossibilia* throw the foolishness and perversity into sharper relief and thus confirm the established order.

One fixed constituent of sixteenth-century 'Wrong World Prints' like this one is the globe in the centre, which shows the continents upside down. The combination of the style in which Dupérac executed the design and the Italian captions he added, leaves little doubt that the print was made early in his career, in Venice, where he worked from 1555 to 1560. This is a magnificent early impression and extremely rare: the only other example we know of is in the Ashmolean Museum in Oxford.

EH



## LITERATURE:

Gert Jan van der Sman, *De eeuw van Titiaan. Venetiaanse prenten uit de Renaissance*, exh. cat. Bruges (Groeningemuseum)/Maastricht (Bonfantenmuseum) 2002-03, pp. 198-99, no. V.10  
 Emmanuel Lurin, *Etienne Dupérac, graveur, peintre et architecte (vers 1535 ?-1604). Un artiste-antiquaire entre l'Italie et la France*, Paris 2006 (diss. Sorbonne University)  
 Korine Hazelzet, *Verkeerde werelden. Exempla contraria in de Nederlandse beeldende kunst*, Leiden 2007  
<http://www.hetoudekinderboek.nl/OWCentsprenten/Duperac/DuPerac.htm> (consulted 4 August 2016)

## PROVENANCE:

Private collection; purchased with the support of the F.G. Waller-Fonds, 2016  
 (inv. no. RP-P-2016-38-1).

- 7 Manner of SEBALD BEHAM (Nuremberg 1500-1550 Frankfurt)  
*Ornamental Print with Naked Figure and Two Storks, c. 1550-80*  
 Engraving, 42 x 66 mm  
 Inscribed, upper right: HSB
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This ornamental print is built up of Renaissance-style scrollwork in three interwoven layers. In the middle a naked figure seen from behind supports itself on the scrollwork with one leg and steps through the central oculus with the other. There is a stork on each side. While they each stick their neck through a ring, they peck at the backside of the naked figure with their beaks.

The monogram upper right appears to indicate that the print was made by Sebald Beham. This German engraver used this monogram from around 1531 until his death. It is true that 'Kleinmeister' (Little Masters) like Beham and Heinrich Aldegrever also designed and executed ornamental prints of the same kind. Beham, for example, portrayed nude figures on similar engravings in the form of putti (cf. Bartsch 229) and produced cartouches with scrollwork (cf. Bartsch 228). These prints are different, however, because the engraving style is somewhat finer and more balanced. The ornamental print in question also differs from Beham's inventions in its unusually frivolous, slightly immodest design.

Rosenberg described this print as questionable or false because of the design. However, Pauli observed that there was an earlier state in Berlin on which Aldegrever's engraved monogram appeared – albeit unclear. This was later replaced by Beham's monogram. This, in conjunction with the playful nature of the picture, suggests that the engraving was made by a printmaker in the second half of the sixteenth century, who wanted to pass it off as a work by a well-known earlier artist. All the same, this print cannot simply be described as a forgery. In that period the imitation of famous artists often had a positive character. This engraving can therefore also be seen as an attempt by the engraver to imitate and surpass one of his great exemplars.

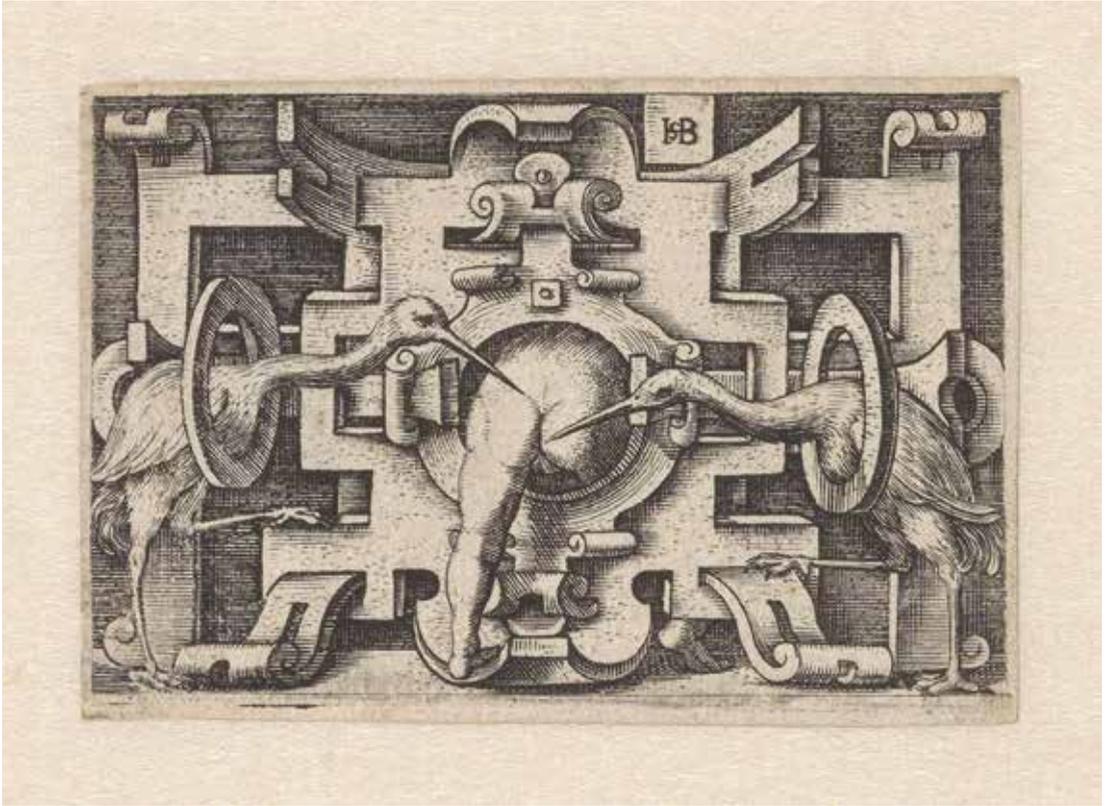
JL

LITERATURE:

- J.D. Passavant, *Le peintre-graveur*, vol. 4, Leipzig 1863, p. 75, no. 267  
 Adolf Rosenberg, *Sebald und Barthel Beham. Zwei Maler der deutschen Renaissance*, Leipzig 1875, p. 116, no. 7 (doubtful or fake)  
 G. Pauli, *Hans Sebald Beham. Ein kritisches Verzeichniss seiner Kupferstiche, Radirungen und Holzschnitte*, Strasbourg 1901, p. 455, no. 1395 (fake)  
 Gustav Pauli, *Hans Sebald Beham. Nachträge zu dem kritischen Verzeichnis seiner Kupferstiche, Radierungen und Holzschnitte*, Strasbourg 1911, p. 49, no. 1395 (apocryphal)  
 F.W.H. Hollstein, *German Engravings, Etchings and Woodcuts ca. 1400-1700*, vol. 3, Amsterdam 1954, p. 293 (apocryphal)

PROVENANCE:

- J. Hendrickx, Hasselt; purchased with the support of the F.G. Waller-Fonds, 2014  
 (inv. no. RP-P-2014-66-52).



## 8 ANONYMOUS

*The Victory of Carnival in the Land of Cockaigne*, c. 1560

Etching, 375 x 490 mm

Inscribed, upper centre: *Il trionfo de carnavales nel paese di cucagna*; from upper left, counter-clockwise, following the storyline: *Mirate quanto è Carnauual contento | Di dar del suo liquor fin ai plebei | Che d'allegrezza coronano i giudei | A dar del capo in un monte di uento. || Presa di Panigó || Rotta di Cucagnesi || Li Zani piliano la gran montagna de i macharoni e la meteno a sacco || La miniera de scudi posta à sacco Da Pantaloni e Stefanelo || Questi ei zanuoli ualenti chi sborfadei | el formag machero e casoncei | mette in rouina impides i budei || Mare di uino grecco assecato da Todeschi || Mirate Panigó crudel uendetta || Preso da i matacin di Natolia | Quasi affocato nela maluasia | Scherzan di lui come fusse ciuetta || Il signor Carnuualle doppo la uittoria fece giostrar nella quintana ||*; explanation lower right: *Fatto S[ignor] Carneual Re di Cucagna | Con fausto magno entrò nel gran paese. | È la sua gente subito refrese | Nela di Panigó, grassa campagna. | Iui lieto gridò chi beue è magna | Subito i zani pronti à l'alte imprese | Corsero à i macaroni e'l monte prese | Lo sorbiron co i torti di lasagna | I matacini, i lanci, i pantaloni. | Secan di greco i mar spianano i boschi | Di pasticci di torte è salcizoni. | Poi preso Panigon, che' ancor dormia | Dal Porchissimo Re licenza tolta | Lo affogorno nella maluasia. ||*

Cockaigne was a mythical idyllic land people dreamt about in the late Middle Ages. There was always food and drink in abundance with no need to work for it; people just lazed the day away. This densely populated etching shows how the disciples of Carnival invade this land of milk and honey and overindulge in the riches. Upper left the colourful crowd takes Panigon, the ruler of the land, prisoner, while they drive away his foot-soldiers armed with skewers with pieces of meat on them. Then a mountain of macaroni is plundered, as is a mine where money lies for the taking. Lower left, German mercenaries drink the sea of Greek wine dry and beside them Panigon suffers his miserable fate. By order of Carnival he is ridiculed by dancing Anatolian clowns (*mattacini*) before they drown him in wine. After his victory Carnival takes part in the *quintana*, a tournament that is traditionally part of carnival celebrations.

This anonymous sheet is at present unique. In view of the Italian inscriptions, it must have been published in Venice, famous for its carnival tradition, in the second half of the sixteenth century. We do, however, know of at least three other versions of this scene, in mirror image or otherwise, and all from the same period. Two were likewise published in Venice by Ferrando Bertelli and Nicolò Nelli, and a third in Rome by Giovanni Battista di Lazzaro Panzera da Parma. There is a pendant to this scene, which depicts the splendours of Cockaigne in its unspoilt state. All kinds of figures, as well as the macaroni mountain and the money mine, feature in very

similar forms. It is not immediately clear how the invasion of Carnival should be interpreted. Strife as a metaphor for a banquet was not new and it could be that Carnival's accomplices are stripping the land of plenty bare to create the scarcity of food and drink that will follow on Ash Wednesday, the beginning of Lent. It is also not hard to identify a rather hideous warning against laziness and idleness, but exactly how it applies, merits further research.

EH

## LITERATURE:

- Félix Sluys and Claude Sluys, *Le Pays de Cocagne*, Paris 1961 (special edition of *Problemes. Revue de l'association generale des étudiant en médecine de Paris* 77)
- Herman Pleij, *Dromen van Cocagne. Middeleeuwse fantasieën over het volmaakte leven*, Amsterdam 1997
- Gert Jan van der Sman, *De eeuw van Titiaan. Venetiaanse prenten uit de Renaissance*, exh. cat. Bruges (Groeningemuseum) / Maastricht (Bonnetantemuseum) 2002-03, pp. 194-95, no. V.7, with further literature
- Claude Gaignebet and Dominique Tonneau-Ryckelynck, *Les triomphes de carnaval*, exh. cat. Gravelines (Musée de Gravelines) 2004, pp. 134-37, no. 48
- M.A. Katritzky, *The Art of Commedia: A Study in the Commedia dell'Arte 1650-1620 with Special Reference to the Visual Records*, Amsterdam/New York 2006, pp. 192-95

## PROVENANCE:

- Hill-Stone Inc.; purchased with the support of the F.G. Waller-Fonds, 2015  
(inv. no. RP-P-2015-12).



9 ANONYMOUS, published by LUCA BERTELLI (fl. Venice 1564-89)

Venice

*Skeleton in Armour (Personification of Death)*, c. 1565

Etching, 373 x 261 mm

Inscribed, upper right: *ETIAM FERROCISSIMOS DOMARI / PER FERROCE CHE SIA CONVIEN ESSER DOMATO*; lower middle: *Venetus Lucæ Bertelli formis*

Watermark: six-pointed star and mermaid (Heawood 3805; Luca Bertelli, Venice, c. 1565)

This print, as rare as it is curious, bears the address of Luca Bertelli, a book and print publisher who was active in Padua and Venice. His business was in the San Bartolomeo by the Rialto Bridge, where his production and trade in books and prints was concentrated. Bertelli published prints by such artists as Agostino Carracci and Giacomo Franco and after designs by Veronese and Titian. The sinister composition of this etching was once attributed to Titian and the execution to Bertelli himself. Both attributions are less than convincing. By adding *formis* to his name, Bertelli made it known that he was the owner of the copper plate and not the maker of the etching.

To date, the identity of the designer and maker of the print Bertelli commissioned remains uncertain. The draughtsman must have been an idiosyncratic genius with a distressing sense of humour. Following the example of portraits of famous generals in their expensive armour and self-assured poses, he portrayed a commander who has put his plumed helmet on his staff of office and so shows his true nature. The warrior proves to be Death itself, the most powerful general on earth, sowing the seeds of destruction everywhere and always triumphant. The half Latin, half Italian inscription translates as 'Even the most formidable men are tamed by death – which is even more formidable.'

The empty area that the surrounds the skeleton in armour and contributes appreciably to its impact is bordered by a frame with two grotesque heads below it. Pre-printed frames like this encouraged owners of prints to mount them on linen or cardboard and hang them on the wall. This print was spared that fate and is consequently in immaculate condition. The full sheet with wide margins undoubtedly survived the centuries in a print album. The etching came from the collection of the print historian and collector Jan van der Waals (1947-2009). He shared his penchant for eccentric sixteenth-century prints from the Veneto and Fontainebleau with the artist Georg Baselitz. When this print was sold at auction they pushed

the bidding up against one another, as was often the case, but this time, exceptionally, the print was knocked down to Van der Waals. The same happened with a sheet discussed previously, an etching attributed to Juste de Juste (p. xx, no. 3).

HL

LITERATURE:

Julius Meyer (ed.), *Allgemeines Künstler-Lexikon*, vol. 3, Leipzig 1885, p. 703, no. 53

On sixteenth-century etchings and engravings in the collection of Georg Baselitz:

Ger Luijten (ed.), *La Bella Maniera. Druckgraphik de Manierismus aus der Sammlung Georg Baselitz*, Bern/Berlin 1994

Achim Gnann, *Parmigianino und sein Kreis. Druckgraphik aus der Sammlung Baselitz*, exh. cat. Munich (Staatliche Graphische Sammlung)/Frankfurt am Main (Städel Museum) s.a. [2007]

On previous acquisitions from the collection of Jan van der Waals:

Huigen Leeftang, 'Uncommon Prints from the Collection of Jan van der Waals', *The Rijksmuseum Bulletin* 59 (2001), no. 2, pp. 186-95

PROVENANCE:

Sale, Berlin (Galerie Bassenge), 29 November 2002, no. 5202 (ill.); Jan van der Waals Collection; C. van der Waals-Hissink; purchased with the support of the F.G. Waller-Fonds, 2015 (inv. no. RP-P-2015-52-1).



10 MARCO ANGELO DEL MORO (? Verona c. 1537-after 1586)

*Triumph of Neptune and Venice, c. 1575*

Etching, 133 x 400 mm

Inscribed, lower right: *Marcho Angelo V[enetiis] F[ecit]*



In many respects, the print culture that flourished in the Veneto in the second half of the sixteenth century can be compared to the eclectic output of prints in the Netherlands during the same period. In Rome the market was dominated by a few large publishers and the church. In Venice, Padua and Verona, on the other hand, making and publishing prints was not nearly as strictly regulated. There, the initiative emanated from artists and from smaller book and print publishers who collaborated in loose and changing relationships. This brought great artistic freedom, and etching flourished. Engraving on copper was the work of specialists and required years of training. This was not necessary for etching, so painters, too, mastered the technique so that they could print their inventions and circulate them.

Two painters who etched were Battista Angelo del Moro (c. 1515-after 1573) and his son Marco

Battista, active in Verona and Venice, who made a considerable number of original prints: there are more than twenty of them in the Print Room. We only know of eight etchings by Marco, but in their originality and virtuosity they could hold their own with those made by his father and teacher. Both artists were strongly influenced by the etchings of Parmigianino and Andrea Schiavone and prints from the School of Fontainebleau.

Two etchings by Marco del Moro are among the highlights in an album compiled in Venice around 1565 by the young German priest Georg Zobel, the major part of which was purchased by the Rijksmuseum in 1999 (see Zelen 2015, fig. 3).

The newly acquired etching by Marco is of a pre-eminently Venetian subject: a triumphal procession of the sea god Neptune. Standing on a shell drawn by *hippocampi* (horses with the tails of fish), the



sea god leads his retinue of Nereids, tritons and other sea monsters, including strange creations like water deer and sea camels. Cupid, astride a dolphin, threatens to loose an arrow at Neptune. The moment when even the powerful sea god succumbs to the love that already appears to have the majority of his retinue in its grip is near. Everything swims and swirls in this imaginative and delicate etching. In the right corner even the Venetian lion forces its way through the waves, surrounded by a banderol with the maker's proud signature – Neptune's triumphal procession is at the same time a victory for Venice, centre of trade and art.

HL

LITERATURE:

A. Bartsch, *Le Peintre Graveur*, vol. 16 (Marc D'Angeli del Moro), Vienna 1818, p. 207, no. 7

W.L. Strauss (ed.), *The Illustrated Bartsch*, vol. 32, New York 1979, p. 318, no. 7

On printing in sixteenth-century Venice:

Sue Welsh Reed and Richard Wallace, *Italian Etchers of the Renaissance and Baroque*, exh. cat. Boston (Museum of Fine Art) and elsewhere 1989, pp. 32-65

Michael Bury, *The Print in Italy 1550-1620*, London 2001, pp. 170-203

Gert Jan van der Sman, *De eeuw van Titiaan. Venetiaanse prenten uit de Renaissance*, exh. cat. Bruges (Groeningemuseum)/Maastricht (Bonnefantemuseum) 2002-03

Joyce Zelen, 'The Venetian Print Album of Johann Georg 1 Zobel von Giebelstadt', *The Rijksmuseum Bulletin* 63 (2015), no. 1, pp. 2-51

PROVENANCE:

Sale, Berlin (Galerie Bassenge), 28 November 2013, no. 5011 (ill.); purchased with the support of the F.G. Waller-Fonds, 2014 (inv. no. RP-P-2014-17-1).

## II Dutch or Flemish

*St Christopher*, c. 1570-1600

Engraving, 161 x 275 mm (original sheet)

Mounted in a frame of an album sheet, possibly seventeenth century

Inscribed, upper right, later addition, in letterpress: 69

This rare engraving of St Christopher by a sixteenth-century Dutch or Flemish printmaker is so far undescribed in the literature. The worship of the saint was already extremely popular in the Middle Ages as he was the patron saint of travellers and was thought to protect against sudden death. In the sixteenth century the well-known tale of the giant who unwittingly carried the Christ Child across a raging river and felt that he was bearing the whole world on his shoulders, was pictured by countless woodcutters and engravers. With its broader scope and deeper meaning, however, this anonymous engraving departs from the traditional iconography.

On the right bank a merry company passes the time eating, drinking, singing and making music. Further along, a shipwreck with a winged hourglass warns that such time-wasting has disastrous consequences. The town in the background confirms that this part of the scene represents earthly life. In the centre St Christopher, with the Christ Child on his shoulders, attempts to ford the torrent. He is beset by numerous animals and fantastic creatures that symbolize the sins mankind must resist. The dark clouds and the allegorical rendering of the winds make it clear that a severe storm is raging. On the left bank a hermit with a lantern, accompanied by an angel with a trumpet, points the way to Christ in heaven. Along with the Christ Child and Christ as the redeemer, Christ is portrayed for a third time with the Lamb of God. This clearly emphasizes the importance of Christ in the Catholic faith.

The worship of saints played an important role in the religious debates and conflicts of the sixteenth century. In his *Colloquies*, Desiderius Erasmus had already complained that a sailor in a storm would rather appeal to the Virgin Mary, St Christopher or another saint than Christ himself. This engraving reflects this critical Catholic idea that the veneration of St Christopher is not an objective in itself, but a means to turn away from the sinful life and embrace Christ.

JL



## LITERATURE:

Not in Hollstein

On criticism of the veneration of saints:

N. Bailey (E. Johnson ed.), *The Colloquies of Erasmus*, London 1878, vol. 2, pp. 95-96

On the story of Saint Christopher:

Jacobus de Voragine (William Granger Ryan trans.),



*The Golden Legend: Readings on the Saints*, vol. 2,  
Princeton 1995, pp. 10-14

PROVENANCE:

Sale, Berlin (Galerie Bassenge), 26 May 2016, no. 5119 (ill.);  
purchased with the support of the F.G. Waller-Fonds, 2016  
(inv. no. RP-P-2016-687-1).

## 12 CARLO BIFFI (Milan 1605-1675)

*Four Heads: The Four Ages*, c. 1635-50

Etching, on blue paper heightened with white, 113 x 147 mm

Inscribed, upper left: *Biffius F.*

Carlo Biffi was not in fact a printmaker. Born in Milan, he was the son of Gianandrea Biffi the Elder, who was a sculptor associated with Milan Cathedral and taught his art at the *Accademia Ambrosiana*. Carlo Biffi received his first training at this institute, before going as an apprentice to the painter Camillo Procaccini. When his father died in 1631, Biffi succeeded him as sculptor at the Cathedral and continued in that capacity for the rest of his life. Some of his design drawings were produced as prints by other artists, but he himself only occasionally engaged in printmaking. We know of two etchings, both extremely rare, which do, though, attest to his talent. The first is a portrait of the actor Francesco Gabrielli dated 1633, about which the Viennese print expert Adam Bartsch (1819) remarked enthusiastically, 'Elle est d'un dessein parfait, et gravée d'une pointe ferme et nourrie' ('It is a perfect design, and engraved with an assured, lively point').

The other is this flamboyant etching of four character heads – *tronies* – printed on blue paper and then heightened with white to increase the three-dimensionality of the image. The effect of depth is further strengthened because the heads are etched with increasingly thinner lines from front to back to create a clever atmospheric perspective. The second grotesque head with the deformed chin, in particular, is reminiscent of caricatures by Leonardo da Vinci, but the composition also presents a very different subject – the four ages. The division of life into four periods – childhood, youth, adulthood and old age – had already been made in Classical Antiquity, when it was part of a cosmological system with abundant links between a micro and macro cosmos. This heritage was later widely used in the visual arts. In 1596, for example, Crispijn van de Passe engraved a set of four prints in which the old man is accompanied by Saturn, the adult man by Juno, the young adult by Minerva and the youth by Cupid (NHD. 488-91). Print series like these abound from the sixteenth century onwards. In painting, in particular, the four were also immortalized together as a group portrait, and Carlo Biffi appears to have echoed this tradition in his unusual print.

EH

## LITERATURE:

- Adam Bartsch, *Le Peintre Graveur*, vol. 19, Vienna 1819, p. 81  
 Charles Le Blanc, *Manuel de l'amateur d'estampes*, vol. 1, Paris 1854, p. 339, no. 2  
 Elizabeth Sears, *The Age of Man: Medieval Interpretations of the Cycle of Life*, Princeton 1986  
 Nicolaas Teeuwisse, *Ausgewählte Werke / Selected Works xv*, Berlin 2015, pp. 34-35, no. 12

## PROVENANCE:

- Nicolaas Teeuwisse OHG, Berlin; purchased with the support of the F.G. Waller-Fonds, 2015  
 (inv. no. RP-P-2015-55-1).



## 13 SIMON FRANÇOIS (Tours 1606-1671 Paris)

*St Sebastian*, ? c. 1638

Etching, 274 x 191 mm

Monogram, lower right, on the tree-trunk: SF

Watermark: star above a crown

Simon François was born in Tours and initially wanted to enter a monastery, but felt a call to become a painter after he had been moved by a Nativity scene he saw in a church. He was apprenticed to Mathieu and Louis Beaubrun in Paris, and later spent time in Rome from 1627 to 1638. On the return journey he stayed in Bologna, where he met Guido Reni. He was appointed court painter to the French queen, Anne of Austria, and achieved success with a painting of her and the Dauphin (the later Louis XIV) in the roles of the Virgin and Child. Shortly after that he fell out of favour and had to leave the court. He spent the rest of his life earning a living painting religious subjects commissioned by congregations in Paris and Tours. His legacy was not regarded with admiration. In 1699 the French critic Roger de Piles remarked that his paintings clearly revealed that 'leur auteur étoit plus dévot qu'habile peintre' ('their author was a more devout than accomplished painter').

The etchings François made give less cause for such a grudging judgement. The French print connoisseur Jules Renouvier praised the oeuvre in 1856 as 'remarquable par la pureté du dessin que par la calme de l'expression' ('remarkable for the purity of the drawing and the composure of the expression'). There are only three: a *Penitent Mary Magdalene*, a *St Francis* and the *St Sebastian* shown here. It is particularly striking because the finely etched lines powerfully accentuate the martyr's muscular torso and suggest a surprising diversity of grey shades in the surroundings. François may have been only an occasional etcher but he had certainly mastered the technique. The shadow of the arm over the face is a splendid invention that emphasizes the eyes raised to the heavens. The half-length figure was inspired by Guido Reni and this undated print may have been produced in the time that François spent in Bologna. The composition was not created in one go. The National Gallery in Washington has an undescribed earlier state that still has too little contrast (inv. no. 1976.72.2). In our second state this fault has been confidently remedied.

Fine scratches in the background make it clear that this is a magnificent early impression of the finished print.

EH

## LITERATURE:

A.P.F. Robert-Dumesnil, *Le peintre-graveur français*, vol. 3, Paris 1838, pp. 19-20Jules Renouvier, *Des types et des manières des maîtres graveurs pour servir à l'histoire de la gravure en Italie, en Allemagne, dans les Pays-Bas et en France*, Montpellier 1853-56, pp. 152-53Roger-Armand Weigert, *Inventaire du Fonds Français. Graveurs du XVIIe siècle*, vol. 4, Paris 1961, p. 279Boris Lossky, 'Simon François de Tours. Peintre de l'Académie Royale (1606-1671)', *Bulletin de la Société de l'Histoire de l'Art français* (1964), pp. 35-41Moana Weil-Curiel, 'Simon François (1606-1671). Peintre de la cour et de l'église', *Bulletin de la Société de l'Histoire de l'Art français* (2009), pp. 9-28

## PROVENANCE:

Sale, Berlin (Galerie Bassenge), 28 May 2015, no. 5107;

purchased with the support of the F.G. Waller-Fonds, 2015

(inv. no. RP-P-2015-14-3).



## 14 GEORGES LE JUGE (fl. 1643-c. 1650)

*The Will of Jeanne (Le Testament de Jeanne)*, c. 1645-50

Etching and engraving, mounted on a sheet from the Princely Collections of Liechtenstein,

234 x 402 mm

Inscribed, in the etching, from left to right: *Nannon || Estuy du violon || Violon Interesé || Le notaire. || Robine || la Retorée*; bottom, from left to right: *Page du Violon. || Qu'est ce qu'avont fait ces gens qui sont a ces fenestre | les a ton boutez-la ou sy c'est leur maison? | Nannon. || Mons fils c'est qu'ils avont mal parlé de ton Maistre | il ne faut pas nommer les choses par leur nom. || LE TESTAMENT DE IEANNE | Bien pleine de raison, et sain entendement, | Avant que de passer l'infernalle riviere, | i'ay bien voulu dresser ce mot de testament | Et laisser par escrit ma volonte derniere. || Je veux que mes habits soient pour la Retorée | a la Dame Nicole ie donne un chaperon | qu'on paye le Notaire du panier a marée | et mon chien et mon chat ce sera pour Nannon. || Robine estant payée ie veux que les derniers | qui ont esté trouvez dedans mon escarcelle | soient pour mettre dehors ces pauvres prisoniers | et qu'on donne au violon les batons de ma selle*

Estate inventories play a crucial role in the research into the ownership, collection history and provenance of works of art. Thanks to the inventory drawn up in 1656 on the occasion of Rembrandt's bankruptcy, we know which household effects and books he owned, which antiquities he collected and by which artists he had paintings, drawings and prints in his home. Although innumerable inventories have survived and it must have been an everyday scene, a notary drawing up someone's will was seldom if ever depicted in the seventeenth century. In itself this makes *Le Testament de Jeanne* by the Parisian printmaker Georges Le Juge an unusual document. We see a notary on his knees, writing on an upturned basket. The inventory of the estate he is drawing up is not that of a once successful artist, but the paltry possessions of the dying Jeanne. She is having her will drawn up in the presence of four women, a violinist and his servant. The caption exactly follows Jeanne's wishes and reproduces what the notary writes. Before she exchanges the transitory for the eternal, being of sound mind she states that she leaves her clothes to the old (*Retorée*), her cap to Nicole, her vicious dog and mangy cat to Nannon and the legs of her stool to the violinist. The notary has to be paid with the fish basket – probably the very basket he is using as a table. What is left in her purse is to be used to buy the freedom of poor prisoners. In view of the extremely poor condition of her belongings it is doubtful whether Jeanne's philanthropic gesture will be enough to help even one of them. One of the possessions she does not mention is the print on the wall, probably a calendar. And even that is damaged. The heartrending scene undoubtedly

reflects a depressing reality, the wretched circumstances in which people lived and died in Paris and other European cities. The text and image could be interpreted as purely ironic, assuming that in a situation like this it would not have been worth the trouble to make a will or inventory. But this proves not to be the case. The most pathetic of estates can be found in notaries' offices. There is one inventory, for example, drawn up on 18 April 1663 in Amsterdam, of the estate of Jacob Martsz, who lived in a cellar, which contained no more than two old boards with coloured prints, which looked like little paintings, and some old rags (inventory of 'Jacob Martsz, gewoond hebbende in een kelder' consisting of 'Twee oude bordekens gelijkende nae schilderijtjes en wat oude vodden'; Amsterdam City Archives, DBK 590, fol. 233, dated 18 April 1663. With thanks to Jaap van der Veen).

HL

## LITERATURE:

Maxime Préaud, *Inventaire du fonds français. Graveurs du XVII<sup>e</sup> siècle*, vol. 10, coll. cat. Paris (Bibliothèque nationale de France) 1989, pp. 64-65, no. 21

## PROVENANCE:

The Princely Collections, Liechtenstein; H.H. Rumbler Gallery, Frankfurt am Main; sale, Berlin (Galerie Bassenge), 26 May 2016, no. 5674; purchased with the support of the F.G. Waller-Fonds, 2016

(inv. no. RP-P-2016-687-9).

