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Acquisitions

Portraits in the Print Room

• ERIK HINTERDING, MARIJE JANSEN, HUIGEN LEEFLANG AND
JACQUELINE DE RAAD •

- 1 JOHANNES WIERIX (Antwerp 1549-in or after 1620 Brussels?)
Portrait of Philips Marnix of St Aldegonde, 1581
Proof from an engraved silver plate, state 2(3), 130 x 94 mm
In the medallion upper right: *REPOS/ AILLEURS/ 1581*

The silver plate with the portrait of Philips Marnix of St Aldegonde, engraved by Johannes Wierix (p. 77, fig. a), is among the treasures that are cherished in the Rijksmuseum for both their great artistic significance and their historical significance. The engraving shows William of Orange's confidant and advisor at around the age of forty-one, half-length, flanked by his family coat of arms and his personal motto 'Repos Ailleurs' – Peace is Elsewhere.

Rare and costly engravings like this were usually commissioned by the sitter and served a dual purpose. The engraved silver or gold plates are works of art in themselves, but impressions could also be made from them to distribute among friends and acquaintances. Which of the two functions the client preferred – the plate as a print or as a work of art in its own right – can be read from the lettering. Some impressions of portraits in precious metals contain inscriptions in mirror image, an indication that the client attached more importance to the legibility of the text – in the right direction – on the plate. Marnix's motto and the inscription (translated as 'A picture of a face shows the hidden state of mind'), however, were engraved in reverse. Marnix evidently preferred a legible text on the impressions and planned to distribute them among his intimates.

Impressions of his portrait are particularly rare. Aside from the newly acquired sheet, we currently know of only five other old impressions, three in the Print Room of the Koninklijke Bibliotheek van België in Brussels, one in the Frits Lugt Collection in the Fondation Custodia in Paris and one in the Oranje Nassau Museum Collection in the Rijksmuseum Paleis Het Loo in Apeldoorn. A note kept with the silver plate in the Rijksmuseum refers to prints being pulled in 1910 and 1911. In Hollstein (see literature) two modern impressions are recorded in the Print Room of Museum Boijmans van Beuningen in Rotterdam. One was made in 1938 by the etcher Jan Portenaar, the other turns out to have been made later by the printmaker J.H. Boland. (With thanks to Dingenus de Vrie who looked up and sent the inventory cards from the Bierens de Haan Collection from which this information is taken.)

But even these modern prints are very rare and the Rijksmuseum does not have one in its collection. The temptation to print from the silver plate again was resisted, so it was only recently that an impression could be added to the collection. It is a proof which lacks the inscription in the cartouche at the bottom.

Remarkably, four of the six known early prints have been identified as proofs. It does not go



without saying that they were distributed by Marnix. The impressions of the unfinished prints were most likely working proofs that came from the artist's studio. Comparison reveals that, the missing inscription aside, there are significant differences between the proofs and the finished engraving on the silver plate. In the impression in the Rijksmuseum, for example, we can see a white strip down the left sleeve which has been hatched in on the plate. The outline of the right shoulder in the proofs is not clean, and this has been corrected on the plate. In fact the entire shoulder has been lowered and straightened, and the neck has been lengthened considerably. On the plate (above the shoulder) there are still traces of the

previous outline and there are adjustments in the outline of the right cheek. The shadow under the beard has been strengthened, too. These quite meticulous corrections illustrate the perfectionism of the engraver Johannes Wierix, who shares with Hendrick Goltzius the distinction of being the greatest specialist in this type of extremely precise and sophisticated portrait engraving.

LITERATURE:

- J.F. van Someren, *Beschrijvende catalogus van gegraveerde portretten van Nederlanders ... vervolgd op Frederik Mullers catalogus van 7000 portretten ...*, 5 vols., Amsterdam 1888-90, no. 3502
 J.W. Frederiks, *Dutch Silver: Embossed Ecclesiastical and Secular Plate from the Renaissance until the End of the Eighteenth Century*, 4 vols., The Hague 1958-61, vol. 2, p. 4, no. 5



Fig. a

JOHANNES WIERIX, *Portrait of Philips Marnix of St Aldegonde*, 1581. Engraved silver plate, 130 x 94 mm. Amsterdam, Rijksmuseum, inv. no. RP-D-00-1068.

M. Mauquoy-Hendrickx, *Les estampes des Wierix conservées au Cabinet des Estampes de la Bibliothèque Royale Albert Ier*, 3 vols., Brussels 1978-83, no. 1873

W.H. Vroom and G. van der Ham, *Willem van Oranje: om vrijheid van geweten*, Amsterdam 1984, pp. 26-27, cat. no. A 15
P.P.W.M. Dirkse and R.P. Zijp, *Ketters en Papen onder Filips II. Het godsdienstig leven in de tweede helft van de 16de eeuw*, exh. cat. Utrecht (Rijksmuseum Het Catharijneconvent) 1986, pp. 130-31

J.A. de Waard, *De portretten van Marnix van St. Aldegonde. Een ikonografische verkenning*, Deventer 1988

K. Zandvliet et al., *Maurits, Prins van Oranje*, Zwolle 2000, p. 183, cat. no. 20

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

Z. van Ruyven-Zeman et al. (eds.), *The New Hollstein Dutch & Flemish Etchings, Engravings and Woodcuts 1450-1700. The Wierix Family*, 10 vols., Rotterdam 2003-04, no. 2117 (it does not mention the proofs in their different states)

PROVENANCE:

Mounted on an eighteenth-century album page with two other portraits of Johannes Wierix; James Bergquist, Boston (MA); purchased with the support of the F.G. Waller-Fonds, 2013 (inv. no. RP-P-2013-23-1).

2 DOMINICUS CUSTOS (Antwerp 1559/60-1615 Augsburg)

Grotesque Head, 1594

Engraving, 251 x 300 mm

This engraving by Dominicus Custos is not a true portrait, but an extraordinarily witty depiction of a grotesque head built up from roast poultry between two metal dishes. Two chickens' heads serve as the eyes, while the outstretched leg of one of them suggests a moustache. Below it, the rear end of a third plucked chicken forms the cleft of the chin and a mouth can be made out in the bent leg. It is not clear how we should interpret the nose, but the dish above it acts as a helmet.

The composition was evidently inspired by the work of Giuseppe Arcimboldo (1526-1593), who achieved fame with his busts imaginatively composed of all kinds of vegetables, fruit, fish or flowers, or books and papers. There is even a close model for Custos's print – Arcimboldo's painting *The Cook* – now in the Nationalmuseum in Stockholm. It shows a large pewter or silver dish with roast chicken and suckling pigs and a slice of lemon on the rim. Two hands cover the dish with another. If the painting is turned upside down, a grinning face can be made out in the food in the dish and the slice of lemon becomes a pilgrim's badge on the brim of his hat. Ingenious as this example is, the version by Custos is not – it only can be looked at in one way. The folded napkin over the dishes completes the composition and at the same time provides a solution for the back of the head, which does not need to be further defined.

Custos published this now extremely rare print in Augsburg in 1594 – a year after Arcimboldo's death. Perhaps it was a tribute to the Italian master, but it can equally well be understood as a concession to the demand for these types of compositions. It is quite possible that Custos had seen *The Cook* and may even have known the artist. Arcimboldo and Custos both worked for Emperor Rudolph II (1550-1612) in Prague and the inventory of his collection reveals that the emperor owned the painting.

LITERATURE:

- K.G. Boon, *German Engravings, Etchings and Woodcuts 1400-1700: Cranach – Drusse*, Amsterdam (F.W.H. Hollstein) 1959, no. 52
 M. Andreose (ed.), *The Arcimboldo Effect: Transformations of the Face from the Sixteenth to the Twentieth Century*, exh. cat. Venice (Palazzo Grassi) 1987, p. 180
 K. Teeuwisse, *Ausgewählte Werke – Selected Works XII*, sale catalogue Berlin 2012, no. 7

PROVENANCE:

- Nicolaas Teeuwisse OHG, Berlin; purchased with the support of the F.G. Waller-Fonds, 2012
 (inv. no. RP-P-2012-51).



3 POSSIBLY JEAN-ETIENNE LIOTARD (Geneva 1702-1789)

Portrait of Prince Henry Frederick, c. 1755

Engraving and etching, 405 x 313 mm

Jean-Etienne Liotard published this portrait of Prince Henry of Wales, later the Duke of Cumberland, in London around 1755. It is engraved after a pastel he had made shortly before, which remains in Windsor Castle. The prince stands in front of a table with a house of cards on it, lending the portrait a playful, genre-like undertone. The boy's open, lively look and large child's eyes are striking; he was not quite ten when the portrait was made. In the pastel the intense blue of his coat heightens the impact of the composition. The print is the mirror image of the pastel, but just as effective thanks in part to the unusual technique with which it was executed. The composition was largely established with a regular network of horizontal and vertical lines, which are interrupted for the highlights, as in the hair and the braiding on the coat, and in other places incised more deeply, for instance to trace the subtle folds of the left sleeve. The darkest shaded areas were indicated by diagonal hatching lines executed just as systematically.

It is odd that the printmaker did not sign this unusual work. The inscription below the final version does state that it was executed in close collaboration with Liotard. Just how close is revealed by this recently acquired impression, a proof for the lettering, in which corrections were made with reddish-brown, blue and white chalk, undoubtedly by Liotard, who as a pastel painter worked a good deal with coloured chalk. The numerous passages that he retouched with reddish-brown chalk, such as the background and the shadow around the prince's nose, all prove to have been reinforced with additional lines in the finished state. The much more sparingly applied retouches in blue and white chalk led to few adjustments. This rare proof provides a fascinating glimpse into the creation of the print and into Liotard's meticulous assessment and correction of its execution. His close involvement in its production, the fact that he is explicitly named as the publisher of the print, and the technique – a far remove from anything being made in England at the time – support the notion that he may well have been the author of the work as a whole.

LITERATURE:

- E. Humbert et al., *La vie et les œuvres de Jean Etienne Liotard (1702-1789): étude biographique et iconographique*, Amsterdam 1897, no. 29
 D. Bull, *Jean-Etienne Liotard (1702-1789)*, Zwolle/Amsterdam 2002, p. 27
 M. Roethlisberger et al., *Liotard: catalogue, sources et correspondance*, Doornspijk 2008, no. 254
 K. Teeuwisse, *Ausgewählte Werke – Selected Works XI*, sale catalogue Berlin 2011, no. 23

PROVENANCE:

- Buch- & Kunstantiquariat Hans Marcus, Düsseldorf;
 Anna Schultz, Berlin; purchased with the support of the
 F.G. Waller-Fonds, 2013
 (inv. no. RP-P-2013-26).

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Prince Henry, grand. G. E. La Font

4 ANGELIQUE ALLAIS-BRICEAU (Paris, active second half of the eighteenth century)

Portrait of Honoré Gabriel de Riquetti, Comte de Mirabeau, 1791

Wash manner printed in blue, brown, and grey, 414 x 303 mm (cut off at the top inside the plate edge)

Under the portrait: *Gravé en Couleurs par Angelique Briceau F.^{me} Allais, 1791. | H.^{re} G.^{el} Victor Riquetti Mirabeau | Allez dire à ceux qui vous Envoyent que nous Sommes ici par la volonté du peuple et que nous n'en Sortirons que par la puissance des Bayonnettes, S.^{ce} du 23 juin 1789.*

At the bottom in the margin: *A Paris Chez l'Auteur Quay de L'horloge N^o. 37*

Top left: *N.^o XII*

We know little about Angelique Briceau, the maker of this colour print, other than that she was a daughter and pupil of the engraver Alexandre Briceau and that she married the printmaker Louis-Jean Allais in 1791. Briceau made the portrait of the Comte de Mirabeau (1749-1791) in the year of her marriage. She signed the print with both her maiden name and her husband's and published it herself. The portrait, her masterpiece, was made by an extremely laborious colour printing technique using different plates. The technique was adopted by her father and by her husband, but rarely so ambitiously and with such success.

As a moderate revolutionary, the sitter, the Comte de Mirabeau, played a key role in the early years of the French Revolution. In 1791, having been appointed chairman of the Assemblée Nationale, he worked towards a parliamentary monarchy. His death in the same year left the door wide open to the violent regime of the Jacobins under the leadership of Robespierre. Mirabeau's enduring popularity is evident from the many portraits that were circulated after his death, among them a virtuoso etching by Franz Gabriel Fiessinger, which was purchased by the Rijksmuseum in 2004 (see *Bulletin van het Rijksmuseum* 53 (2005), pp. 344-46). In this print, inspired by a sculpted bust by Jacques-Antoine Houdon, a neatly coiffed and well-groomed Mirabeau looks down at the viewer somewhat disdainfully.

Neither this, nor almost all other portraits of Mirabeau show that his face was badly pockmarked. The well-substantiated Wikipedia entry about the history of smallpox reads: 'During the eighteenth century the disease killed an estimated 400,000 Europeans each year, including five reigning monarchs, and was responsible for a third of all blindness. Between 20 and 60% of all those infected – and over 80% of infected children – died from the disease. During the twentieth century, it is estimated that smallpox was responsible

for 300-500 million deaths.' Those who survived it were usually scarred for life, a fate that befell thousands. What this could mean for a woman's life, for example, is graphically described by Arthur Japin in his novel *Een schitterend gebrek* of 2003 (translated as *In Lucia's Eyes* in 2006).

In European portraiture the consequences of the disease, for understandable reasons, were seldom featured. Portraits of people known to have been pockmarked almost always show their faces undamaged. This makes Angelique Briceau's likeness of Mirabeau a remarkable exception. We can only guess at why a female printmaker openly showed the scars of her male model in her most prestigious work. In any event the portrayal of the scarred face and the sophisticated technique create a remarkable contrast, adding an astringent note to the collection of often rather saccharine eighteenth-century colour prints, a special area of attention in the Rijksprentenkabinet.

LITERATURE:

M. Roux, *Inventaire du Fonds Français. Graveurs du dix-huitième siècle*, vol. 1, Paris 1930, pp. 117-18, 122, no. 14

PROVENANCE:

Joel Bergquist, Stanford (CA); purchased with support of the F.G. Waller-Fonds, 2012
(inv. no. RP-P-2012-110).

N. 201



M. G. Victor de Riquetti & Mirabeau

Paris chez l'Editeur chez de Elzevier N. 1.

- 5 JEAN-BAPTISTE CHOMETON (Saint-Etienne 1789-after 1832 Lyon)
 after Césarine Dar(r)ieux (Lyon ?, end eighteenth/early nineteenth century)
Portrait of the Painter Pierre Henry Révoil, 1811
 Etching, 263 x 184 mm
 Lower left: *Césarine, C.D. del. 1810.*
 Lower right: *J.B. Chometon. Sculp. 14 mai 1811.*

Pierre Henry Révoil and his friend Fleury François Richard are considered the pioneers of *peinture-troubadour*: Early-Romantic painting of subjects borrowed from French mediaeval history. At around the age of twenty these two inseparable aristocrats from Lyon – they were known as the ‘Révoil brothers’ – went to Paris and from 1796 worked in the studio of Jacques-Louis David. Little by little they turned away from David’s revolutionary classicism and began to locate their history paintings in the French Middle Ages. They found inspiration in the Roman and Gothic displays in the Musée des Monuments Français, which was founded in 1795, and in art collections that they amassed themselves. However for the refinement of their technique and use of colour they looked above all to seventeenth-century Dutch painting. This was present in abundance in the collection of the Louvre, especially when the rooms were crammed with enormous quantities of paintings which were seized during the Napoleonic conquests in Germany (1800-09). In 1806 Révoil wrote almost despairingly to a fellow painter, ‘The proximity of Metsu, Rembrandt, de Witte, Van der Heyden etc. is so awe-inspiring; these great colorists argue so successfully against us!!!’ (Quoted from E. Deneer, ‘Between Dou and David: the Importance of Seventeenth-Century Dutch Art to Troubadour Painting in France, 1790-1830’, *Simiolus* 35 (2011), nos. 3/4, pp. 218-36, esp. p. 227 and note 59. With thanks to the author for her advice.)

In 2006 the Rijksmuseum acquired an impressive portrait of Fleury Richard etched by Jean-Baptiste Chometon, a pupil of Révoil’s, after a drawing by Césarine Dar(r)ieux (see *Bulletin van het Rijksmuseum* 54 (2006), pp. 485-86, no. 11 – incorrectly stated as a purchase, but in fact a gift from Mr N. Teeuwisse, Berlin). The newly-acquired portrait is also by Chometon after a drawing by Dar(r)ieux. It shows his teacher with a palette in his hand. Unlike Richard, who always comes across as an angry young man in portraits, his fellow artist Révoil is invariably portrayed as

good-natured. His face, depicted by his pupil Chometon with great attention to detail, is evidence of the Romantic painter and collector’s sensitivity and intelligence.

LITERATURE:

- E. Bénézit, *Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs de tous les temps et de tous les pays*, 14 vols., Paris 1999, vol. 3, p. 608
 M.-C. Chaudonneret, *La peinture troubadour. Deux artistes lyonnais. Pierre Révoil (1776-1842), Fleury Richard (1777-1852)*, Paris 1980
 E. Hardouin-Fugier and E. Grafe, *Portraitistes Lyonnais 1800-1914*, exh. cat. Lyon (Musée des Beaux-Arts) 1986, pp. 102-04
 G. Bruyère, ‘Le fonds Richard au musée des Beaux-Arts de Lyon’, *Bulletin des musées et monuments français* 3 (1989), pp. 4-69, esp. pp. 51-52
 S. Ramon et al., ‘À la recherche des troubadours’, ‘Naissance d’une école’, ‘Un passé retrouvé. Le style “Troubadour”’ and the entries about Pierre Révoil and Fleury François Richard in *Le temps de la peinture Lyon 1800-1914*, exh. cat. Lyon (Musée des Beaux-Arts) 2007, pp. 48-57, 168-85, 186-93, 305-06.
 Not in: H. Beraldi, *Les graveurs du XIXe siècle*, 1885-92, vol. 5, p. 13 and *Inventaire du Fonds Français après 1800, 1937-69*, vol. 4, pp. 540-41

PROVENANCE:

- Nicolaas Teeuwisse, Berlin (Selected Works TEFAP 2011, no. 22); purchased with support from the F.G. Waller-Fonds, 2011 (inv. no. RP-P-2011-66-1).



6 JEAN-BAPTISTE CHOMETON (Saint-Etienne 1789-after 1832 Lyon)

Self-Portrait, 1819

Lithograph, 322 x 253 mm

Lower left: *Mars 1819*.Lower right: *à Lyon*.Lower centre in pencil: *Imprimé à Paris*

Jean-Baptiste Chometon studied at the *Ecole des Beaux-Arts* in Lyon under Pierre Révoil. He features in several group portraits in which the artists of the flourishing Lyon School displayed their self-assurance (S. Ramon et al., *Le temps de la peinture Lyon 1800-1914*, exh. cat. Lyon (Musée des Beaux-Arts) 2007, pp. 169-170, 178, nos. 1, 2, 17). Unlike his teacher and his group of *peintres troubadours*, Chometon did not make his name as a history painter. He operated somewhat in their shadow as a miniaturist and art teacher. In his small graphic oeuvre he shows himself to be a gifted printmaker, for example in the etched portraits of his teacher Révoil (see the previous acquisition) and his fellow artist Fleury Richard (*Bulletin van het Rijksmuseum* 54 (2006), pp. 485-86, no. 11), both now in the Rijksmuseum collection.

In these etchings youthful zeal still goes hand in hand with a certain naivety; his prowess as a draughtsman manifests itself to the full in this self-portrait lithograph at the age of thirty. Chometon was probably the first artist in Lyon to adopt this new graphic technique. The print is dated 'March 1819 in Lyon'. However a note in pencil states that it was printed in Paris. If lithography stones from Lyon did indeed have to be printed in Paris this may explain why Chometon only made a few lithographs. This is to be regretted, for the sweetness of his expression, conveyed in soft chalk tones, and the likeness of his face, which we know from other portraits of the artist, make this a modest highlight of early lithography.

PROVENANCE:

Sale Berlin (Galerie Gerda Bassenge), 30 May 2013, lot 5468; purchased with support from the F.G. Waller-Fonds, 2013 (inv. no. RP-P-2013-25-10).

LITERATURE:

- H. Beraldi, *Les graveurs du XIXe siècle*, 1885-92, vol. 5, p. 13
 E. Hardouin-Fugier and E. Grafe, *Portraitistes Lyonnais 1800-1914*, exh. cat. Lyon (Musée des Beaux-Arts) 1986, p. 105, no. 53
 Not in: *Inventaire du Fonds Français après 1800*, 1937-69, vol. 4, pp. 540-41 and E. Bénézit, *Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs de tous les temps et de tous les pays*, 14 vols., Paris 1999, vol. 3, p. 608



27-45 1819.

Lyon.

Benjamin Franklin

- 7 LUDWIG BUCHHORN (Halberstadt 1770-1856 Berlin)
 after Christian Friedrich Tieck (Berlin 1776-1851)
Portrait Bust of Karl Friedrich Schinkel, after 1819
 Lithograph, 384 x 284 mm
 Lower left: *Nach einer Büste des Prof: Tieck, auf Stein gez. von L. Buchhorn*

This lithograph shows the marble bust of Karl Friedrich Schinkel (1781-1841) that the sculptor Christian Friedrich Tieck made in 1819. During his career Schinkel distinguished himself as a painter, printmaker, town planner, and scenery and furniture designer, but his fame is based above all on his work as an architect. At the time the portrait bust was made he had already made his name with the Neue Wache in Berlin built in neoclassical style and was working on with the completion of the Schauspielhaus in the Gendarmenmarkt. The decision to depict Schinkel in print in this way was not accidental. Almost immediately after it was made the bust, still in Berlin, was praised for its vitality and striking likeness by the influential art expert Gustav Waagen. The execution in neoclassical style ties in directly with portrait busts of Roman emperors and expresses Tieck's respect and admiration for his friend. His most famous sculpture, it is also the best portrait of Schinkel ever made.

We do not know what prompted Ludwig Buchhorn to make the image of the bust, nor is it clear precisely when the lithograph was made. Buchhorn was trained as a printmaker and painter and from 1797 to 1803 worked in Dessau as a draughtsman and engraver for the *Chalco-graphischen Gesellschaft*. In 1806 he was back in Berlin, where in 1811 he co-founded the Berlinischen Künstler-Verein. In 1824 he succeeded his teacher Daniel Berger as director of the *Akademischen Kupferstechschule*, and in that capacity played an important role in the flourishing of printmaking in Berlin. Buchhorn's decision to show the portrait bust *en profil* is entirely in line with the classical tradition, in which Schinkel felt at home. The angle also focuses attention on the hair combed forward from the back of the head in luxuriant waves. This was fashionable at that time, but it also suggests a turbulent movement to the right, relayed by Schinkel's intent gaze into the distance. Here stands a visionary.

LITERATURE:

H. Börsch-Supan et al., *Karl Friedrich Schinkel: Architektur, Malerei, Kunstgewerbe*, exh. cat. Berlin (Orangerie des Schlosses Charlottenburg) 1981, p. 110, no. 1c
 K. Teeuwisse, *Ausgewählte Werke – Selected Works XII*, sale catalogue Berlin 2011, no. 14

PROVENANCE:

Nicolaas Teeuwisse OHG, Berlin; purchased with the support of the F.G. Waller-Fonds, 2011
 (inv. no. RP-P-2011-66-8).



8 JOHANN GOTTFRIED SCHADOW (Berlin 1764-1850)

Self-Portrait, 1825

Lithograph, 247 x 197 mm (sheet)

Lower center: *Johann Gottfried Schadow*

This splendid head looking straight at the viewer with a self-assured gaze is that of Johann Gottfried Schadow. It is a self-portrait at the age of sixty, in which he pictured himself wearing a skull cap and a coat with a fashionable cravat knotted under the collar of his shirt. By placing his shoulders at an angle rather than parallel to the picture plane, the artist creates the impression that he has only just turned to look at us, intensifying the effect of the portrait.

In the first half of the nineteenth century Schadow was the leading sculptor in Germany, undertaking numerous prestigious commissions. He was a friend of the famous Italian sculptor Antonio Canova (1757-1822), succeeded his teacher Jean-Pierre-Antoine Tassaert (1727-1788) as sculptor to the Prussian court and afterwards, among other things, became director of the Royal Prussian Academy of the Arts in Berlin. His best known work is the gigantic chariot drawn by four horses that crowns the Brandenburg Gate. He also took a lively interest in printmaking. He etched his self-portrait quite early in his career and in 1804 he was one of the first artists in Berlin to make lithographs.

Schadow probably based this self-portrait on a drawing he made the year before (now in the Kupferstichkabinett, Berlin), which is almost the same, but in mirror image. It is the second version that was published as a lithograph. A previous version appeared as the frontispiece in his book *Wittenbergs Denkmäler der Bildnerei, Baukunst und Malerei*. In a letter he wrote to the book's publisher in 1825, Schadow revealed that his self-portrait had been ground off by mistake after three hundred impressions, and had had to be redrawn on a stone. The result, by then rare, was highly sought after to judge by a later letter to his publisher in which Schadow wrote, 'My portrait, which turned out well, was sought after as a single sheet, but I refused and said outright: now one could have it – if one were to take the whole volume.'

LITERATURE:

- H. Mackowsky, *Schadows Graphik*, Berlin 1936, no. 95
 C. Schreiber, 'J.G. Schadow in Zeitgenössigen Porträts', in '*...und abends im Verein*'. *Johann Gottfried Schadow und der Berlinische Künstler-Verein 1814-1840*, exh. cat. Berlin (Berlin Museum) 1983, no. 30
 S. Badstübner-Gröger et al., *Johann Gottfried Schadow: die Zeichnungen*, Berlin 2006, no. 1310

PROVENANCE:

- Nicolaas Teeuwisse OHG, Berlin; purchased with the support of the F.G. Waller-Fonds, 2011
 (inv. no. RP-P-2011-66-6).



Johann Gottfried Schadow.

9 UTAGAWA SADAMASU (active 1834-52)

Kataoka Gadô II (Kataoka Nizaemon VIII) in the Role of Tokaiya Ginpei, from the series *Tales of Loyalty and Courage from the Present and Past (Konjaku Chûyûden)*, published by Kinkadô Konishi, 1848
Coloured woodcut, 190 x 255 mm

Until the twentieth century virtually no portraits as we understand the term in the west – lifelike portrayals of real people – can be found in Japanese printmaking. *Ukiyô-e* printing focused on the world of leisure; the entertainment districts with the theatres and the brothels. Physical likenesses in a print were of little if any importance. A geisha was often rendered stereotypically, identifiable by fixed attributes, emblems and dress and by the addition of her name and often the name of the house in which she worked. Much the same applied to portraits of actors.

The *kabuki* theatre, where the actors performed, was very popular with the middle classes. It was – unlike the more abstract *nôh* theatre – a spectacle full of humour, intrigue and action. The plays were performed exclusively by male actors, who also played the female roles. The plays were stories that the audiences knew extremely well and the best actors enjoyed star status. Theatre-goers bought woodcuts as souvenirs; not a realistic portrait of the man behind the role, but a keepsake of a favourite actor in his best role – preferably in a characteristic stance with an exaggerated pose and facial expression. Identification was based not on physical similarities but on the recognition of standard attributes in a particular role, emblems or family coats of arms (*mon*) on the clothes, or by the addition of the name of the actor portrayed and the role interpreted in the print.

Osaka, Kyoto and Tokyo were the centre of woodcut printmaking, and Osaka, in particular, specialized in prints of actors. Between 2008 and 2011 the Rijksmuseum purchased a large group of Osaka actors prints (also called *kamigata-e*), among them an example by Utagawa Sadamasu. This is a typical example of a *kabuki* actor's portrait: a bust portrait in three-quarter profile of the actor Kataoka Gadô II. He is shown in the role of Tokaiya Ginpei from the play *Yoshitsune senbon zakura* ('Yoshitsune and the Thousand Cherry Trees'). The name of the actor is written in the oblong cartouche, and in this case the role can be identified by the anchor and the thick rope that Ginpei holds and the rope motif on his costume.

LITERATURE:

A. and H. Herwig, *Heroes of the Kabuki Stage*, Amsterdam 2004, pp. 167-77 (about the play)

PROVENANCE:

Huys Den Esch, Dodewaard; purchased with the support of the F.G. Waller-Fonds, 2010
(inv. no. RP-P-2010-244).



10 NATORI SHUNSEN (1886-1960)

Matsumoto Kôshirô VII in the Role of Musashibô Benkei, privately published, 1935
 Colour woodcut with blind stamp, printed from two blocks, 561 x 375 mm



LITERATURE:

A. and H. Herwig, *Heroes of the Kabuki Stage*, Amsterdam 2004, pp. 74-75, pl. 73 and pp. 239-41 (about the play)
 K. Martin, *Highlights of Japanese Printmaking – Part 2: Shin Hanga*, New York 2006, p. 88, pl. 75

PROVENANCE:

Hotei Japanese Prints, Leiden; purchased with the support of the F.G. Waller-Fonds, 2010 (inv. no. RP-P-2010-42).



In many cases it was the theatre that commissioned a print of a particular actor from the publisher. In general these were portraits of the audiences' favourites from the play being performed. But it was not only the theatres that had prints of actors made. There were often individual admirers of specific actors, or fan clubs, certainly in Osaka, which commissioned the publication of an actor's print. In the case of a rare diptych by Natori Shunsen, it was the actor himself who had the print published. This is evident from the signature and the text on the print, which was written by the actor on the original sketch: *shoran are, kiri no haru no, mai no sode* ('For your pleasure, mists of spring, dance of the sleeves'), Kinshō (the actor's signature) and his seal, which reads *Matsumoto Kōshirō VII*.

Shunsen made very expressive prints of actors and it is likely that he himself was a staunch theatre-goer and made sketches there. In this print he portrayed Matsumoto Kōshirō VII in the role of Benkei from the play *Kanjinchō* ('The Subscription List'). This actor is still regarded as one of the pre-eminent interpreters of the role. Benkei was a warrior monk in the service of General Minamoto no Yoshitsune and a favourite figure in Japanese mythology because of his loyalty to his master and his exceptional strength. Anyone who is familiar with the story will instantly identify the role from the priest's costume with the typical headdress and the partially unrolled scroll in the actor's hands. The actor's name is given on the print, but it is also indicated by the circular family arms with a flower motif in it on the costume.

The use of blind stamping in the white areas of the print, the superb quality printing, the very fine detail and the beautiful impression of the wood grain visible in the background, taken together with the dedication on the print, indicate that this is a highly exclusive edition. Aside from this diptych, we know of two other actors' portraits by Shunsen where the client was the actor himself. They are all very luxurious and exclusive editions, like this diptych, and were probably intended for friends or loyal fans.

II DICK KET (Den Helder 1902-1940 Bennekom)
Self-Portrait (with Hand under his Chin), 1926
 Pencil and black chalk on paper, 240 x 219 mm
 Lower left: – I FEBRUARI – 1926 D. Ket

This self-portrait is a magnificent, earlier addition to the existing self-portraits of Ket in the Rijksprentenkabinet's collection. A serious heart condition restricted Ket in his activities and he spent most of his short life – certainly the last ten years of it – indoors. The major themes in his oeuvre, the still life, portraits and self-portraits, were within reach and he found them endlessly fascinating. He captured his own likeness with all kinds of techniques, including oils, watercolours, woodcuts and linocuts, and drawings in gum, chalk and charcoal. This drawing in black chalk shows a young Ket, without the hat or beret in which he would frequently portray himself later, his head on one side, his chin supported on his right hand. The clear linear character of the sheet is striking and the way Ket brings the subject to the fore through the carefully thought-out composition intensifies it as an image.

Self-Portrait (with Hand under his Chin) is the first in a long series of self-portraits. For Ket the self-portrait was not just a self-portrait, but something in which he could express personal longings and feelings, 'I am absolutely convinced that someone's appearance expresses their inner self. Aside from this conviction I know a lot more things that relate to physiognomy by painting self-portraits often. Assuming that I too am a human being – and the fact that I am a miserable specimen doesn't really matter – I can read from myself what humanity is and give it back in painting. There is so much in a person, there is so much in a piece of "experienced" paper, in a piece of porcelain or in a plant or you name it, because it is in everything. And when I say that I am by no means done with looking at an enamel bowl like this, for instance, in other words that I have yet to achieve what I see and feel in it, then you can well imagine that I am by no means finished with my head, which has relatively more secrets and difficulties.'

The drawing was originally owned by the painter Mien Cambier van Nooten (1881-1972) with whom Ket came into contact in 1937. On her visits to him she frequently took him attributes that he could incorporate into his still lifes. The

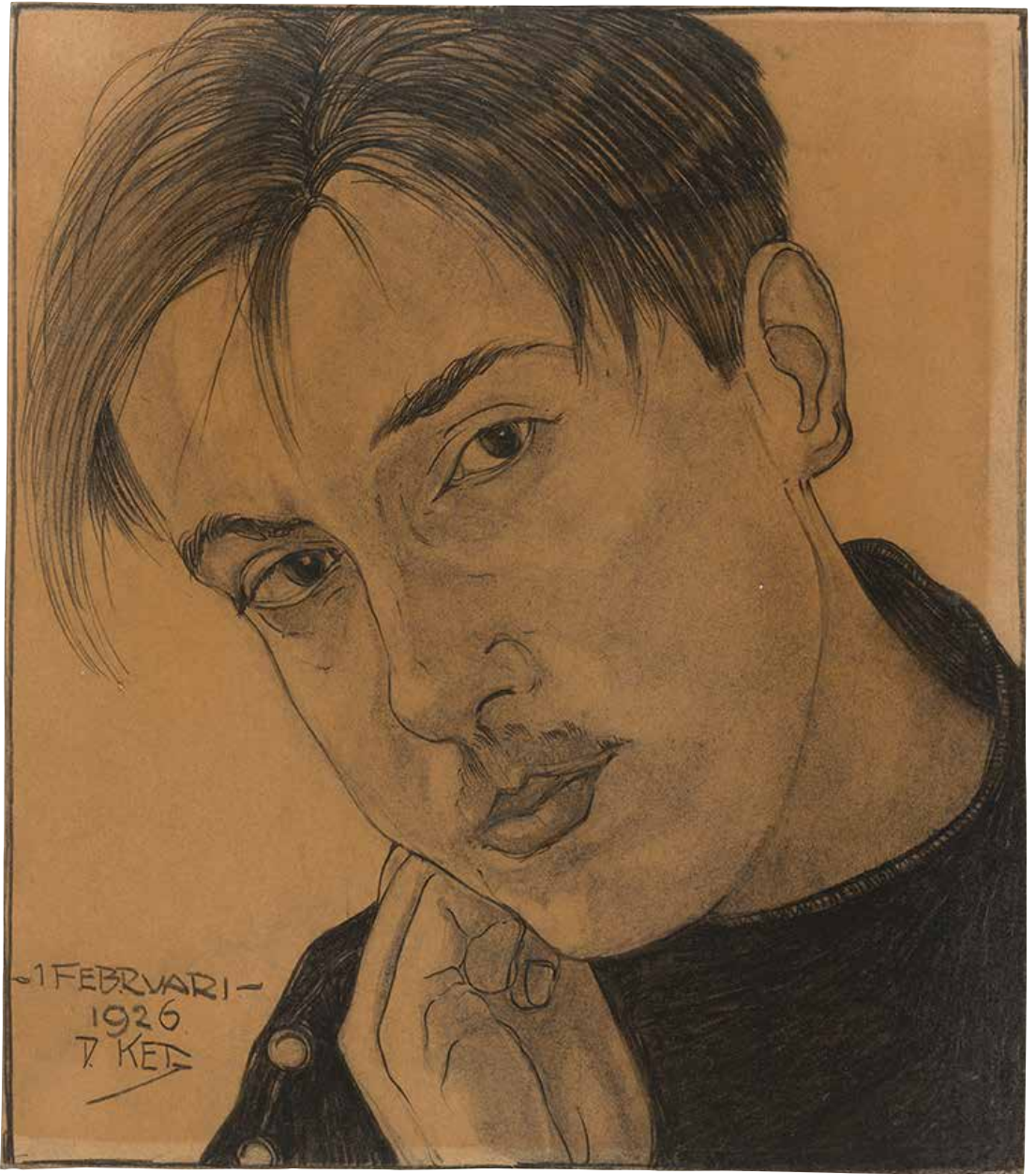
detailed correspondence that he kept up with her (at any rate his side of it, as letters to Ket unfortunately have not survived) are in the collection of artists' original manuscripts in the Rijksprentenkabinet.

LITERATURE:

A. Ottevanger, *Dick Ket. Over zijn leven, ideeën en kunst; met een oeuvrecatalogus samengesteld door Mieke Mekking*, Zwolle/Arnhem 1994, p. 174, no. 267 (fig.)

PROVENANCE:

Gift of Peter Schatborn, Amsterdam, in memory of his brother Wouter (1942-2010), 2010
 (inv. no. RP-T-2010-59).



12 JAN ROELF MENSINGA (Leeuwarden 1924-1998 Amsterdam)

Portrait of Gerrit Benner, s.a.

Drypoint, 335 x 300 mm

Lower right: *Jan Mensinga*Lower left: *eigen druk*

© Estate of Jan Roelf Mensinga

The printmaker Jan Mensinga and the painter Gerrit Benner became friends at a time when they were living in Leeuwarden. Shortly after the Second World War they both moved from Friesland to Amsterdam. Mensinga portrayed his friend at least twice. A portrait in line etching dates from 1963 and a considerable time later Mensinga made this uncompromising portrait of a rather older Benner, in drypoint, printed in full velvety black. It is Benner in his essence: the striking head with the glasses on his crooked nose (he had acquired this nose as a baby when he fell off a chest of drawers, so the story goes), the somewhat restless, sensitive look of a man of few words, who as a self-taught artist had an unprecedented, almost primitive passion for work. The portrait appears to be a little pushed away lower right in the picture plane, but precisely because of this, coupled with the dark radiance and the expressive handling of line, creates an enormous impact.

Mensinga was a printmaker through and through, 'the ultimate alchemist, who always searched for gold, black gold'. He spent his whole life in search of the ultimate black. He made it himself because he was not satisfied with the ink he could buy in shops. He mixed soot from the stovepipe with oil into a paste of deep black ink.

It was above all people who fascinated him, people on the fringes of society – clowns, ventriloquists, figures from fairy-tale-like fantasy compositions and characters from Russian literature. The bizarre aspects of the work of writers like Gogol (he illustrated his *Diary of a Madman* and *The Nose*) appealed to him, the balancing act between reality and fantasy.

'Jan Mensinga is a Frisian, and Frisians are wild and dreamy. That is a definition that holds true for the Frisian people. Jan Mensinga, the Frisian, was also wild and dreamy when I got to know him,' said the donor of this portrait, the artist Willem den Ouden.

LITERATURE:

G. van der Wal, *Zwart vuur. De grafiek van Jan Mensinga (1924-1998)*, Varik 2012, p. 6 (fig.)

PROVENANCE:

Gift of Willem and Ferry den Ouden, Varik, 2013 (inv. no. RP-P-2013-12-48).



13 DOMINICUS CUSTOS (Antwerp c. 1559/60-1615 Augsburg)

Memento Mori, c. 1590-1600

Engraving, 259 x 183 mm

In upper margin: *MEMENTO MORI*In lower margin: *VIGILATE ET ORATE QVIA NESCITIS DIEM NEC HORA* |*Wachet und betet Dan ir wisset weder den tag noch die stund. Matth: 25.*Below, in frame: *D.Custodis | excudebat.*

The engraver Dominicus Custos, son of the Antwerp-born genre painter Pieter Baltens, set up in business in Augsburg probably around 1578. He became the founding father of a dynasty of Augsburg printmakers that included his sons Raphael, David and Jacob Custos, together with his stepsons Lucas and Wolfgang Kilian and their numerous descendants. Custos was mainly active as an engraver and publisher of reproductive prints, but it is also likely that he was responsible for the design and execution of a number of highly original and remarkable prints in his publisher's stock (see also acquisition no. 2). He was in close contact with the major collectors of his time, among them the Fugger banking family in Augsburg and the Habsburg monarchs Ferdinand II of Tyrol and Emperor Rudolph II. A number of Custos's strange prints seem to have been inspired by the curious works of art in the royal art collections. Permanent parts of the royal Kunst-und-Wunderkammer were Vanitas allegories with 'living' skeletons and skulls (for example the meditating skeleton in the *Tödlein-Schrein* by Paul Reichel).

The shapes from which the skull in Custos's *Memento Mori* is built up are similar to the scroll and auricular ornaments in the masterpieces that the silversmith Paulus van Vianen made for Rudolph II. This remarkable image of the *Memento Mori* message ('Consider Your Death') also contains a morbid visual joke. The skull is mounted in a mirror frame. This creates the impression that the viewer is looking into a mirror, but instead of seeing his familiar, aging face he makes a leap in time and is confronted with his posthumous portrait. The way we are made to face the facts of our transience here is as macabre as it is effective.

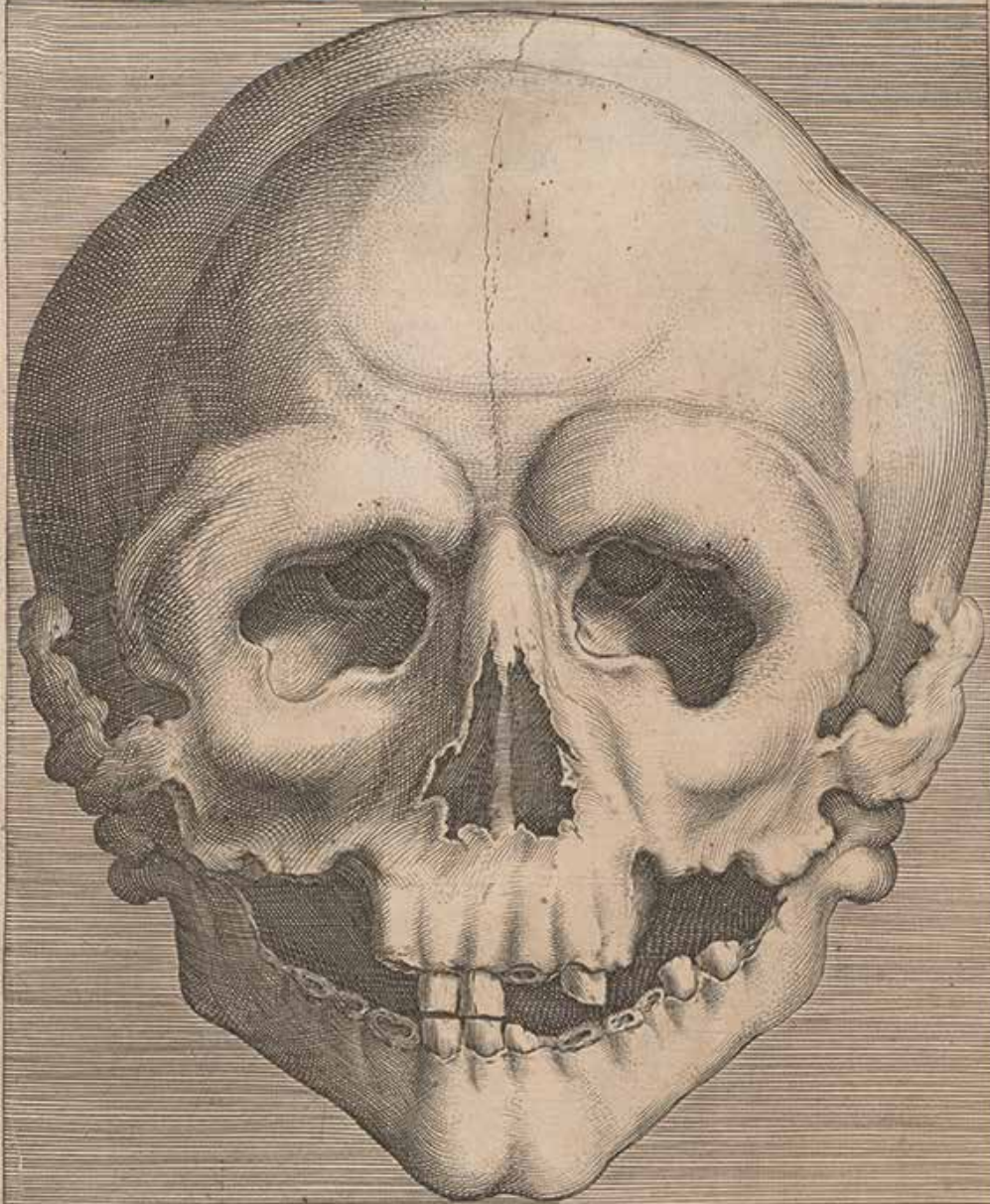
LITERATURE:

- W. Seipel, *Alle Wunder dieser Welt. Die kostbarsten Kunstwerke aus der Sammlung Erzherzog Ferdinands II. (1529-1595)*, exh. cat. Vienna (Kunsthistorisches Museum) 2001, pp. 68-69, no. 39).
 Not in F.W.H. Hollstein, *German Engravings, Etchings and Woodcuts, ca. 1400-1700*, vol. 6, pp. 179-83
 C. Le Blanc, *Manuel de l'amateur d'estampes, contenant un dictionnaire des graveurs de toutes les nations ...*, vol. 2, pp. 77-78
 'Custos, Dominicus', in K.G. Sauer, *Allgemeines Künstlerlexikon: die Bildenden Künstler aller Zeiten und Völker*, vol. 23, pp. 209-10

PROVENANCE:

- Nicolaas Teeuwisse, Berlin; purchased with support of the F.G. Waller-Fonds
 (inv. no. RP-P-2013-24-17).

MEMENTO MORI



VIGILATE ET ORATE QUIA NESCITIS DIEM NEC HORAM.
 Wächet und betet. Dan ir wisset weder den tag. noch die stund. Math. 25.