



Acquisitions

History and Print Room

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1 ATTRIBUTED TO NICOLAES DE KEMP (c. 1550-1600)

Genealogy of the Lords and Counts of Culemborg

Utrecht, c. 1590-93

Vellum, gouache, ink, silver paint, gold, pigskin, 422 x 312 x 40 mm

Around 1590 Floris I of Pallandt, Count of Culemborg, had a genealogy made. The creation of the Dutch Republic some years before had put an end to princely rule and the exceptional status of the nobility. The nobles tried to compensate for this through symbolism. To set themselves apart from the middle-class ruling elite they stressed their long lineage of important forebears. Floris I also tried to legitimize his unique historic status: the genealogy, which went back to AD 800, showed that he had come from an illustrious family.

The manuscript consists of fifty-five vellum sheets with illustrations attributed to Nicolaes de Kemp. The title page has the Teisterbant, Walgeris/Aquitania, Beusichem, Leck, Culemborg and Van Pallandt family arms. These are repeated on the tunic of the herald on the next sheet. After a number of blank pages, the various lords and counts of Culemborg appear, accompanied by their wives, who are portrayed on the right-hand pages. They all hold their family arms. Beneath each one is a seventeenth-century inscription identifying them. Although it is doubtful that the Culemborgs did descend from these figures, shrouded in the mists of time, the inscriptions begin with the counts of Teisterbant. It is stated, for example, that one of them was of royal blood and descended from the Trojans. After that come the Beusichems, probably the actual ancestors of

the family. The genealogy ends with the Pallandts – Floris's parents.

The genealogy is an unusual example of the nobility in the Low Countries' urge to display their distinguished lineage. The illustrations are excellent quality – strikingly the figures have individual facial features. The maker spent a great deal of time on the details and tried to produce the faces of the legendary ancestors as portraits. It is clear that he based the last generations on existing examples. The figures' clothes vary from sheet to sheet, and the artist has even taken the trouble to reflect the changing fashion through the centuries: from an unusual slipper to an extravagant headdress.

MB

LITERATURE:

P.J.W. Beltjes, 'Een merkwaardig wapen op een portretpenning uit 1590', *Culemborgse "Voet"-noten* 11/12 (1994), pp. 60-68

R. van der Laarse, 'Virtus en distinctie: de ridders van de Republiek', *Virtus jaarboek voor adelsgeschiedenis* 14 (2007), pp. 7-36

PROVENANCE:

Private collection, 1924-2011; purchased with support from the BankGiro Loterij and the Vereniging Rembrandt, 2011 (inv. no. NG-2011-98).

- 2 WILLEM JANSZOOM BLAEU (Alkmaar or Uitgeest 1571-1638 Amsterdam)
and JOHANNES WILLEMSZOOM BLAEU (Alkmaar 1596-1673 Amsterdam)
Terrestrial and Celestial Globes
Amsterdam, c. 1645-48
Coloured engraving on plaster in a wooden cradle, diam. 68 cm

This globe was made in Amsterdam around 1645 by Johannes Blaeu. Johannes was the son of Willem Blaeu, the most famous cartographer in the Dutch Republic. The Blaeus were the Dutch East India Company's official mapmakers and consequently up to date with the latest discoveries in mapping. When Johannes took over the business after his father's death, he decided to update his father's large terrestrial globe with newly-acquired cartographic findings. He changed parts of the old copper plates – for instance, to make room for Australia according to Abel Tasman's discoveries. He also had paper with adjustments to the west coast of America pasted over the old globe. However the new discoveries that reached the Republic were not always correct: this is why California was shown as an island. He changed nothing on the accompanying celestial globe.

Each globe is mounted in a wooden cradle with a copper pin and ring with a scale in degrees. A wooden ring with the names of the months and illustrations of heavenly bodies forms the

top of the cradle and encircles the globe. There is a compass on the base. The globes are made of plaster, covered with hand-coloured and engraved strips of paper. On the celestial globe the continents of Europe, Africa and Asia are full of topographical designations. America is far emptier. Mountain ranges embellish the open spaces. Great seas encircle the continents; we can see different kinds of ships and sometimes an entire fleet. From time to time sea monsters even appear between the waves. The celestial globe is almost entirely filled: the figurative depictions of the signs of the zodiac almost merge together and there are many more of them than the twelve we are familiar with today. The figures are identified in Latin and Greek.

These expensive globes were made not so much for shipping and navigation, but for the wealthy seventeenth-century elite. The impressively large globes and the splendidly coloured maps of the heavenly bodies and of the Earth bestowed status on their proud owner. The two globes are important additions to the collection because they are two of the finest large globes, in very good condition, by the world's best cartographers of the seventeenth century.

MB

LITERATURE:

P. van der Krogt, *Globi Neerlandici: The Production of Globes in the Low Countries*, Utrecht 1993, pp. 509-22

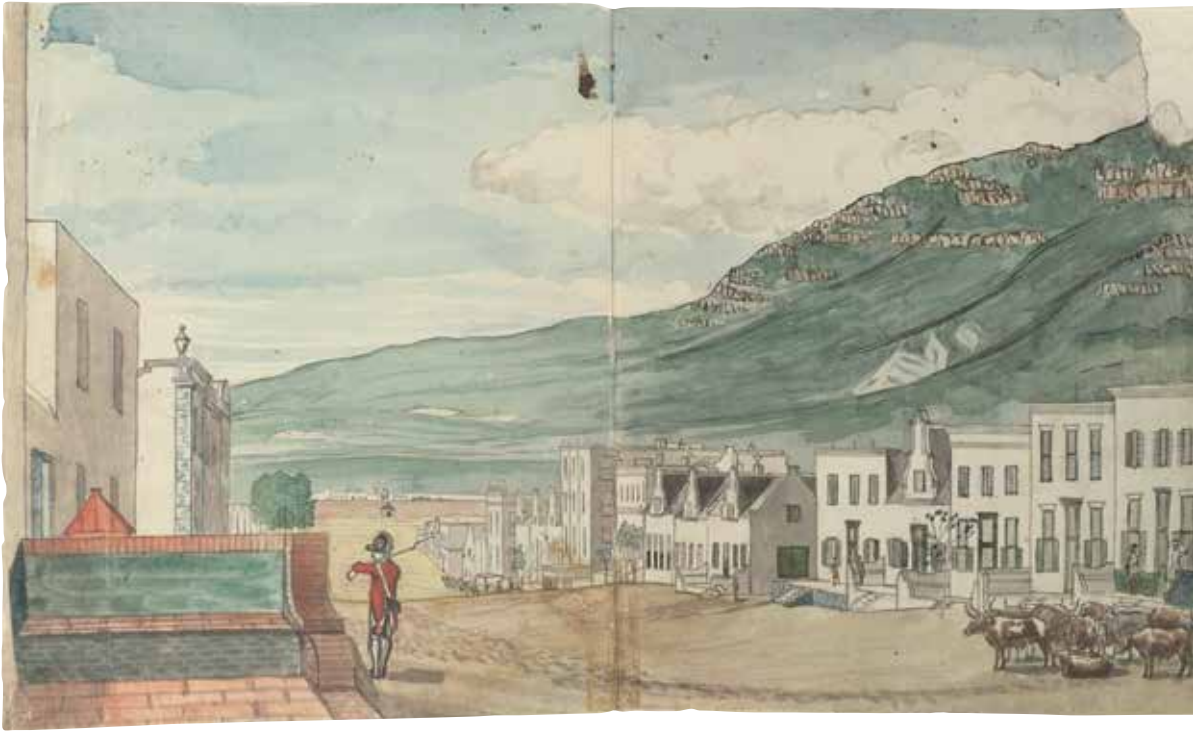
PROVENANCE:

On loan from a private collection, 2014
(inv. nos. NG-C-2014-2-1, 2).





- 3 JAN BRANDES (Bodegraven 1743-1808 Sweden)
Strandstraat in Cape Town
 Cape Town, 1786
 Watercolour over a sketch in ink, 230 x 766 mm



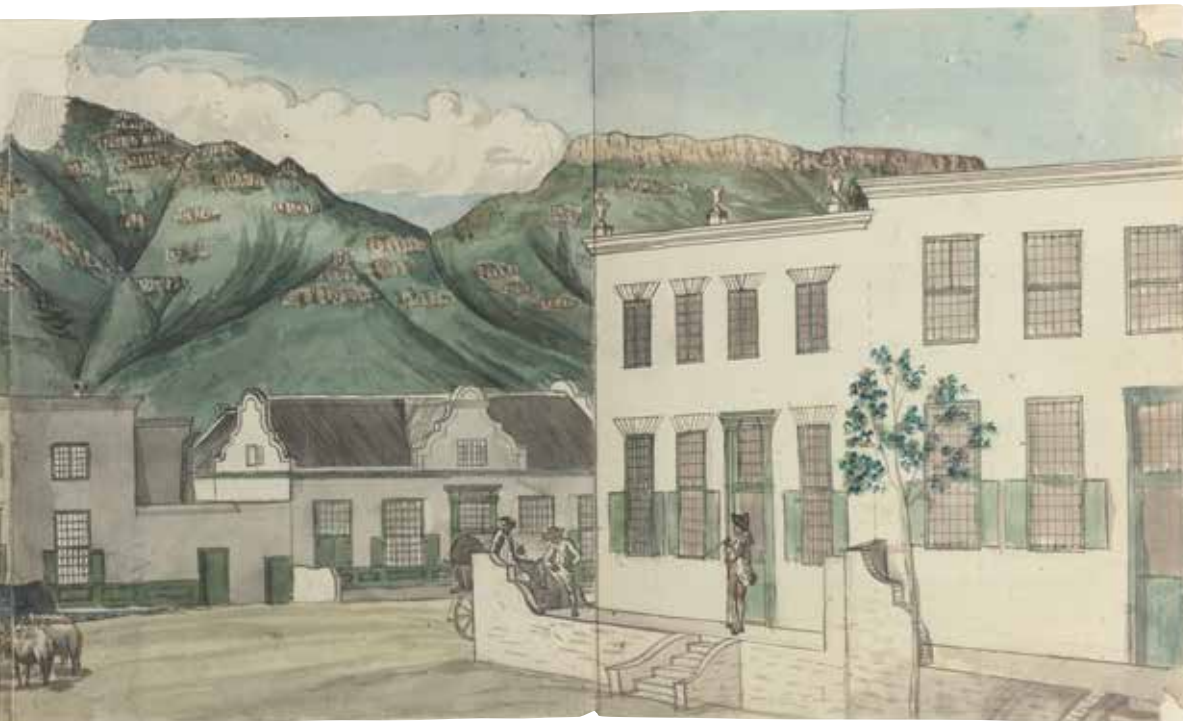
In 1785 the Lutheran cleric Jan Brandes returned to the Dutch Republic from Batavia, where for years he had been recording his observations on paper. On the voyage home he continued to sketch and draw his experiences. In April 1786 Brandes's ship called in at Cape Town, where he was warmly received by his colleague Andreas Kolver in Strandstraat.

One morning Brandes sketched the street from the doorstep of his friend's house. Part of the brick step can be seen on the left. A Swiss soldier stands guard in front of a Dutch East India Company warehouse. On the opposite side a man smokes a long pipe, watching two coachmen chatting as they lean casually on a bench. The dark complexions of the three figures contrast sharply with the chalk-white face of the Swiss soldier – probably done to emphasize that he is a 'pure' European. In the middle of the dusty street is a small group of oxen, which belong to one of the

Cape's Boers. Behind them are two servants or slaves, dressed in loose, more revealing garments. The walls and the gate of the castle loom up at the end of the street. Devil's Peak and the most southerly part of Table Mountain tower over the scene.

Brandes had no training as an artist: he taught himself from art books and by studying the work of other artists. He drew to preserve his memories for himself, his friends and his family. As well as the Strandstraat, four more of Brandes's topographical drawings and three heraldic drawings have been gifted to the museum. The works are a valuable addition to the large collection of his drawings that the museum already owned. Even though Brandes's compositions were obviously informed by the prejudices of his time, his work provides an important insight into everyday life overseas.

MB



LITERATURE:

M. de Bruijn and R. Raben (eds.), *The World of Jan Brandes, 1743-1808: Drawings of a Dutch Traveller in Batavia, Ceylon and Southern Africa*, Zwolle 2004, pp. 359-65

Hans Visser, 'Jan Brandes, de Lutherse predikant-tekenaar', *Bulletin van het Rijksmuseum* 34 (1986), pp. 67-81

PROVENANCE:

Collection of the artist; by descent through the artist's family to Charlotte Kellberg, Stockholm, Sweden; donated by her to the museum, 2012

(inv. no. NG-2012-41).

4 HENDRIK HUYGENS (Rotterdam 1810-1861 The Hague)

View of a Plantation, possibly Rust en Werk

Paramaribo, c. 20 August 1849-September 1851

Brush and pen and brown and grey ink on paper

This drawing by Hendrik Huygens is of a plantation in Suriname. Huygens learned to draw during his training in the navy. When he was given command of the steamship *Curaçao* in 1849 and was stationed in Suriname, he began to record the Surinamese landscape. He mainly drew nature and the island's various trees. He also depicted the surroundings of Paramaribo and a number of plantations.

This is one of the thirteen Suriname works by Huygens acquired with a number of other objects that shed light on the history of Suriname (NG-2013-22-1/30). Views of plantations in Suriname are scarce, so Huygens's drawings are an important acquisition for the collection.

The drawing may be of the Rust en Werk plantation, which was situated on the other side of the River Commewijne, quite close to the town. We can see four slaves. The two men on the left saw wood, while on the right a pair wearing hats are fishing; each holds a harpoon. On the track a start seems to have been made on a fifth figure, fully dressed with a knapsack over his shoulder. Three buildings of the complex can be seen in the field and there are a number of buildings at the edge of the forest. The water of the river on the right flows to a lock with a tent

boat in front of it. Rust en Werk was originally a coffee plantation. From the nineteenth century onwards, cotton was also grown there. There is no evidence of this in Huygens's drawing. The tree trunks on the track and the wooden hut where this wood may have been stored or worked seem to indicate that Huygens depicted the plantation's carpentry shop. Huygens did not draw the hard labour in the fields, choosing rather to sketch a more idealized, serene image of the plantation on the river bank, befitting the name Rust en Werk – Peace and Work.

MB

LITERATURE:

R. van Lier, *Suriname omstreeks 1850. 22 tekeningen en aquarellen door Hendrik Huygens (1810-1867)*, Amsterdam 1978R. Lelijveld's blog, 'Talent in Suriname: Hendrik Huygens (1810-1867)', <http://topenmuseum.nl/nl/collectie/huygens> (consulted 16 October 2014)

PROVENANCE:

Art dealer S. Emmering, Willy Lindwer (since the early 1890s/1990s?); purchased with the support of the Johan Huizinga Fonds/Rijksmuseum Fonds, 2013 (inv. no. NG-2013-22-8).



5 PROSPER CRÉBASSOL

The Harbour Entrance of Willemstad with the Government Palace

Willemstad (Curaçao), 1858

Oil on canvas, 94 x 133 cm

In 1858 Prosper Crébassol painted a view of the harbour entrance at Willemstad. Crébassol was probably a French portrait painter who travelled through the Caribbean in the 1850s. More than a century before he visited Curaçao, the island had served as a staging post for enslaved Africans to the Caribbean. The slaves transported by the Dutch West India Company (WIC) were sold there and ended up on plantations in Suriname and elsewhere. A small number of them remained on Curaçao to work in the docks or the town or on one of the infertile island's few plantations. In the eighteenth century the WIC lost its monopoly on the slave trade to the English, and this marked the end of Curaçao as a slave transshipment point.

Under King William I attempts were made to restore Curaçao to its former glory and the harbour was fortified. The result can be seen in the painting: the entrance to the bay is protected by the Waterfort on the left and by the Riffort opposite it. Rows of cannon on the wall of the Waterfort point out over the azure sea. We also see a Dutch flag and a semaphore pole on the wall. The narrow harbour entrance could be blocked by stretching a chain from the capstan house, the small round building in front of the Riffort, to the other side. Part of the reef and the leper house can be seen behind the capstan house. The walls of Fort Amsterdam are shown adjoining the Waterfort, with between them Government House where the governor lived and had his office. Soldiers walk along the walls of the forts and a longboat with ten sailors has just put to sea. We can also see enslaved or free people of colour in the square and on the water. There were few plantations on Curaçao, so most slaves worked in the town, often as artisans. In time some were able to buy their freedom, which meant that the town had a relatively large group of freed slaves. Freedom for the entire population of Curaçao would not happen for another five years. *The Harbour Entrance of Willemstad* is an important addition to the collection: it is the only known painted view of Curaçao.

MB



LITERATURE:

- J.E. Huisken and F. Lammertse (eds.), *Curaçao: Willemstad monumentenstad*, The Hague/Amsterdam 1990, p. 20
 H. Jordaan, *Slavernij & vrijheid op Curaçao: de dynamiek van een achttiende-eeuws Atlantisch handelsknooppunt*, Zutphen 2013, pp. 23-54
 W.E. Renkema, *Een leven in de West: Van Raders en zijn werkzaamheden op Curaçao*, Leiden 2009, p. 139



PROVENANCE:

H. Daendels, Amsterdam; Stichting Daendels, Amsterdam;
purchased by Matthijs Erdman at a Christie's sale from the
Stichting Daendels

(inv. no. NG-2013-20).

6 DEUTSCHE GESELLSCHAFT FÜR TEXTIL- UND LEDERVERARBEITUNG (TEXLED)

Concentration Camp Jacket worn by Isabel Wachenheimer, 1938-45
Wool and rags printed with blue ink, plastic buttons, 100 x 70 cm

From 1938 onwards tens of thousands, perhaps even hundreds of thousands of garments like this were made in Nazi Germany. These jackets (made by forced labourers) were designed as uniforms for prisoners in concentration camps. The clothing was obviously intended to cover the body, although the inadequate protection it offered against the cold (combined with the poor hygiene and food) contributed to the physical deterioration of the prisoners. The pattern of stripes inside and out was designed to prevent escape.

The blue stripes on the grey material of the jacket were made with printer's ink. There is a strip of fabric stitched on the chest with the stamped camp number H 918. The pattern of stripes on the jacket was a product of a fiercely ideological and propagandist system developed by the SS. In 1942 the scarcity of raw materials put an end to the production of concentration camp clothing. The central concentration camp bureaucracy decreed that only prisoners employed in *Aussenkommandos* (external camps), where the risk of escape was greater, had to continue to wear striped uniforms.

Lenzing-Pettighofen in Austria was one such camp. It was designed for forced labourers who had to work in the neighbouring chemical plant. On 30 October 1944 Lenzing saw the arrival of a group of young Jewish women, among them sixteen-year-old Isabel Wachenheimer (Hamburg 1928), who had been arrested by the Nazis during a major roundup in Amsterdam on 20 June 1943. On 27 October 1944 the women were transported by train from Auschwitz II. On 3 November Isabel was registered in the records of the main camp Mauthausen under number 918 in the category 'Holl' [ändische Jüdin] – Dutch Jewess. Some weeks later she was issued with this *kZ-Frauenjackete*, winter model.

After the liberation Isabel sewed a label with her surname into the collar of the jacket. This little strip of fabric has to be seen as a declaration of life, stitched into a garment originally designed as an instrument of isolation, humiliation, exploitation and destruction. After Isabel Wachenheimer-Elon's death in 2010 the concentration camp jacket was found in a wardrobe in her house in

Leiden, folded up in a plastic bag from the dry cleaning service of the Hilton Hotel in Rotterdam.

This garment is important and rare evidence of the network of concentration camps created by the Nazis, and the system of forced labour to which the prisoners were condemned. At the same time, the presence of the name tape makes this jacket a testimony to the life story of Isabel Wachenheimer, interrupted by war and persecution. When we also look at the other documents – letters, photographs, personal possessions, official identity papers and more, from around 1890 to 1995 – in the estate of Isabel Wachenheimer, now in the Rijksmuseum, we get a picture of twentieth-century European history, shaped by war, through the story of one German-Jewish family.

HS

LITERATURE:

B. Schmidt, *Geschichte und Symbolik der gestreiften kZ-Häftlingskleidung*, Oldenburg 2000 (diss. University of Oldenburg)

G. van der Ham, *De geschiedenis van Nederland in 100 voorwerpen*, Amsterdam 2013, pp. 461-65

PROVENANCE:

On loan from Mrs C. Elon, Leiden, 2011
(inv. no. NG-2011-97-1).



- 7 WILLIAM GRAATSMA (Burcht, Zwijndrecht, Belgium 1925)
and JAN SLOTHOUBER (Boskoop 1918-2007 Eindhoven),
commissioned by the Information Department of Dutch State Mines
Cubic Cross-Section of a Dutch Coal Mine
Heerlen, 1962
Collage, 950 x 950 mm
-

In the 1950s thousands of miners went down the mines in South Limburg owned by Dutch State Mines every day. Digging and delving in the caverns of the earth had a strong romantic appeal, but the role of the toiling miner could all too easily be shown in a negative light. It was the task of Dutch State Mines' information department to promote the company's advanced modern image. Advertising campaigns were launched, publicity sought and its own employees were informed by a monthly company exhibition or fair stand.

Dutch architects Willem Graatsma and Jan Slothouber were responsible for the company exhibitions. They found that the cube was the ideal shape to put across their message, believing as they did that everyone could understand geometric, systematic figures. In 1962 they made a cross-section of a Dutch coalmine for the organization's sixtieth anniversary exhibition, in which the cube reappears. A photograph shows the above ground mine workings with their tall chimneys. The emphasis, however, lies on what is under the ground. The cubic cross-section in the earth reveals the hidden mine workings. The workers, coal wagons and equipment can descend the two mineshafts drilled deep into the earth. Three horizontal levels are made up of loading stations, passages and galleries. The cutaway passages show the chains of coal wagons with a human figure in one of the lower tunnels on the right. The actual coal extraction sites are in the sloping tunnels at the back of the mine. The passages follow the seams of coal. The soil structure is indicated in shaded layers of dark grey. The curved lines show the force with which the earth has been compressed and sometimes even been rent asunder over the centuries, as the sharp fault line in the middle of the cross-section shows.

The collage delivers a powerful message: Dutch State Mines was a strong, advanced company and a modern working environment for miners. Nevertheless, in 1962 the mine in South Limburg had a short future. In 1965, faced with cheap

foreign minerals and the discovery of natural gas in the Netherlands, it was announced that the mines would close. The collage is a fine example of the way a large Dutch enterprise built a corporate identity in the postwar years. The design drew on the geometric principles and collage techniques of pre-war Modernism. The cross-section gives a view of an industry that had played a decisive role in South Limburg but disappeared altogether after the closure of the mines around 1970.

MB

LITERATURE:

W. Bakker, *Droom van helderheid. Huisstijlen, ontwerp bureaus en modernisme in Nederland 1960-1975*, Rotterdam 2011, pp. 190-98.

PROVENANCE:

W. Graatsma (Maastricht); purchased 2012
(inv. no. NG-2012-34-10).



8 MASTER IAM OF ZWOLLE (Johan van de Mijnnesten?; active in Zwolle 1462-1504)

The Virgin with the Christ Child Holding a Cross, c. 1465-70

Engraving, c. 227 x 172 mm (maximum)

Lower centre: IA

Upper centre: ZWOLL

Master IAM of Zwolle added to his signature a small drill of the type used by medieval gold and silversmiths. The initials and the mark have been attributed with some degree of likelihood to the painter Johan van den Mijnnesten, who worked in Zwolle from 1462 until his death in 1504. He was probably an artist who trained as a goldsmith, but later mastered engraving and painting. There are other examples of artists with similarly varied careers, the best known being Albrecht Dürer, who also originally trained as a goldsmith.

We know of twenty-six engravings by the Zwolle master, mainly of biblical scenes and saints. The *Virgin and Child* is among his first works, and hence one of the earliest engravings made in the Netherlands. It is a charming image of a very young mother with a naked child on her lap. She supports the little bare body, partly wrapped in a fold of her cloak, with her left hand, while gently pressing his legs against her lap with the other. The baby embraces a child-sized cross.

The figures of the Virgin and the Child correspond with the central group in a large altarpiece by Rogier van der Weyden that is known from a few surviving fragments (National Gallery, London; Gulbenkian Foundation, Lisbon) and a drawn copy of the central panel (Stockholm, Nationalmuseum; L. Campbell and J. van der Stock, *Rogier van der Weyden 1400-1464: Master of the Passions*, Zwolle/Louvain 2009, pp. 441-49, nos. 56a-b, 57). In the latter, Mary and the child are depicted in almost exactly the same way as in the engraving, except that the Christ child is not holding a cross, but writes in a book held out to him by St John the Evangelist. The same type of Virgin and Child appear in mirror image on a panel in the Metropolitan Museum (access. no. 32.100.44). Here the child holds a large cross above a kneeling donor. The panel, which is of mediocre quality, most probably derives from a painting made in Rogier's workshop.

This work, or a variant of it, also served Master IAM of Zwolle as a model. However, the engraving offers more than a translation of a painted example into black and white. The engraver employs his

new graphic resources with assurance: fine parallel and cross hatching, a balanced interplay of light and shade in the draperies and a remarkable amount of white left open in the figures and the background. The concentration on mother and child placed against the low background, their elegant poses and delicate features – all conspire to convey to the viewer the pure beauty of the Virgin and her Child, who came into the world to redeem the sins of mankind. There are eight known impressions of the engraving; this is the best preserved.

HL

LITERATURE:

- A. Bartsch, *Le peintre-graveur*, 21 vols., Vienna 1803-21, vol. 6, pp. 95-96, no. 9
 M. Lehrs, *Geschichte und Kritischer Katalog des Deutschen, Niederländischen und Französischen Kupferstichs im 15. Jahrhunderts*, 9 vols., Vienna 1908-34, vol. 7, pp. 197-99, no. 10, Tafelband pl. 193, fig. 481
 M. Lehrs, *Der deutsche und niederländische Kupferstich der 15. Jahrhundert in den kleineren Sammlungen*. Militich, *Repertorium für Kunstwissenschaft* 16 (1893), pp. 308-43, esp. pp. 323-38, no. 81
 F.H.W. Hollstein et al., *Dutch and Flemish Etchings and Engravings and Woodcuts, ca. 1450-1700*, 72 vols., Amsterdam et al. 1949-2010, vol. 12, p. 265, no. 10
 H. Joachim, *Prints 1400-1800*, exh. cat. Minneapolis (Minneapolis Institute of Arts)/Cleveland (The Cleveland Museum of Art)/Chicago (The Art Institute) 1956-57, no. 59
 E. Finkenstaedt, 'Some Notes on the Early Chronology of the Master I.A. van Zwolle', *Simiolus* 1 (1966-67), pp. 121-27
 B. Dubbe, 'Is Johan van den Mijnnesten de "Meester van Zwolle"?', *Bulletin van het Rijksmuseum* 18 (1970), pp. 55-65
 [J.P. Filedt Kok], 'Meester IAM van Zwolle. De bewening van Christus en Christus op de Olijfborg. Keuze uit de aanwinsten', *Bulletin van het Rijksmuseum* 29 (1981), pp. 32-33, 46-47, figs. 19-20
 R.-M. Muthmann, Introduction to *Von Israhel van Meckenem bis Albrecht Dürer. Deutsche Graphik 1470-1530 aus Sammlung Graf Maltzan*, Düsseldorf 1983 (*Neue Lagerliste*, vol. 78)
 J.P. Filedt Kok, 'Master IAM of Zwolle. The Personality of a Designer and Engraver', *Festschrift to Erik Fischer: European Drawings from Six Centuries*, Copenhagen 1990, pp. 341-56
 N.G. Stogdon, *Catalogue XI: Early Northern Engravings*, Middle Chinnock near Crewkerne 1998, no. 33



PROVENANCE:

Probably Joachim IV (1593-1654), Freiherr von Maltzan; Counts of Maltzan, Militsch (Silesia); art trade USA; private collection New York; purchased with the support of the F.G. Waller Fonds and the Frits en Phine Verhaaff-Fonds, 2014 (inv. no. RP-P-2014-31).

9 MASTER W WITH THE KEY (Willem Vanden Cruce?; active in Bruges c. 1465-90)

Buss, c. 1490

Engraving, 166 x 134 mm

Upper right: W ♠

The technique of engraving copper plates to print on paper was first developed by gold and silversmiths. Like the preceding engraving, this one was also made by a goldsmith – or *orfèvre-graveur*, as these pioneers are now called. Master W with the Key has been identified on convincing grounds as the goldsmith Willem Vanden Cruce, who is recorded in the burghers' books of the Bruges guild in 1480. The master's engravings include images of extremely fine gold and silver pieces such as monstrances and censers, and of late Gothic architecture and ornament. Nine of his known engravings are of ships, rendered in great detail. These prints are famous in maritime circles as being among the earliest and, some artistic licence aside, most realistic depictions of late medieval ship types.

The vessel in this engraving is identified in the maritime historical literature as possibly a herring buss (Sleeswijk 1990, 1995). This type of vessel had been used in the Low Countries since the twelfth century. Despite its great significance to the economic history of the Netherlands, a lack of material means that little is known about the development of this type of craft, which is associated first and foremost with herring fishing. The boat in the engraving has a number of characteristics that would tend to suggest a small sea-going freighter rather than a fishing boat: the lookout (crow's nest) atop the main mast and four hoops across the deck, possibly to keep a cargo dry, as well as the decoration with two corner turrets on the stern. There is also a striking star-shaped object, which may be an amulet, mounted on the bowsprit. Medieval fisherman prayed to Our Lady, Star of the Sea, for both a safe passage and a good catch (A. Van Hageland, *De magische zee*, Louvain 1961).

Of the nine ship prints by Master W with the Key there was not one in a Dutch collection. The present sheet is unique and, like the preceding one, came from the collection of Joachim IV von Maltzan (1593-1654) in Militsch (Silesia) and his descendants, long thought to have been lost. When identifying the supposed herring buss Sleeswijk (1990) had to refer to a copy of the engraving in

mirror image by Israhel van Meckenem (1440-1517). This copy is not found in any Dutch collection either. The original was last shown twenty years ago – in the Rijksmuseum – on the occasion of the exhibition *Printmaking in the Renaissance* (1994). The engraving is an important historical document in the history of shipping and fishing in the Netherlands. It is also an extremely attractive example of early Netherlandish engraving.

HL

LITERATURE:

- M. Lehrs, *Der deutsche und niederländische Kupferstich der 15. Jahrhundert in den kleineren Sammlungen*. Militsch, *Repertorium für Kunstwissenschaft* 16 (1893), pp. 308-43, esp. pp. 323-38, no. 80
- M. Lehrs, *Geschichte und Kritischer Katalog des Deutschen, Niederländischen und Französischen Kupferstichs im 15. Jahrhunderts*, 9 vols., Vienna 1908-34, vol. 7, p. 63, no. 35 and pp. 68, 407
- F.H.W. Hollstein et al., *Dutch and Flemish Etchings and Engravings and Woodcuts, ca. 1450-1700*, 72 vols., Amsterdam et al. 1949-2010, vol. 12, pp. 220-22, 35
- F.W.H. Hollstein et al., *German Engravings, Etchings and Woodcuts 1400-1700*, vols. 1-, Amsterdam et al. 1954-, vols. 24, 24a, p. 190, no. 492
- R.M. Nance, 'A Fifteenth Century Trader', *The Mariner's Mirror* 1 (1911), no. 3, pp. 65-67
- R.M. Nance, 'The Ship of the Renaissance. Part I', *The Mariner's Mirror* 41 (1955), no. 3, pp. 180-92; 'The Ship of the Renaissance. Part II', *ibid.*, no. 4, pp. 281-99
- H. Joachim, *Prints 1400-1800*, exh. cat. Minneapolis (Minneapolis Institute of Arts)/Cleveland (The Cleveland Museum of Art)/Chicago (The Art Institute) 1956-57, no. 55
- R.M. Muthmann, Introduction to *Von Israhel van Meckenem bis Albrecht Dürer. Deutsche Graphik 1470-1530 aus Sammlung Graf Maltzan*, Düsseldorf 1983 (*Neue Lagerliste*, vol. 78)
- J.P. Filedt Kok, 'Meester W met de sleutel. Gotisch kerkinterieur, ca. 1490', *Bulletin van het Rijksmuseum* 37 (1989), pp. 166-68, 283-84
- A.W. Sleeswyk, 'The Engraver Willem a Cruce (W*) and the Development of the Chain-Whale', *The Mariner's Mirror* 76 (1990), no. 3, pp. 345-61
- A.W. Sleeswyk, 'De graveur WA. Speurtocht naar een Vlaamse monogrammist', *Spiegel Historiaal. Maandblad voor geschiedenis en archeologie* 30 (1995), pp. 280-87
- N.G. Stogdon, *Catalogue XI: Early Northern Engravings*, Middle Chinnock near Crewkerne 1998, no. 34
- G. Luijten, 'Distelornament. Meester W met de sleutel. Keuze uit de aanwinsten', *Bulletin van het Rijksmuseum* 55 (2007), pp. 258-60



PROVENANCE:

Joachim IV (1593-1654), Freiherr von Maltzan (on the verso his initials in pen 'J.IV.M.' (Lugt no. 3024a) and folio numbering 'A.b.177'); Counts of Maltzan, Militsch (Silesia); art trade USA; private collection New York; purchased with the support of the F.G. Waller-Fonds and the Scato Gockinga-Fonds, 2014 (inv. no. RP-P-2014-30).

10 MATTHIJS COCK (Antwerp c. 1509-c. 1548)

Coastal Landscape with St Christopher, c. 1540

Tip of a brush and brown and black ink, brown and grey wash, 151 x 235 mm

Lower right, in pen and brown ink: *Coc...*

Sadly, we know very little about the life and work of Matthijs Cock. Karel van Mander, the primary source for the lives of sixteenth-century Netherlandish artists, is not very helpful on this occasion. He penned just a few lines on Matthijs Cock, and the little he did write raises questions. His extremely condensed biography of Matthijs and his brother Hieronymus begins with a paean to the City of Antwerp, which he describes as 'a Mother of Artists', comparing it to Florence. He then goes on: 'It has enriched itself through having Mathijs Kock, among others, as a citizen, an outstanding master in landscapes. He was also the first who began to make landscapes in an improved manner with more variations in the new Italian or antique way, and he was amazingly ingenious and inventive in composition or putting the picture together. He painted excellent pieces in watercolour and oil paint.' ('Onder ander, heeft sy [Antwerpen] haer oock verciert met te hebben ghehad tot een Borgher Mathijs Kock, die een uytnemende Meester is gheweest in Landschapen. Hy was oock d' eerste die de Landschapen op een beter manier begon te maken, met meer veranderingen, op de nieuw Italiaensche oft Antijksche wijze, en was wonder versierigh en vondigh in 't ordineren of by een voegen. Schilderde van Water en Oly-verwe seer uytnemende stucken.' in K. van Mander, *The Lives of the Illustrious Netherlandish and German Painters, from the first Edition of the Schilder-boeck (1603-1604)*, edited by H. Miedema, vol. 1, Doornspijk 1994, pp. 186-87). Precisely what Van Mander meant by this 'improved manner', 'in the new Italian or antique way' is not entirely clear. It is usually assumed that he was referring to landscapes seen from a high vantage point with consistent linear perspective, for which Matthijs probably used the prints of Giulio and Domenico Campagnola (V. D' Haene 2012, pp. 315-18) as his model.

Almost none of Matthijs's 'excellent pieces' in watercolour and oils have survived; the picture of his art that we can construct at present rests on his drawn oeuvre, which currently consists of eighteen works. The foundations of this oeuvre

are three drawings – one of which has been missing since the Second World War – that can be associated with a set of prints Van Mander mentioned. He wrote of Matthijs's younger brother Hieronymus: 'He was himself very inventive in landscape and he etched various works himself, and also many after his brother Mathijs's designs, in particular twelve small landscapes, which are still admired by everyone.' What Van Mander was describing here was the set of twelve etchings of mountain landscapes, staffed with small biblical and mythological scenes, usually simply called the *Adumbrationes*: Sketches (for this set see D. Allart in J. van Grieken et al. 2003, pp. 344-47).

The drawing that has now been acquired by the Rijksmuseum was undoubtedly the starting point for one of the *Adumbrationes* prints, making it a key work in Matthijs Cock's known drawn oeuvre. It has been suggested in the past that the drawing might have been a copy of the print, on the grounds that the etching is not reversed relative to the drawing. It is perfectly possible, however, that Hieronymus wanted to reproduce his late brother's drawings in print as faithfully as possible, and so used a mirror-image working drawing. The exceptionally high artistic quality of the drawing supports the case for its authenticity. Matthijs Cock drew the image with the tip of the brush in two colours of ink, with subtle transitions from light to shade, in a distinctive pictorial style. In the right foreground, St. Christopher, carrying his staff, cloak fluttering, wades through the water. One day, according to legend, the huge Christopher carried a small child across the water. The child gradually grew heavier and heavier, until he was so heavy that Christopher almost buckled under his weight. The child was Christ, who was carrying the suffering of the world. In Matthijs Cock's drawing, Christopher is carrying not a child, but a large terrestrial globe. In his print Hieronymus Cock replaced Christopher with the tragic mythological couple Hero and Leander.

MS



LITERATURE:

- C. de Tolnay, 'An Unknown Early Panel by Pieter Bruegel the Elder', *Scritti di Storia dell' Arte in Onore di Lionello Venturi*, Rome 1956, vol. 1, p. 421, note 3, p. 426, fig. 15
- G.T. Faggin, 'Aspetti dell' Influsso di Tiziano nei Paesi Bassi', *Arte Veneta* 18 (1964), p. 48
- H.G. Franz, *Niederländische Landschaftsmalerei im Zeitalter des Manierismus*, Graz 1969, p. 325, note 20 (copy after Hieronymus Cock)
- F. Anzelewsky et al., *Pieter Bruegel d.Ä. als Zeichner: Herkunft und Nachfolge*, exh. cat. Berlin (Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett) 1975, p. 112, no. 13, p. 113, no. 140
- Le Cabinet d' un Amateur. Dessins flamands et hollandais des xv^e et xvii^e siècles d' une collection privée d' Amsterdam*, exh. cat. Rotterdam (Museum Boijmans Van Beuningen)/Paris (Institut Néerlandais)/Brussels (Bibliothèque Albert Ier) 1976-77 (catalogue by Jeroen Giltay), pp. 24-25, no. 40, fig. pl. 3
- T.A. Riggs, *Hieronymus Cock Printmaker and Publisher*, New York/London 1977, p. 275, no. 45
- M. Russell, *Visions of the Sea: Hendrick C. Vroom and the Origins of Dutch Marine Painting*, Leiden 1983, p. 12 and p. 14, fig. 17a

W.S. Gibson, *'Mirror of the Earth': The World Landscape in Sixteenth-Century Flemish Painting*, Princeton (NY) 1989, p. 34 and fig. 2.65

V. D' Haene, "'Landscapes in the New Italian or Antique Way": The Drawn Oeuvre of Matthijs Cock Reconsidered', *Master Drawings* 50 (2012), pp. 296-99 and fig. 3, p. 322, no. B2

J. van Grieken et al., *Hieronymus Cock: The Renaissance in Print*, Brussels et al. 2013, p. 345, no. 94, pp. 350-51, no. 96

PROVENANCE:

Sale *Ancienne collection J.G. à Paris et autres successions*, Amsterdam (R.W.P. de Vries), 20 December 1927, no. 73 (as Henri Cock, Début du 17^e siècle), fl. 50 to I.Q. van Regteren Altena (no. 399 in his purchase book, 2 January 1928, as M. Cock); sale *The I.Q. van Regteren Altena Collection Part 1*, London (Christie's), 10 July 2014, no. 4 (ill.); acquired with the support of the Vereniging Rembrandt and the F.G. Waller Fonds, 2014 (inv. no. RP-T-2014-61).

II ANONYMOUS (Dutch or Flemish)

A Goat visiting Doctor Wolf, c. 1540-60

Hand-coloured woodcut in blue, light brown, dark brown and orange; woodcut 190 x 325 mm, sheet 305 x 390 mm

Above the woodcut in letterpress: *Dat nu die Vvolff een Doctoer wilde wesen| Ende wil die Geyten en Schapen| ghesenen| Sulck wonder heeft niemant gehoort of ghelesen.*

Under the woodcut in letterpress in four columns: *Doctor Wolff tot den Geyt.|| Heer Geyt| ick ken u by dijn Baert|| Het krimmelt u in u Lyf seer hert|| Ende steckt u in dijn wiede Darm|| U Pels die is u veel te warm|| Ghy hebt gegraest aen een vuyle stranghen| Daer hebt ghy dit gebreck ontfangen.|| Ick siet in't water hier in myn handt|| De spijs is u in't lyf verbrandt|| Daer van is u cranckheydt swaer|| Ghy schyt een dreck als Backelaer|| Hoe mocht ghy doch dan zijn ghesont|| Die't niet gelooft die steectse in den mont||*

Die Geyt tot den Wolff.|| Heer Docter doet vlyt|en wilt versinnen|| Ick hebbe ghekreegen in't lijf van binnen|| Groote cranckheydt|dat ghy't my niets ge=(looft| Ic ben schier myner sinnen berooft|| Ic voel dat de wormen my 'therf af knage(n)|| Of 'tlicht my swaerlijck in der magen.|| Heer Docter zijt neerstigh| en doet u best| Mijns Moeders melck dronckt ghy lest|| Soo dat ghy u schier hadt doot gescheten|| Des selven laet my nu ghenieten|| Helpt my en geeft my trouwen raedt.|| Als ick my gheheel op u verlaet.||

In this anonymous woodcut a goat consults a wolf who is posing as a doctor. We can deduce this from the urine glass in his hand and the books and spectacles on the table, and it is confirmed by the title at the top. The conversation between the wolf and the goat is described in four six-line columns beneath the image.

The print is part of a tradition of sayings like 'a wolf in sheep's clothing' (Matt. 7:15) and fables and fairy tales in which the wolf represents human malice. Alongside this theme, the composition appears to carry a second meaning. The wolf, sitting on a chair made of leaves, may refer to the poisonous plant wolfsbane (*Aconitum napellus*). As early as the sixteenth century its characteristic flowers led to its common name of blue monkshood, which could explain the wolf's blue hood. The plant was described in 1554 by the Flemish botanist Rembert Dodoens. He reported that a number of people had died in Antwerp after they had mistakenly eaten wolfsbane ('als ouer niet seer langhe iaren in die Coopstadt van Antwerpen ghebleken es daer sommighe die wortel van Blauw wolfswortele in het salaet voor een goet cruyt gheten hebben die daer af terstont ghestorven sijn') and described the symptoms of such poisoning as a high temperature and excruciating pain throughout the body. The text below the picture alludes several times to eating something poisonous and to pain and fever. Taken in conjunction with the image of the wolf, this makes a reference to the accidents with the plant likely.

This hand-coloured woodcut is the only known impression of the print. It bears no monogram or address, but can be dated on the basis of the composition to around 1540-60. It is evident from the damage at the edge of the image that the woodblock had been used repeatedly. The sixteenth-century watermark provides no conclusive information for the precise dating of the impression (Pot, cf. Briquet 12896, 12900, 12904).

JL

LITERATURE:

M. de Meyer, *De volks- en kinderprent in de Nederlanden van de 15e tot de 20e eeuw*, Antwerp/Amsterdam 1962, pp. 345, 428, and fig. 37

C.F. van Veen, *Catchpenny Prints: Dutch Popular- and Childrenprints*, Amsterdam 1976, pp. 89 (fig.) and 94, no. 17

R. Dodoens, *Cruydeboeck*, Antwerp 1554, pp. 460-62 (on the plant)

PROVENANCE:

C.F. van Veen, *Warder*; sale Haarlem (Bubb Kuyper), 28 and 29 November 2013, no. 3381; purchased with support from the F.G. Waller-Fonds, 2013

(inv. no. RP-P-2013-39-1).

**Dat nu die Wolkf een Doctoor wilde wesen / Ende wil die Geyten en Schapen
gheneken / Sulck wonder heeft niemant gehoort of ghelefen.**



Doctoor Wolkf tot den Geyt.
 Dier Geyt ich heb u ho ten Doctoor
 Het kerensel u nu u Hof hier heet
 Ende dierk u in den wonder Doctoor
 Is Dierk nu u best u waerheit
 Ende hebbe geyt u nu een wonder Doctoor
 Dier hebbe geyt nu gelyck ontfangen

Die Geyt tot den Doctoor.
 Ich heb nu u waerheit nu u wonder Doctoor
 Die hebbe nu u best u waerheit
 Dier hebbe nu u best u waerheit
 Ende hebbe nu u best u waerheit
 Dier hebbe nu u best u waerheit
 Dier hebbe nu u best u waerheit

Die Geyt tot den Wolkf.
 Dier Doctoor; hebbe nu u best u waerheit
 Dier hebbe nu u best u waerheit
 Ende hebbe nu u best u waerheit
 Dier hebbe nu u best u waerheit
 Dier hebbe nu u best u waerheit
 Dier hebbe nu u best u waerheit

Doctoor Wolkf tot den Geyt.
 Dier Doctoor; hebbe nu u best u waerheit
 Dier hebbe nu u best u waerheit
 Ende hebbe nu u best u waerheit
 Dier hebbe nu u best u waerheit
 Dier hebbe nu u best u waerheit
 Dier hebbe nu u best u waerheit

12 HENDRICK GOLTZIUS (Mulbracht 1558-1617 Haarlem)

Medallion with the Portrait of an Unknown Man, c. 1580

Engraving in copper, 98 x 73 mm

Around the edge, in mirror image: *HGoltzius fecit. | Ons comste gheschiet: Hier naeckt ter stede Wy en draghen niet. Onss. Aerbeydts mede.*

Engraved copper matrices from the sixteenth century are exceptionally rare. Copper engravings were often printed hundreds, if not thousands, of times and in so far as they have not been melted down, they are often in a very sorry state. The recently acquired portrait medallion, cut around 1580 by the master engraver Hendrick Goltzius, is slightly worn – probably as a result of polishing – but is otherwise in remarkably good condition. In the nineteenth century the little plate was with the Hague painter Pieter Stortenbeker. During the cataloguing of all prints by and after Goltzius for the *New Hollstein* volumes on the artist (2012) efforts were made to trace the medallion, but in vain. Two years after the oeuvre catalogue was published, however, it surfaced unexpectedly and was acquired for the Rijksmuseum. Earlier, in 1993, the museum acquired a copper plate by Rembrandt, making it possible to demonstrate the working methods of one of the greatest etchers of all time. The newly acquired copper plate by Goltzius shows one of the best copper engravers at work.

It is a half-length portrait of an unknown man. He faces left and rests his right hand on his chest. The portrait of the man should be accompanied by that of his wife, whose engraved medallion has not survived, although it is known from impressions (NHD, no. 277). The detailed preliminary study for the man's portrait is in Teylers Museum in Haarlem (Reznicek 1961, no. 313). Goltzius transferred his silverpoint portrait to the copper with great precision. The man's likeness is brought to life in the plate down to the smallest detail, with parallel burin cuts, cross-hatching, dashes and dots. Digital manipulation produces a reversed image of the medallion, matched minutely with an impression of the print. This makes it possible to see precisely how engraved lines and dots translate into print. The 'curtain view' image created especially for this purpose by Robert G. Erdmann (Rijksmuseum) can be seen at <http://goo.gl/yBUitd>.

The medallion was made as a private commission and was consequently very seldom printed.

Only ten impressions are known, and three of them are printed on nineteenth-century paper. The medallion has been analyzed with a portable XRF by Rijksmuseum researcher Arie Pappot, who concludes: 'The copper probably comes from the important mines in Mansfeld, Neusohl or Tyrol. The relatively high lead content of this copper plate suggests the use of the Saiger process, a refining and silver-extraction technique based on adding and melting out lead. 0.08-0.10 percent of silver is about the lower limit that this technique could achieve. Lead does not completely dissolve in copper to form an alloy and can cause cracks when the metal is hammered, which is visible on this plate too (see image of the verso). Old smelting slags, that were reused during the 1560's in Mansfeld on a large scale to cope with declining mining output, could be the source of the antimony and arsenic.'

JL

LITERATURE:

- O. Hirschmann, *Verzeichnis des graphischen Werks von Hendrick Goltzius*, Leipzig 1921, pp. 110-11, no. 234
 E.K.J. Reznicek, *Die Zeichnungen von Hendrick Goltzius*, 2 vols., Utrecht 1961, vol. 1, p. 382, no. 313, vol. 2, fig. 33
 Z. van Ruyven-Zeman, 'Portretten van hoog tot laag en van klein tot groot. De familie Wierix en Hendrick Goltzius', *Bulletin van het Rijksmuseum* 50 (2002), pp. 390-405
 M. Schapelhouman, 'Many Fine Likenesses. Portrait Engravings and Drawings 1578-1590', in H. Leeftang and G. Luijten (eds.), *Hendrick Goltzius (1558-1617): Drawings, Prints, and Paintings*, exh. cat. Amsterdam (Rijksmuseum)/New York (The Metropolitan Museum of Art)/Toledo (The Toledo Museum of Art), Zwolle 2003, pp. 57-80
 M. Leesberg, 'Introduction', in M. Leesberg and H. Leeftang (eds.), *Hendrick Goltzius: The New Hollstein Dutch & Flemish Etchings, Engravings and Woodcuts*, 4 vols., Ouderkerk aan den IJssel/Amsterdam 2012, vol. 1, pp. XLVI-LXXXIII, esp. pp. XLVI-XLIX, and vol. 2, pp. 157-58, nos. 276-77

PROVENANCE:

- Pieter Stortenbeker (The Hague, 1828-1898); private collection Haarlem; purchased thanks to the mediation of Art Consult with the support of the F.G. Waller-Fonds and the Rijksmuseum Fonds, 2014
 (inv. no. RP-D-2014-3).



13 JACQUES DE GHEYN II (Antwerp 1565-1629 The Hague)

Rocky Mountain Landscape with a Castle, 1603

Pen and brown ink, 170 x 275 mm

Lower centre: *IDG. In . 1603*On the verso of the lining: *A masterly etching by Gheyn. J.N.*

Around 1600 there were two giants of drawing working in the Northern Netherlands: Hendrick Goltzius and Jacques de Gheyn II. The two artists certainly knew one another: De Gheyn started his career as a young engraver in Goltzius's studio in Haarlem. Regrettably, we do not know whether they kept in touch after De Gheyn left Haarlem, nor whether they had any knowledge about one another's doings when it came to making drawings. From a distance of more than four centuries it would appear that they were embroiled in friendly rivalry, with each trying to outdo the other in virtuosity.

In 2000 the Rijksprentenkabinet acquired Goltzius's dazzling *Portrait of Gillis van Breen* drawn in engraving style; not long ago it was able to add an equally astounding drawing by Jacques de Gheyn II to the existing group of works in the collection: the *Rocky Mountain Landscape with a Castle*. The landscape, which must be a product of the artist's imagination, seems to be the result of a feverish nightmare. The towering rocks, with the vertiginous winding path, are impossibly jagged, as if kneaded by giant hands. The silhouette of the huge walled castle looms up against the sky. A distinctly Dutch-looking keep stands close to a stone arched bridge that one would expect to see in the Balkans. The scene is illuminated by a sinister flickering light. The whole of this ominous spirit world is modelled with seemingly endless swelling and tapering, wildly snaking pen and ink lines. There is no sign of a preliminary sketch in black chalk; the composition seems to have grown organically, conceived during the drawing process.

Fantasy and reality go hand in hand in Jacques de Gheyn II's oeuvre: meticulous studies from nature alternate with oppressive images of hellish monsters and witches' Sabbaths. The same is true of De Gheyn's landscapes; at the time he made the

Rocky Mountain Landscape with a Castle, he also drew landscapes which – to a considerable extent, at least – were based on direct observation of reality. In the visionary power of his imagination and the consummate ease with which the artist wields his pen, the newly acquired drawing is a high point in Jacques de Gheyn II's oeuvre.

MS

LITERATURE:

- I.Q. van Regteren Altena, *Jacques de Gheyn: An Introduction to the Study of his Drawings*, Amsterdam 1936, p. 89
Meesterwerken uit vier eeuwen, exh. cat. Rotterdam (Museum Boijmans) 1938, no. 278
Hollandse tekeningen rond 1600, exh. cat. The Hague (Netherlands Institute for Art History) 1952, no. 18
Dutch Drawings: Masterpieces of Five Centuries, exh. cat. Washington (National Gallery of Art) 1958-59, no. 34
 J.R. Judson, *The Drawings of Jacob de Gheyn II*, New York 1973, pp. 21, 25, fig. 34
Le Cabinet d'un Amateur. Dessins flamands et hollandais des xv^e et xvii^e siècles d'une collection privée d'Amsterdam, exh. cat. Rotterdam (Museum Boijmans Van Beuningen)/Paris (Institut Néerlandais)/Brussels (Bibliothèque Albert 1^{er}) 1976-77 (catalogue by Jeroen Giltay), no. 56, fig. 41
 I.Q. van Regteren Altena, *Jacques de Gheyn: Three Generations*, The Hague et al. 1983, vol. 2, p. 148, no. 966, vol. 3, p. 124, fig. 235
 G. Luijten and A. van Suchtelen (eds.), *Dawn of the Golden Age: Northern Netherlandish Art 1580-1620*, exh. cat. Amsterdam (Rijksmuseum) 1993, pp. 643-44, no. 316 (ill.)

PROVENANCE:

- J.N. (J. Norman?; cf. L. 2034); sale William Roscoe, Liverpool (Winstanley), 23 September 1816, in no. 529; *Two, a view of a Castle on a steep rock, a bridge, &c. Marked D.G. in. 1603. 6 ½ h. 11 w. View of a village 6 h. 9 w.*; sale Mme x, Paris, 25 February 1929, no. 29; I.Q. van Regteren Altena, Amsterdam; the heirs of I.Q. van Regteren Altena; purchased with the support of a private individual and the Vereniging Rembrandt, 2014 (inv. no. RP-T-2014-22).



14 JAN TOOROP (Poerworedjo [Indonesia] 1858-1928 The Hague)

Self-Portrait, c. 1881

Chalk, watercolour, gold on wove paper, 310 x 248 mm

Watermark: J. WHATMAN TURKEY MILL

Jan Toorop was born in the Dutch East Indies to a Dutch-Javanese father and a Chinese-Javanese mother. As was customary for the children of civil servants, in 1869 he was sent to school in the Netherlands, where he attended the high school in Leiden. He drifted from one set of relations to another until he found some stability with the family of Ernst Ahn. Ahn was a distinguished art collector, and Toorop built up a lasting relationship with him. Toorop then studied to become a drawing teacher at the Polytechnic School in Delft, where he made his first self-portraits, among them two drawn with pen and brush in ink in 1880 (inv. nos. RP-T-1953-20, RP-T-1968-77). He did not finish the course, however, and on Ahn's advice asked his parents to let him enrol at the Rijksakademie van Beeldende Kunsten, the fine arts academy in Amsterdam.

There Toorop shared a studio with his fellow student Jan Veth in Frans Halsstraat. Hefting describes this studio as a room decorated with Indonesian textiles and swords. Between 1880 and his death in 1928 Toorop made between twenty and thirty self-portraits in different techniques, some of the earliest of which are still unknown.

The watercolour presented here has seldom been exhibited and, indeed, only after Toorop's death. The drawing is dated to 1881, in other words during his first year at the academy. The young artist looks searchingly and with concentration at his reflection in the mirror; in the background we might be seeing the Indonesian fabrics Hefting mentions. There is a possible kinship with a so far unknown oil painting, which was exhibited at Kunstzaal Kleykamp in 1932, and described by Van Hall as a portrait with 'Dark hair. Background: Persian rug'.

In comparison with the early, rather academic self-portraits from Delft, here the artist shows freedom and daring in the use of bright colours and swift brushstrokes. True to his background, he often combined eastern and western symbolism, but it is his Indonesian origins that are most evident in this work.

The composition with the portrait placed off-centre against the background of the studio and

the way the artist looks directly at us parallel the self-portraits made in the eighteen-eighties by a number of artists, including George Hendrik Breitner, Anton Mauve and Isaac Israels. In this work Toorop, who was later to make his name as a draughtsman chiefly with a highly decorative linear style, reveals himself to be a skilled watercolourist and colourist.

The Rijksmuseum holds an extensive collection of Jan Toorop's works, covering virtually all the different phases of his oeuvre. Both the self-portraits and the work from his early period, however, are underrepresented in this collection. The 1881 self-portrait shows him on the threshold of a distinctive avant-garde career.

JR

EXHIBITIONS:

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Tentoonstelling van schilderijen van Jan Toorop: overgenomen uit het Centraal Museum te Utrecht, exh. cat. Amsterdam (Stedelijk Museum) 1941, no. 2

Tijdgenoten van Verster, exh. cat. Leiden (Stedelijk Museum De Lakenhal) 1957, no. 192

LITERATURE AND DOCUMENTATION:

J.N. van Wessem (ed.), *Tijdgenoten van Verster (1861-1927)*, exh. cat. Leiden (Stedelijk Museum De Lakenhal) 1957, no. 192

H. van Hall, *Portretten van Nederlandse beeldende kunstenaars: repertorium*, Amsterdam 1963, no. 2101:2

R. Siebelhoff, *The Early Development of Jan Toorop 1879-1892*, Toronto 1973 (unpubl. diss. University of Toronto), no. w8107

V. Hefting, *Jan Toorop. Een kennismaking*, Amsterdam 1989, p. 13
S. Bink, 'Over een heel vroeg zelfportret van Jan Toorop', weblog *Rond 1900*, <http://rond1900.nl/?p=19996> (consulted 2 April 2015)

RKD (Netherlands Institute for Art History), The Hague, registration no. Zon-Archief w8101 (unpubl.)

PROVENANCE:

F.L.M. Dony, The Hague, 1937; private collection, Noordwijk; sale Amsterdam (Christie's), 13 and 14 May 2014, no. 259; Thomas Le Claire, Hamburg, 2014, from whom it was acquired by the Rijksmuseum in memory of Jacqueline de Raad, curator of prints and drawings (1961-2015); purchased with the support of the Van Noppen Fonds and the Knecht-Drenth Fonds, 2015 (inv. no. RP-T-2015-20).

