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## Humbert de Superville: Representing Theory

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## 9 From Top to Bottom and from Root to Crown: Plant and Animal Drawings

MARRIGJE RIKKEN

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MARRIGJE RIKKEN

With some 150 items, the collection of plant and animal drawings in Leiden's Print Room is one of the smaller sub-collections. Nevertheless it is certainly worth highlighting, featuring as it does a number of very characteristic examples by both noted and fairly unknown artists. On top of that, the collection offers a comprehensive view of animal and plant drawings throughout the centuries. The earliest drawings were made around the beginning of the seventeenth century, but the collection also includes works of artists who were still alive in the twentieth century, such as Theo van Hoytema and Antje Egter van Wissekerke. The focus, however, is on the early modern period.

### *The rise and characteristics of the genre of plant and animal drawings*

From around 1500 plant and animal depictions developed into an autonomous genre within drawing. This development was directly related to the evolution of natural history, a branch of science devoted to the study of nature. Not only natural historians but also artists were active in this field, as the detailed depiction of nature required careful study. Art and science were integrally connected in the sixteenth and seventeenth centuries.

The first natural history publications dealing with plants appeared around 1530. They were written by German natural historians like Hieronymus Bock, Otto Brunfels and Leonhart Fuchs. Soon after, botanical publications came out in quick succession, with Southern-Netherlandish natural historians figuring prominently. As a result, the period between 1530 and 1615 is also known as 'the Botanical Renaissance' or 'the Botanical Revolution'. The first natural history publications about animals appeared a little later, around 1550, and these, too, experienced an unprecedented growth. The oldest is the *Historia Animalium* by Conrad Gessner, which was published from 1551. The natural history publications were generally richly illustrated, at first mainly with woodcuts, later also with engravings and etchings that had been commissioned from artists by natural historians and/or publishers. Such illustrations were based on preparatory drawings. Not only natural historians commissioned drawings of animals and plants, collectors with gardens and menageries also regularly had drawings made of their 'natural' possessions. Plant and animal drawings, however, were not exclusively commissioned work. Right from the beginning of the genre the versatile artist Albrecht Dürer produced autonomous drawings of plants and animals.

With the rise of non-religious painting genres in the Northern Netherlands in the second half of the sixteenth century, such as landscapes and genre scenes, animal and plant drawings were also increasingly produced as autonomous artworks. The drawings in Leiden were not produced to illustrate a text as a print. A number of drawings were commissioned, however, usually by private persons like art collectors and owners of plants and animals, sometimes



9a  
Maria Sibylla Merian or  
Johanna Helena Herolt,  
*Succulent*,  
watercolour  
and bodycolour,  
PK-T-AW-1241

also by institutions or companies. Thus Jan Laurensz van der Vinne produced numerous drawings for a hyacinth grower in Haarlem.

Often the drawings of flora and fauna themselves indicate what purpose they served. Natural historians who commissioned drawings generally preferred to have the generic characteristics of plants and animals highlighted. Characteristics that were specific to individual specimens were omitted. Thus the withered petals of flowers were not shown, nor any defects in the limbs of animals, whereas artists who made autonomous drawings did depict these kinds of special features. It gave drawings greater vitality and demonstrated an eye for detail on which artists liked to pride themselves. In natural history illustrations and drawings of plants, various stages in the development were often shown in a single drawing which would never coincide in nature. Thus a drawing of a succulent attributed to Maria Sybilla Merian or her daughter Johanna Helena Herolt shows all the traits of the plant (Fig. 9a). The side view not only shows the part of the plant above ground, but also the roots, which are normally not visible. The plant is in flower, but depicted in the drawing below are also the seeds, which are only formed after the flowering stage. This type of natural history drawings served at the same time as major carriers of knowledge about the development of an – often relatively unknown – plant species.

Drawings that were purely made for natural history purposes are often also depicted against a blank background. It was felt that a filled-in background

distracted the attention too much, while it was also regarded as non-functional. Sample sheets generally also had a blank background. Artists who made their drawings as autonomous artworks, usually did pay attention to the background, often in the form of a landscape. Sometimes it shows the habitat of the plant or animal species depicted, or reflects the landscape in which the artist observed the plant or the animal. In many cases, however, the landscape is entirely a product of the artist's imagination.

Finally, natural history drawings usually show only one or at most two plants or animals belonging to the same species at the same time. Sometimes the same plant or animal is shown from a number of angles with a view to presenting as complete a picture as possible, from top to bottom or from root to crown. If a drawing was made as an autonomous work of art, the artist usually allowed himself more freedom. The artist could opt for a creative perspective, by representing his subject from a low angle to make an animal look more impressive (Fig. 9b). Animals were often depicted with greater freedom than plants. Animals are mobile, and a free, sometimes even sketchy depiction suggests movement. Sometimes an artist would try and capture various positions in a quick sketch. The suggestion of movement in living animals demanded greater skills from the artist than the depiction of a motionless living plant. With the expressive depiction of an animal, an artist was able to demonstrate his talent. Not every artist was up to this, however. It is probably the reason why drawings of plants greatly outnumber those of animals.

The collection in Leiden similarly contains more plant than animal drawings: some 55% relate to flora against 35% fauna. The rest category is a combination of these two. The magnificent colours of flowers made plant drawings a favourite topic for artists and art collectors. The animal drawings include

9b  
Pieter (II) Holsteyn,  
*Goose*,  
pen in brown,  
brush in colours,  
PK-T-AW-1042







9c  
Monogrammist JCdeP,  
*Flowers*,  
brush in grey,  
PK-T-3879



9d  
Ruth van Crevel,  
*Adenia*, 1970,  
pen in black,  
white bodycolour,  
PK-2007-T-15

many depictions of birds and insects. Like flowers, birds are colourful and they presented a challenge to the artist, who had to depict their plumage convincingly. A keen eye for detail was required to draw insects, which may also have appealed to many artists and collectors.

#### *The makers of plant and animal drawings*

The name of the maker is by no means known of every plant and animal drawing. This is true both for commissioned and for autonomous sheets. Only a dozen of the drawings in the Leiden Print Room are anonymous. Sometimes only the name of the botanist or the owner of a garden or menagerie whose property was depicted is known, and the artist's name is lacking. In this genre it is not unusual to find that although the drawing is signed, nothing is known about the maker. In the case of anonymous drawings and unidentified makers it is very well possible that the drawings were made by amateurs without any formal training. As none other, plant and animal drawings was a genre practised by amateurs, who may not always have felt the need to sign their drawings. This is not necessarily a reflection on the quality of their work, however. The unknown 'Monogrammist JCdeP' excelled in accurate line work and the wash reveals a skilled hand (Fig. 9c).

The drawings were relatively often made by women. Especially in the early modern period plants and animals were considered fit subjects for women, unlike for example historical scenes. The collection in Leiden includes drawings in this genre by at least six women. By far the best known of these is Maria Sibylla Merian, to whom six botanical drawings have been attributed in Leiden. Merian was born into an artistic family, which is also true for Christina Petronella Schotel and Adriana Johanna Haanen, whose work is also included in the collection. Other female artists were Elisabeth Geertruida van de Kastele, who is represented in the collection with five drawings of fruit,

and Antje Egter van Wissekerke. The collection features eleven drawings by the latter artist.

Many of the makers of plant and animal drawings in the Leiden collection have a link with the city. A great number of them came to Leiden at a later age, either for shorter periods because of a specific commission, or for a longer time. This holds both for artists from the early modern period as for artists from later centuries. As plant and animal drawings were regularly made by amateur artists, it is not surprising to find that they included students of Leiden University, founded in 1575. Rochus van Veen enrolled in the university in 1639 to study law, but he only received an artistic training fairly late in life. It is not unlikely that he made animals of drawings before that time, perhaps even during his time as a student.

Shortly after its foundation, Leiden University became the stage for debates on natural history. Prominent natural historians were invited to the university. Rembert Dodoens arrived in 1582 and Carolus Clusius was appointed in 1593. Thanks to them, Leiden's botanical garden was established in 1594. This garden contained numerous exceptional plants, and consequently attracted many artists who came to depict them. The natural historians and humanists associated with the university often counted artists among their acquaintances. Jacques de Gheyn knew many Leiden humanists and worked in the city in the 1590s. Adriaen van Royen, who was Professor of Botany in Leiden from 1730 to 1775, frequently employed a member of the van der Vinne painters' family. Laurens Jacobsz van der Vinne was the only one of his family to leave his native city Haarlem. He settled in Leiden for the rest of his short life. Barend Hendrik Thier was commissioned by the Leiden church warden Isaac van Buren to document rare flowers and plants in his garden.

Artists also documented the collection of 'naturalia' objects owned by Leiden University. The father of Jabes Heenck worked for this collection from 1760 onwards and it is conceivable that Heenck junior decided to specialize in depictions of birds mainly for that reason. Leiden also boasted non-academic collections of animals and plants that gave employment to artists. In 1889 Theo van Hoytema worked at the Museum of Natural History in Leiden, where he was able to study and draw several animals.

A number of artists who made animal and plant drawings were affiliated with the Leiden Drawing Academy. Founded in 1694, it was the second of its kind, after the Pictura Academy in The Hague. Laurens Jacobsz. van der Vinne and Jabes Heenck, both previously mentioned, were listed as members of the Leiden Academy in respectively 1736 and 1771. The Leiden Drawing Academy was forced to shut down in 1799 due to declining membership. In the same year, the *Ars Aemula Naturae* Society was founded. The Leiden artist Johannes Pieter Niesten, who is represented in the Leiden collection with four flower drawings, was trained here.

Many plant and animal drawings continued to be produced in the previous century. Although plants and animals are frequently photographed, resulting in beautiful nature photographs, drawings remain widely used as a medium for illustrations in biological publications, because it is precisely in drawings that the traits of animals and plants can be accentuated all the better (Fig. 9d). Autonomous drawings of plants and animals fortunately also continued to be produced in the previous decades, by artists like Peter Vos. Thus the genre has managed to prove its validity for over four centuries.

The caption to 9-15 was written by Elmer Kolfin.



## Monkey



This drawing was made after a drawing by Hendrick Goltzius (1558-1617) which is in the Rijksprentenkabinet in Amsterdam. The latter drawing is dated to the final years of the sixteenth century. The Leiden drawing was made by Jacob Matham, Goltzius' stepson and student. Matham did add elements of his own to Goltzius's design, such as

the dragonfly at the top, the fruit and vegetables at the bottom and the house in the background on the right. The manner of execution of the drawing, with fine hatchings in pen especially conspicuous in the monkey's fur, is reminiscent of an engraving. Making drawings in imitation of prints was popular among Haarlem artists around 1600.

black chalk, pen in brown, 434 x 321 mm, PK-T-AW-276

9.2 JACQUES DE GHEYN

Grasses and Flowers



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MARRIGJE RIKKEN

Jacques de Gheyn was an innovative artist who was a pioneer in the genre of flower still lifes and autonomous animal depictions. He produced more than 1,500 drawings. In the last decade of the sixteenth century he worked in Leiden, where he frequently associated with the humanists of the university.

He observed the natural environment around him with a sharp eye for detail, as appears from this small sketch of a sod of grass, which he set down with deft strokes of the pen. Various species of plants can be distinguished, such as buttercups, lady's bedstraw, white dead-nettle and ground ivy.

pen in brown, 68 x 104 mm, PK-T-1666



## Papaver Somniferum or Poppy



This drawing was long attributed to Bartholomeus Assteyn, but is now ascribed to Balthasar van der Ast. The latter painted many flower still lifes, a genre in which he had been trained by his brother-in-law, the well-known still life painter Ambrosius (I) Bosschaert. This drawing was probably part of an album featuring at least 483 sheets with flower drawings made by van der Ast during the years he

lived and worked in Delft, between 1632 and 1657. The album provided him with motifs for his paintings. It enabled him to paint flowers the entire year throughout that only flowered during a brief period. On this beautifully finished drawing we see an opium poppy originating from Southern Europe, where it flowers between June and August.

watercolour, 301 x 204 mm, PK-T-2513

Camel, 1646

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MARRIGJE RIKKEN



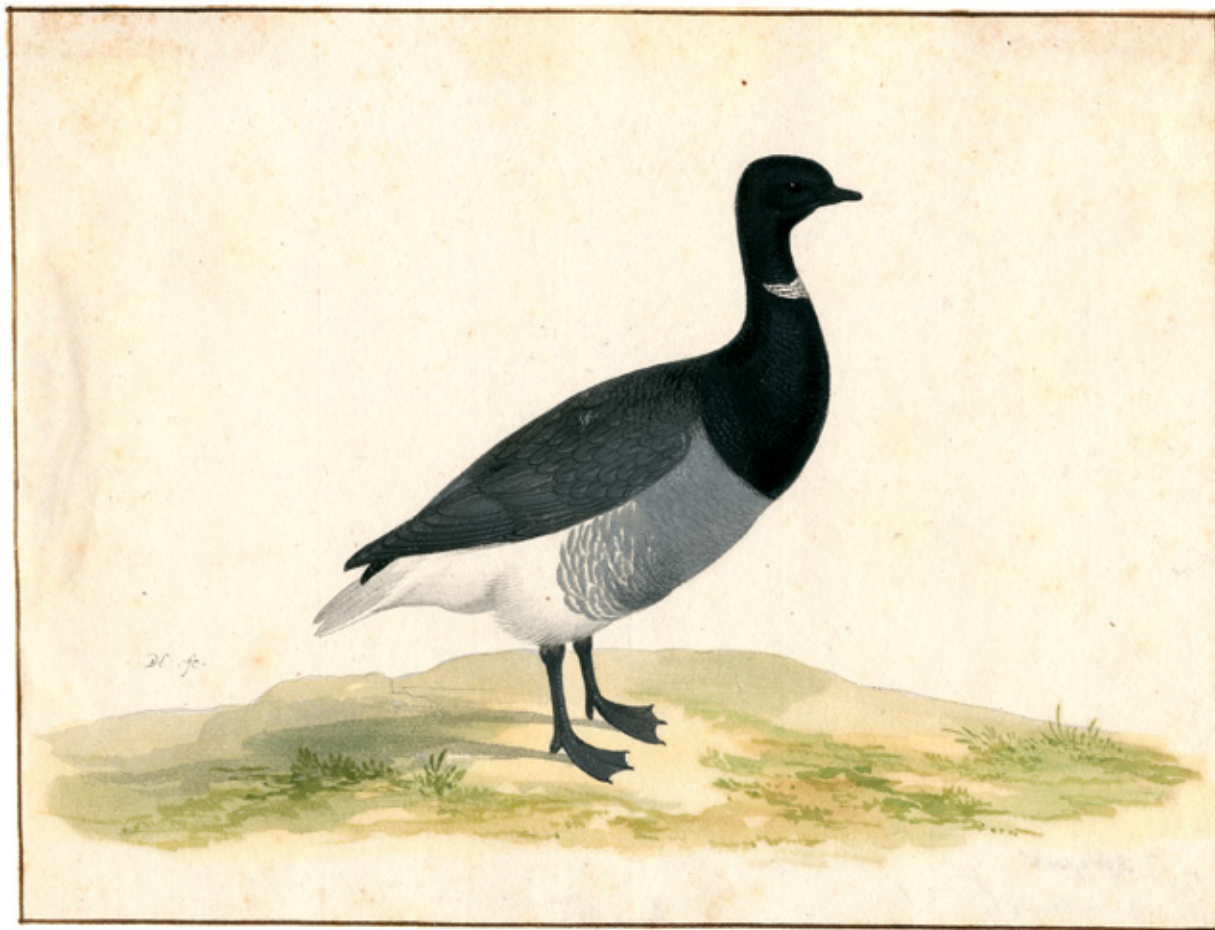
Camels were rare in Europe in the seventeenth century and must have been a sensational sight. No wonder, therefore, that Cornelis Saftleven, who otherwise mainly drew domestic animals like dogs, sheep and goats, wanted to depict this animal. In 1646 Saftleven was working in Rotterdam, but he

is bound to have seen the camel somewhere else. Stadholder Frederick Henry, who commissioned several works from Saftleven, had been presented with a camel by the Shah of Persia and owned a menagerie at Huis Honselaarsdijk, his country seat south of The Hague. Saftleven may have seen the camel there.

black chalk, grey and brown wash, 190 x 252 mm, PK-T-AW-303



# Brant Goose



Unlike most artists in the Golden Age, Pieter (II) Holsteyn exclusively produced drawings. His subjects were inspired by nature: he mainly drew flowers, birds and insects. This drawing depicts a brant goose, a species of goose that owes its Latin name (*Branta bernicla*) to a myth according to which the bird was hatched from goose barnacles. As a result

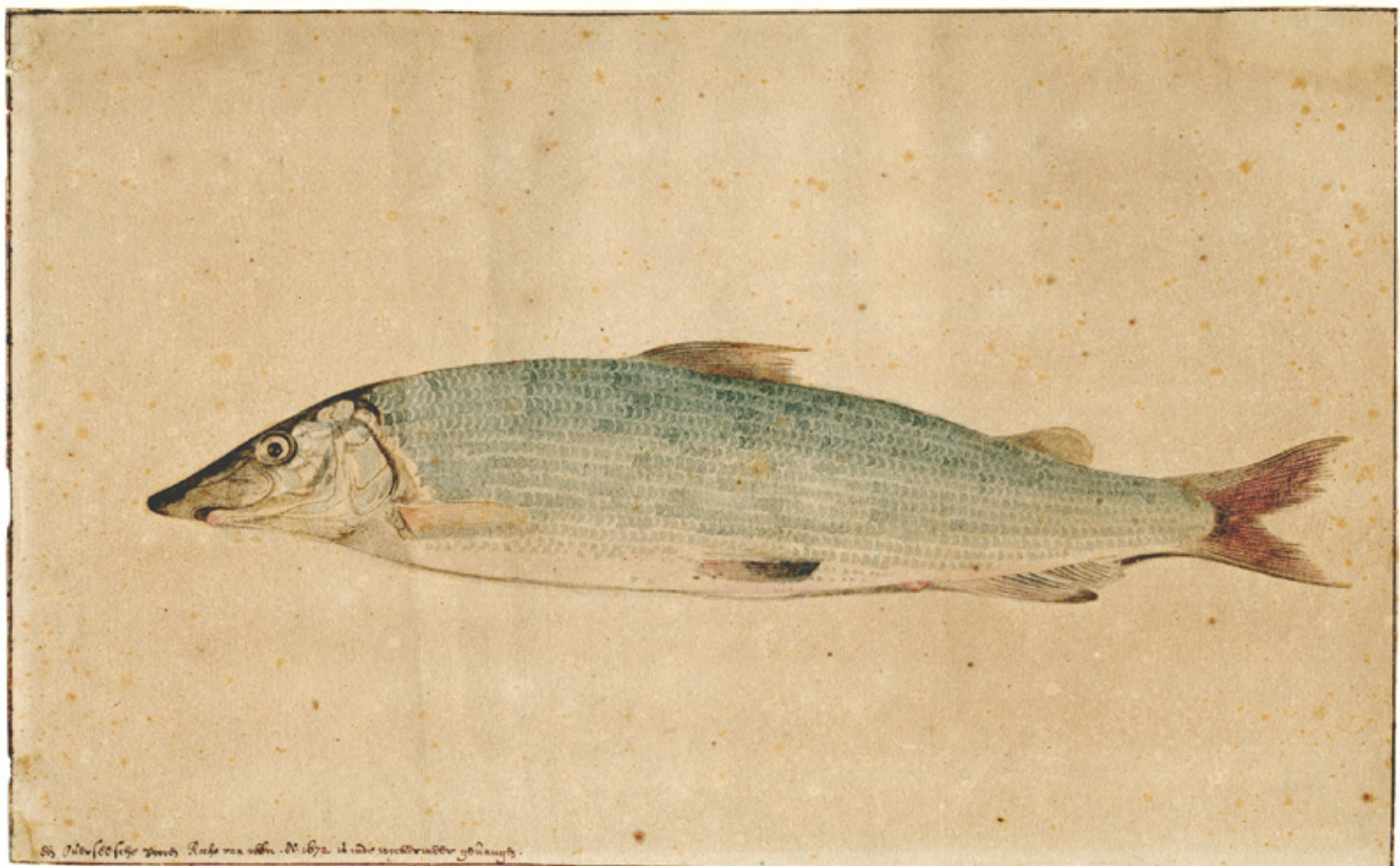
of this myth the brant goose was frequently featured in natural history publications of the early modern period. Holsteyn also based himself on natural history publications for his drawings. He copied for example several illustrations from the *Historia naturalis Brasiliae* (1648) by Georg Marckgraf and Willem Piso.

graphite, watercolour and bodycolour, 146 x 162 mm, PK-1919-T-1

Roach, 1672

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MARRIGJE RIKKEN



In 1639 Rochus van Veen was a law student in Leiden. He was trained as an artist fairly late in life, in 1668, by the Haarlem painter Jacob de Wet, but he apparently never turned to painting as a profession. He made drawings of a variety of animals,

often noting, in addition to the location and the year, several special features of the animals he depicted. About this fish he wrote: 'a roach from overseas caught in Wyckermeer. Rocho van Veen. 1672'.

watercolour, 246 x 398 mm, PK-T-AW-318



# Smew



Little is known about Gerardus van Veen other than that he was probably the brother of Rochus van Veen and worked in Haarlem between 1667 and 1683. The artists' biographer Arnold Houbraken mentions in his entry on Rochus van Veen that the family

depicted animals and birds after life in the manner of Pieter Holsteyn. This drawing, which is signed on the verso, also strongly recalls Holsteyn's drawings, especially because of the piece of land on which the bird, a smew, is standing.

watercolour, 152 x 205 mm, PK-T-AW-1329

9.8 VINCENT (I) LAURENSZ. VAN DER VINNE  
Moths, Cocoons and Caterpillars

248

MARRIGJE RIKKEN



The Haarlem artists' family van der Vinne produced numerous scions, including some who specialized in depicting nature. This drawing may have been made by Vincent (I) Laurensz van der Vinne, but could also have been produced by a later member of the family. The drawing shows the complete metamorphosis from caterpillar to butterfly. Represented

in the middle plan are several caterpillars of the swallow-tailed moth, which strongly resemble twigs. We also see in the middle plan a number of small caterpillars with eggs. Below are two pupae with in between a pupa enveloped by gossamer and leaves. At the top is the moth itself, shown from three angles.

watercolour and bodycolour, 205 x 155 mm, PK-T-AW-1297



# Apple



This apple, known in Dutch as ‘Tarweappel’, is a traditional variety of crown apple which is no longer cultivated. It is a small apple with a mild and aromatic flavour. In addition to this variety, Pieter Withoos also drew other varieties of fruit

that are now forgotten. However, he also frequently drew flowers, insects and birds, as recorded by the artists’ biographer Arnold Houbraken. The Leiden Print Room owns no fewer than nine drawings by Withoos.

watercolour, 128 x 164 mm, PK-T-2215

## Spider Eating a Bird, a Locust and Two Butterflies

250

MARRIGJE RIKKEN



Maria Sibylla Merian may be regarded as one of the earliest female biologists. She cultivated butterflies from caterpillars. She came from an artistic family and was trained by her stepfather Jacob Marrel. She married an architectural painter but left him in 1685 to join the Labadists in Friesland, where she stayed for some ten years. In 1699 she went on a trip to

Surinam together with one of her daughters, where she studied and documented tropical insects. This drawing shows a tarantula with a bird caught in its legs, a large locust and two butterflies. Merian was also one of the first to reproduce the correct variety of plants on which insects thrive.

watercolour, 255 x 355 mm, PK-T-AW-1242



9.11 JAN LAURENSZ. VAN DER VINNE  
Hyacinth (King Solomon)



Jan Laurensz. van der Vinne was the son of Laurens van der Vinne. Jan produced a great number of drawings of hyacinths. They were probably all commissioned by the Voorhelm family, owners of a nursery in Haarlem. This drawing possibly belonged to an album containing nearly fifty studies of hyacinths produced by various artists between 1723 and 1731.

Other hyacinths in this album are also named after kings and queens. This cultivar is double-flowered, as a result of which the flowers have more petals than is the case with most modern hyacinths. Pieter Voorhelm introduced the first double hyacinth around 1684.

watercolour, 420 x 273 mm, PK-T-AW-603

## Two Rhinoceros Beetles

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MARRIGJE RIKKEN



The relatively unknown eighteenth-century artist Jacob L'Admiral primarily made drawings of animals, with a preference for insects. The Leiden Print Room owns no fewer than eight of his drawings. This drawing shows two rhinoceros beetles. Their name derives from the large hornlike spine on the head of the male of the species. The female depicted

below does not carry a horn. L'Admiral depicted the beetles in great detail. The teeth on the forelegs and the tarsus – the distal part of the legs consisting of five segments – have been faithfully reproduced. As a result, the drawing is strongly reminiscent of insect drawings by Albrecht Dürer and Joris Hoefnagel.

black chalk, watercolour and bodycolour, 116 x 115 mm, PK-T-AW-160

9.13 AERT SCHOUMAN  
Macaque, 1767



In the eighteenth century decorative paintings were greatly in vogue, and the style in which Aert Schouman worked was highly popular. In addition to working as a wallpaper painter, he also produced many watercolour drawings of birds and other animals. Here we see a 'Malaccan cat', as Schouman described the common brown lemur on the verso of the sheet, noting at the same time that he had

seen the animal in the cabinet of Mr De Clerk in Middelburg in 1767. Schouman did not only visit private collections, he also drew animals in the menagerie of stadtholder Willem V in his country seat 'Het kleine Loo' (The Small Wood) near The Hague. There are three animal drawings by this artist in the Leiden Print Room.

watercolour over black chalk, 194 x 155 mm, PK-T-AW-1339



9.14 JABES HEENCK  
Northern Lapwing

254

MARRIGJE RIKKEN



This bird study recalls the watercolours by Aert Schouman, but was made by a student of his, Jabes Heenck. The latter's father had been employed by Leiden University's collection of natural objects since 1760. This drawing is interesting both for its natural historical and artistic qualities. Heenck depicted the lapwing in strong profile, but he also

placed him in a typically Dutch natural setting, adding a lot of depth. Jabes was a member of the Leiden Drawing Academy and also studied philosophy. He married in 1781, but did not enjoy the married state for very long, as he died barely a year later at the age of thirty.

bodycolour, PK-T-293



## Two Tropical Birds



This drawing was formerly attributed to Jabes Heenck, but was actually made by Barend Hendrik Thier, an artist who came from Lüdinghausen near Münster and settled in Amsterdam as a journeyman glassmaker. There he trained to become a wallpaper painter. Flowers and fruit were his specialty, later he also added landscapes with animals to his repertoire. According to the artists' biographers Roelant van Eynden and Adriaan van der Willigen (Haarlem, 1816-1840, vol. II, p. 372) he developed into an able

taxidermist of birds. He may have stuffed these two exotic birds, which originate from different continents, himself. Perched on the upper branch is an African black-winged red bishop, below a bay-headed tanager which breeds in Central and South America. They are, however, placed in a distinctly Dutch natural setting. The grasses have been depicted as accurately as the birds and are consistent with those in Thier's botanical studies (see 9.16).

black chalk, watercolour and bodycolour, 239 x 175 mm, PK-T-295

# Wheat

256

MARRIGJE RIKKEN



The Leiden Print Room owns fourteen drawings by Barend Hendrik Thier, most of which show beautifully stylized vines of grains and plants growing among the corn, such as cornflowers. Thier paid great attention to shadow effect, as a result of which the grains of corn appear to jump out of the paper. But Thier was not only interested in common flora.

Between c. 1780 and 1790, he was commissioned by the Leiden church warden Isaac van Buren to produce a series of 155 drawings of rare flowers and plants in the latter's garden which he had named 'America'. The garden was located just outside the Koepoort, a city gate in Leiden.

watercolour, 255 x 169 mm, PK-T-1924



9.17 QUIRIJN MAURITS RUDOLPH VER HUELL  
Moths, Cocoon and Caterpillars, 1838



Quirijn Maurits Rudolph Ver Huell was a master of several trades. He served as a naval officer, but he was also a writer and an entomologist. As an officer of the Dutch navy he sailed to the Dutch East Indies, and proceeded to publish a book on the subject, *Herinneringen aan eene reis naar de Oost-Indiën*, in 1835. During his trip he made drawings of, among

other things, plants and animals. He also contributed to the periodical *Album der Natuur* (1852-1909). This drawing was made in 1838, when he worked in Rotterdam as director of the city's navy. In addition to the three moths and the pupa, he also depicted several caterpillars on the twig.

pen in brown, watercolour, 160 x 132 mm, PK-T-AW-5337

# Pelican

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MARRIGJE RIKKEN



Theo van Hoytema made bird drawings but is mainly known for his lithographic picture books and calendars with animal depictions. Between 1888 and 1889 he worked as an artist for the Museum of Natural History in Leiden, where he was able to study numerous animals. The pelican in this drawing is

very sketchy, only its bill has been coloured. Top left is the head of a pelican with its bill tucked between its wings. Hoytema may have produced this drawing in Amsterdam's Artis zoo, where he made a large number of drawings in 1889.

black chalk and watercolour, 225 x 237 mm, PK-T-AW-5554v



## Mushrooms, 1918



The mushrooms are already on their way out. Perhaps the decay is what attracted Antje Egter van Wissekerke. She used black chalk to accentuate the mushrooms against the background, which she enhanced with purple and green strokes of chalk. For the mushrooms she only used a little ochreous heightening by way of colour. The result is a drawing

with a modernistic feel to it. From around 1891 to 1896 Egter van Wissekerke was a student in the ladies' class of the Academy of Fine Arts in The Hague. She also trained at the Akademie der Bildenden Künste in Munich and in several artists' workshops in that city.

pencil, black and coloured chalk on grey paper, 91 x 123 mm, PK-T-AW-4087

## 10 Reproductions of Art: Humbert de Superville's Observations in the Leiden Print Room

INGRID R. VERMEULEN

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INGRID R. VERMEULEN

In 1822 David Humbert de Superville (1770-1849) was asked to examine what role the print collection could play which Jean Theodore Royer had bequeathed to Leiden University eight years previously. In Humbert's opinion, the collection might be useful to study both history and art.<sup>1</sup> With regard to the study of art, he suggested merging the collection of prints with the university's collection of plaster casts. In this way young students 'would have the opportunity, when studying the objects of classical art on the basis of the magnificent plaster casts, (...), to obtain also a good idea of more recent art, following its revival in Italy and Germany'. Humbert's proposal was embraced by the Board of Trustees, and he was granted permission to carry it out as director of the Print Room, a post to which he was appointed in 1825.<sup>2</sup>

During his long tenure as director - until 1849 - Humbert produced a lengthy series of notes in nineteen manuscript volumes which provide insight into the way he managed, expanded and studied the collection of prints. Collectively, the volumes are often referred to as the former catalogue of the Print Room, though they were not meant to provide a comprehensive overview of all the prints.<sup>3</sup> On the contrary, what is striking is that Humbert was primarily interested in prints that are nowadays called reproductions of artworks.<sup>4</sup> He did not only encounter plenty of them in Royer's former collection, he also actively acquired them for the Print Room. An analysis of this material throws light on the correlation between collection building and scholarship, and on the way in which printmaking - and reproductive prints in particular - guided the perception and interpretation of art from the past. This contribution will explore the connections between the already available and newly acquired reproductions in the Leiden Print Room and the art-historical, art-critical and art-theoretical views developed by Humbert.

### *Art-historical survey*

The majority of the prints in the collection looked after by Humbert were related to art. Generally speaking they were on the one hand prints with great artistic value which had been produced primarily by painters, and on the other hand reproductions of artworks which had often been made by professional engravers.<sup>5</sup> From around 1800, the appreciation for prints as an art form rose to such a great height - especially as a result of the internationally influential *Peintre Graveur* (1803-21) by Adam Bartsch -, that they were increasingly collected and studied independently from reproductive prints.<sup>6</sup> Altogether in line with this point of view, Humbert devoted one of the seven classes into which he had divided the Print Room exclusively to artistic examples of printmaking. In the other six he freely mixed prints with an artistic value and those with a documentary value such as reproductions. However, Humbert's interest in prints was not primarily dictated by the distinction between both





10a  
Giovanni Paolo Lasinio  
after Niccolò di Pietro  
Gerini, *Resurrection and  
Noli Me Tangere* (from  
Lasinio 1820), etching.  
Around 1800 a method  
was invented to express  
the naiveté of early Italian  
art also in reproduc-  
tions. Its simple formal  
idiom and elegant play of  
contours was emphasized  
by means of the so-called  
outline style. Giovanni  
Paolo Lasinio specialized

kinds of prints, which grew to be more prominent in his time. He was mainly concerned with their collective ability to illustrate certain art-historical, historical or thematic topics.

Humbert's interest in the ability of prints – and of reproductions in particular – to visualize the history of art is not only obvious from the way he interpreted Royer's collection, but also from the manner in which he set about rearranging it.<sup>7</sup> He argued that the collection consisted of 'a large number of portfolios' that included the most important prints after paintings by prominent artists from the 'various Italian, old-German, Dutch, Flemish and French schools, arranged school by school'.<sup>8</sup> Humbert, therefore, characterized Royer's print collection as one which had been arranged *geographically* in accordance with national schools in Western Europe. He adjusted this arrangement to such an extent that the emphasis in the print collection shifted to the *historical* manifestation of artworks in successive periods of time. In this new arrangement he distinguished three major chronological periods: Classical Antiquity (Pl. 10.1-10.2), the period 700-1450 (Pl. 10.3-10.4, Fig. 10a) and the period 1450-1670 (Pl. 10.5-10.15).<sup>9</sup> Most of the prints from Royer's collection were assigned to the third period, while Humbert also made important acquisitions to bring the second period into focus and supplement the third one.

The shift from a geographical towards a historical orientation in the print collection largely followed the changing views on art history in the period around 1800. An important point of reference in this respect is Jean-Baptiste Seroux d'Agincourt, a renowned French art scholar who wrote a monumental work on medieval art that featured a great number of reproductions,

in employing this style in prints after works by early Italian artists who were generally still unpublished. Gerini was such an artist. At the time he was still regarded as a student rather than a follower of Giotto. In the print Lasinio also rendered the damages which exposed the bricks of the wall on which the fresco had been painted.

the *Histoire de l'art par les monumens* (1810-23).<sup>10</sup> Both Humbert and d'Agincourt remained in Rome for long periods of time and it is likely that they personally met because they both moved in the same close circles.<sup>11</sup> In the footsteps of eighteenth-century art scholars like Giovanni Bottari and Johann Winckelmann, d'Agincourt felt that scholarly knowledge about the artistic past should be grounded in the visual analysis of artworks. Collections of prints and drawings had become an obvious tool in this respect. He was also the first to suggest that the artistic past should no longer be seen as a collection of partial histories, but as a history which could be viewed and understood as a succession of historical periods.<sup>12</sup> Humbert, too, arranged the prints in the collection according to historically successive periods, so that the chronological development of art from Classical Antiquity, the Middle Ages and the early modern period could be studied.

#### *Art-critical perception*

In his later years the classicist d'Agincourt blamed himself for having instilled in a young generation of artists an unbridled enthusiasm for the aesthetic qualities of medieval art with his lengthy researches.<sup>13</sup> It is uncertain in this connection whether d'Agincourt commissioned Humbert to make drawings after early Italian artworks.<sup>14</sup> At any rate Humbert did take part in a number of drawing campaigns in Lazio, Umbria and Tuscany in the 1790s. Together with artists like William Young Ottley, John Flaxman and Tommaso Piroli he produced drawings after frescos in the cave of Sacro Speco in Subiaco, the basilica of San Francesco in Assisi and the cemetery of Campo Santo in Pisa (Pl. 10.3) among other places. The drawings can be regarded both as reproductions made by Humbert as a draughtsman – so possibly at the instigation of d'Agincourt – and as motifs which he found appealing as an artist, or perhaps even both at the same time. Humbert, however, lost his drawings due to his championship of the French occupation of Rome and his subsequent imprisonment in Civitavecchia. A number of these drawings were taken by Ottley and later published in his *A Series of Plates* (Pl. 10.4).<sup>15</sup> Several of Humbert's drawings were probably also used by d'Agincourt for the reproductions in his book.<sup>16</sup>

Humbert was among a vanguard of artists with a deep admiration for early Italian art. In this respect he differed sharply from d'Agincourt, who was sympathetic towards medieval art, but continued to propagate the classicist art from Antiquity and the early modern period as the supreme ideal – as represented in the work of Raphael and Nicolas Poussin. Humbert would voice his appreciation only much later in his *Essai sur les signes inconditionnels dans l'art* (1827-1839), after having been preceded by men like François-René Chateaubriand, Friedrich Schlegel, Jean-Alexis-François Artaud de Montor and Jacques Nicolas Paillot de Montabert.<sup>17</sup> What Humbert shared with all of these authors was not only an admiration for the simple, pure or naive formal language of the early Italian artists and the Christian ideals that were reflected in their works, but also the view that the endpoint of the development of early Italian art precisely coincided with the decadence of Raphael's classicist art.

Thanks to the preference he had developed for early Italian painting in the course of the drawing campaigns, Humbert later acquired a number of comprehensive series of prints from the Amsterdam print dealers Pieter and Frans Buffa (art gallery Frans Buffa & Sons, c. 1785-1951) for the Print Room.<sup>18</sup> The series had been made by the printmakers Carlo Lasinio and his son Giovanni Paolo Lasinio, who responded with their work to the renewed interest in early



Italian artists.<sup>19</sup> They aligned their style of etching with the simple visual language of their models, using sober descriptive hatching or pure, elegant contours. The most important ones were a 40-part, monumental series of prints after the fresco cycle from Campo Santo in Pisa (Pl. 10.3), a 14-part series of outline prints after frescos by Niccolò di Pietro Gerini from San Francesco in Pisa (Fig. 10a), and a 32-part series of prints after frescos mainly by Domenico Ghirlandaio from various churches in Florence. As Humbert did not acquire any reproductive prints based on early Italian art from Umbria or Lazio, his choice of examples in the *Essai* was mainly dictated by Tuscan art.<sup>20</sup>

#### *Art-theoretical findings*

Humbert also studied the reproductions in the Leiden print collection in the context of his *Essai*, in which he put forward an expression theory of art.<sup>21</sup> He was not only concerned with prints from the 'second class', comprising the early Italians from the period 700-1450, but also with prints from the 'third class', which he subdivided into what he called the 'seven great masters' from the period 1450-1670. Those 'seven great masters' were Leonardo da Vinci, Albrecht Dürer, Michelangelo, Raphael, Peter Paul Rubens, Nicolas Poussin and Rembrandt van Rijn, all of whom also represented a specific (national) school. Far more reproductions were available after their work than after work by the early Italians, and he also bought them in considerable numbers, again from the Buffas in Amsterdam. These purchases usually involved contemporary, but occasionally also older reproductions from the seventeenth and eighteenth centuries after Leonardo's Madonnas, Dürer's self-portraits, Michelangelo's Sistine Chapel ceiling, Raphael's Stanze, Rubens' Marie de' Medici cycle, Poussin's Seven Sacraments and Rembrandt's paintings, all of which continue to hold a prominent position in the history of art reproduction (Pl. 10.5-10.11).

In his theory Humbert distinguished three essential signs – the expansive, the horizontal and the convergent – which had an unconditional power of expression in art, regardless of style, subject or circumstance. As the unconditional signs manifested themselves with greater 'eloquence' in some forms of art than in others, he determined the expressive power of these signs by *comparing* works of art. Thus Humbert assigned a central role to a comparison between the purely religious art of the early Italians and the extravagant sensual art that drew its inspiration from the Classics. The catalogue volumes offer many clues to his hunts for reproductive prints of artworks, which he compared with respect to subject, period or place. When comparing such prints, Humbert for instance preferred the religious expressive power of Raphael's St. Michael above that of Rubens, because the unconditional signs manifested themselves more convincingly in the former (Pl. 10.12-10.13).

Another one of Humbert's methods to throw light on the unconditional signs, was his habit of honing in on *details* of artworks, like faces or figures. It is an approach already to be found in d'Agincourt and Ottley, who judged the style and the intrinsic qualities of artworks on the basis of details.<sup>22</sup> The prints made it possible for Humbert to keep an overall grasp of the details he copied and studied in the context of the fresco as a whole, as in the case of the crouching angel from the fresco of the Last Judgement by Orcagna which had been reproduced by Lasinio (Pl. 10.3 and 10.4).<sup>23</sup> Nevertheless, the existing prints did not always live up to the impressions he had accumulated in direct confrontation with some of the works. When he wanted to reproduce Orcagna's crouching angel in his *Essai*, therefore, he did not copy it from

Lasinio's print but enlisted his brother Jean Humbert to have Lasinio trace it anew from the original.<sup>24</sup>

Humbert's interest in reproductive prints is not only evident from his mainly international purchases, which helped to secure the present standing of the Leiden Print Room. In dialogue with artistic observations based on reproductive prints, he also sharpened his art-historical, art-critical and art-theoretical views. By rearranging Royer's original collection and purposefully acquiring specific reproductions, he aspired to build a collection of prints which allowed him to visualize his ideas on the history of art in three successive periods. He had already conceived a great admiration for early Italian art when he was in Italy, but to keep the visual memory alive years after he had returned, Humbert not only acquired various major series after especially early Tuscan fresco cycles, he also commissioned a number of reproductions. At the same time he substantiated his art-theoretical views by means of engaging comparisons between reproductive prints after early Italian and classicist works of art.

10.1 HENDRICK GOLTZIUS  
Apollo Belvedere, 1617



In Humbert's view, Goltzius belonged to the 'imitative' school of Dutch artists who followed Italian art in their work. Nevertheless he alluded to Goltzius' monumental and meticulous print in the first class of the Leiden Print Room, which was dedicated to Classical Antiquity. Humbert rejected classical

sculpture because he felt it only possessed beautiful forms without any moral expressive force. Even the renowned Apollo Belvedere in Rome did not manage to unite these qualities: to Humbert's mind, the statue was surpassed in a moral sense by the projection of its own shadow on the wall.

engraving, 418 x 300 mm, PK-P-102.496



Wall Painting from a House near  
the Villa Peretti-Negroni in Rome, 1779

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INGRID R. VERMEULEN



In 1777 a number of exceptionally beautiful classical frescos were discovered at the site of the present Central Station in Rome. They were immediately documented in drawings by Anton Raphael Menges, who at the time was a neoclassicist painter of repute and who slightly 'improved' them as he saw fit. The drawings were then published in prints, which were coloured if clients wished it so. In this form the

frescos awakened great interest in Europe. When Humbert was staying in Rome, the original frescos had presumably already been dismantled and become faded. Humbert was aware that Campanella had made prints after Menges' drawings, though he did not manage to acquire them for Leiden. In 1977 they were finally added to the collection.

etching coloured by hand, 365 x 648 mm, PK-1977-P-11



### 10.3 CARLO LASINIO AFTER THE ORCAGNA BROTHERS

# Last Judgment and Hell, 1812



Humbert must have studied this print with great enthusiasm. It is based on an early Italian fresco from the comprehensive fresco cycle in the Campo Santo in Pisa, which was one of the highlights of his tour of Tuscany in 1798. From an early date he had been a great admirer of the naive and religious

etching, 510 x 815 mm

works; in his view they made the art of painting worthwhile. He produced several drawings after the frescos, which he subsequently lost in the chaos of the French occupation of Rome. Lasinio was the first to reproduce the frescos, and so Humbert was able to reacquaint himself with the cycle later on in Leiden.

**10.4** WILLIAM YOUNG OTTLEY AFTER HUMBERT AFTER  
THE ORCAGNA BROTHERS (MID FOURTEENTH CENTURY)  
Detail from the Last Judgment (from Ottley 1826)



Ottley was one of the artists with whom Humbert shared the fresh enthusiasm for the early Italians. He travelled through Italy with him several times. The reproductive drawings the two had made while they were touring Tuscany in 1798 were published by Ottley in London in 1826. Both artists felt that the artistic qualities of artworks were better served

by reproducing a number of aptly chosen details than by rendering the complete, often monumental frescos in full. Humbert considered the figure of the angel below sublime and enigmatic, because it united in itself the power of virtue and the remorse about shortcomings.

etching, 445 x 320 mm, 21223 L 1



10.5 JACOPO BERNARDI AFTER LEONARDO DA VINCI

The Litta Madonna, 1828



As the first of the ‘seven great masters’, Leonardo marked the transition to the period 1450-1670, which Humbert, following the then current views, referred to as the ‘greatest flowering in art’. He believed Leonardo was noble in character, simple in his art thanks to the example set by early Italian painting and true because he meticulously

imitated nature. Bernardi skilfully reproduced Leonardo’s work, paying great attention to the delicate chiaroscuro effects. Not for nothing, Bernardi had been trained by the internationally renowned Raffaello Morghen and Giuseppe Longhi. Humbert regularly bought this type of print from the Amsterdam print dealer Buffa.

steel engraving, 530 x 415 mm, PK-P-144.983

10.6 WENCESLAUS HOLLAR AFTER ALBRECHT DÜRER  
Self Portrait of Albrecht Dürer, 1645

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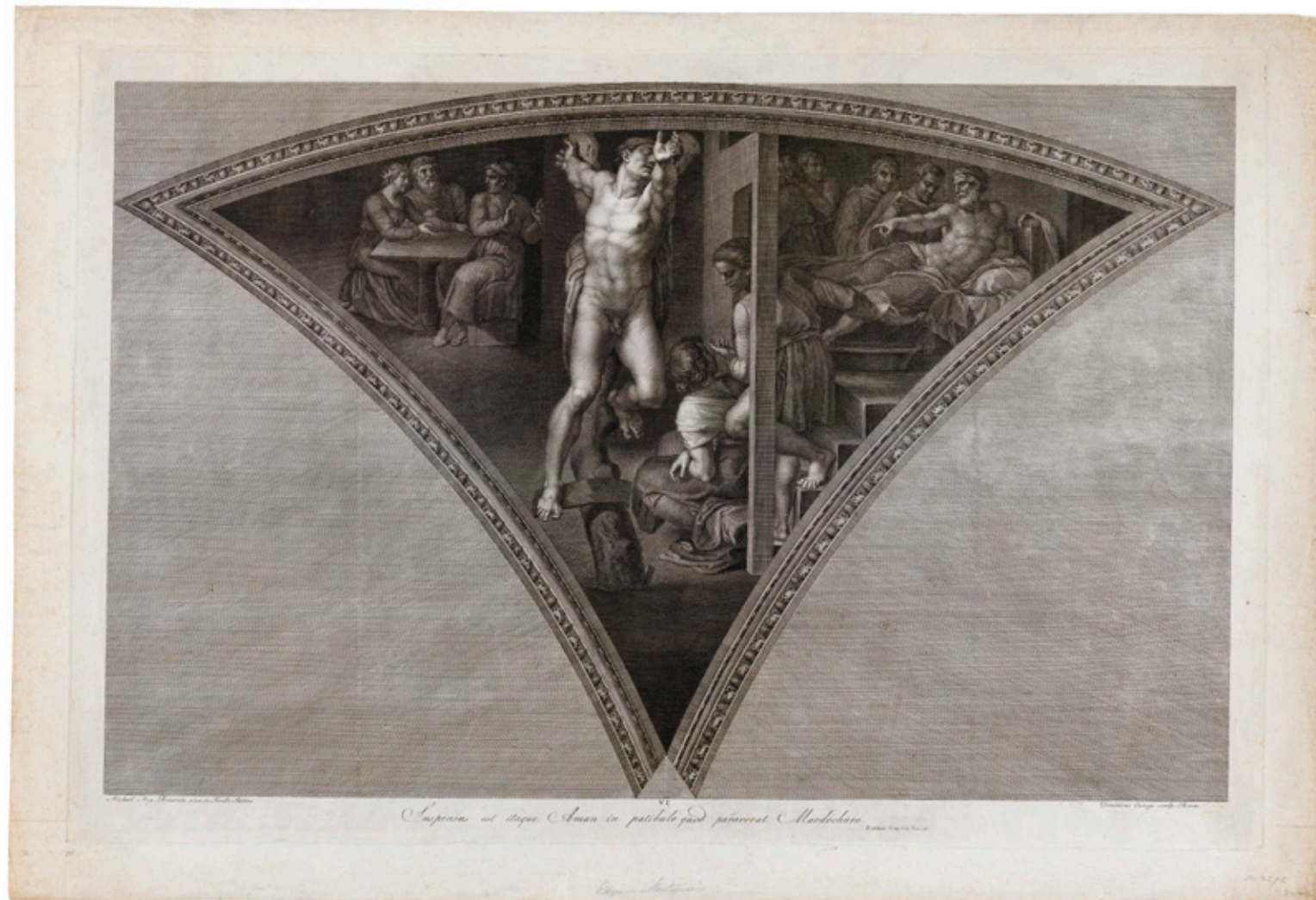
Each section dedicated to the seven great masters opened with portraits by the artist, his relatives, friends, acquaintances and patrons. Thus Humbert also referred to reproductive prints of several extraordinary (self-)portraits by Dürer. Hollar's soberly etched print was based on a painting in the

collection of Thomas Howard, Earl of Arundel. The collector, however, only possessed a painted copy of the original painting which was in the collection of King Charles I. This may explain the rather sketchy rendering of the windowsill and the drapery in comparison with the original, which is now in Madrid.

etching, 229 x 265 mm, PK-P-127.531



10.7 DOMENICO CUNEGO AFTER MICHELANGELO  
Haman (Sistine Ceiling, Vatican), 1796



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HUMBERT DE SUPERVILLE'S OBSERVATIONS IN THE LEIDEN PRINT ROOM

Cunego was the most important printmaker to have worked on the reproduction of the Sistine ceiling in a monumental, though slightly uneven, series of 37 prints, which took more than 60 years to complete. For the first time in the history of art reproduction, the series, which could be laid out flat on a large

table, recreated the ceiling in full. Humbert had seen the ceiling and was greatly impressed by the gigantic figures on the overwhelming frescos, in spite of his disapproval of outright nudity. He purchased the complete series from Buffa in Amsterdam over a period of some ten years.

etching and engraving, 602 x 903 mm



10.8 GIOVANNI VOLPATO AFTER RAPHAEL

The Expulsion of Heliodorus, 1775-1784

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In the second half of the eighteenth century Volpato produced a series of monumental prints after the fresco cycle which Raphael had painted for the Vatican apartment of Pope Julius II. Volpato dedicated the series to Pope Pius VI, who like his predecessor enlisted art in the service of his cultural policy. Humbert bought Volpato's detailed and

sophisticated series from Buffa in Amsterdam. For this Heliodorus he noted that the neo-classicist sculptor Canova regarded this work as one of Raphael's finest pieces, but that he himself was more interested in the painter's St Michael and his fresco cycle for the Logge.

etching and engraving, 575 x 755 mm



## The Bearing of the Cross, 1632



Reproductive prints can be misleading. In 1830 Humbert noted that Rubens' Christ carrying the cross, which is the subject of this print, was in the Royal Museum in Brussels. However, the model for Pontius' print was not the colossal altarpiece in the museum, but a small oil sketch by Rubens with the same subject. In both works the central group

of figures is similar, but the rest of the composition has been worked out in a completely different way. As a result the focus of the print is rather more on Veronica wiping the sweat off the brow of the cross-bearing Christ, than on the procession making its way towards Golgotha.

engraving, 623 x 460 mm, PK-P-131.268



# The Testament of Eudamidas

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INGRID R. VERMEULEN



Humbert appreciated the 'monotonous' way in which Pesne had rendered the painting by Poussin. It underscored the balance which Poussin had managed to achieve between the subject – the dying Eudamidas whose will was drawn up – and the horizontal orientation of the composition, which Humbert felt expressed calm and tranquillity

and announced eternal rest. Humbert moreover imagined that Poussin had painted the garments of the figures in an almost pure white. In actual fact the painting is noted for its bright colours: Humbert had obviously never seen the original and only knew it from the reproductive print, which nevertheless fired his imagination.

etching, 480 x 602 mm, PK-P-126.398



# The Prodigal Son, 1836



Humbert somewhat compensated for the conspicuous absence of Rembrandt prints in Leiden's Print Room by actively acquiring reproductive prints after his paintings. Thus in 1839 he bought Hanfstaengl's lithograph from the art dealer and lithograph printer Springer in Leiden for six guilders. The lithograph was part of a catalogue

lithograph, 392 x 323 mm, PK-P-126.650

of masterpieces from the royal picture gallery in Dresden that was produced between 1835 and 1852. The print's title confirms the then current view that it was a portrait of Rembrandt and his wife rather than the biblical parable. Hanfstaengl idealised the face of the woman and emphasized the gleam on the man's sleeve.



10.12 HENRI GUILLAUME CHATILLON AFTER RAPHAEL  
St Michael

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The Leiden Print Room already owned Rousselet's engraving after Raphael's St Michael from the *Tableaux du Cabinet du Roy* – the renowned catalogue of paintings of Louis XIV. Humbert nevertheless also acquired Chatillon's print in 1828, probably because the latter had reproduced the painting with greater attention to detail. Humbert

regarded Raphael's St Michael, painted in 1518, as one of the finest examples of 'schematic' painting, as it responded to his expression theory, and demonstrated Raphael's loyalty to the early Italians rather than to classical sculpture. All the same, he criticized the ornate battle dress, the unsuitable landscape and the use of oilpaint.

steel engraving, 660 x 435 mm, PK-P-126.171

## St Michael



Humbert compared Rubens' St Michael with Raphael's painting of the archangel: 'The difference (...) I think, cannot be expressed better than by the way in which the two artists conceived of their subject: Raphael imagined the angel as crushing the devil: Rubens on the other hand imagined the devil

being tumbled over by the angel. For Raphael the protagonist is the angel, for Rubens it is the devil – god wills it, Raphael says; the devil wills it not, says Rubens – that Raphael in this painting of his is absolutely to be preferred above Rubens and all others who chose it as their subject, needs no arguing.'

etching and engraving, 440 x 350 mm, PK-P-125.198



10.14 BENOÎT LOUIS HENRIQUEZ AFTER GERARD TER BORCH  
The Messenger, 1773

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That Humbert was no stranger to national thought is clear from his allocation of seventeenth-century Northern-Netherlandish genre painters to the 'genuine' Dutch school. But he had no real appreciation for them. He set the tone with a phrase borrowed from the French eighteenth-century art critic Diderot: genre painting has 'no panache, little genius, hardly any poetry, a great deal of

technique and veracity, and that just about sums it up'. Nevertheless, Humbert considered this print by Henriquez after Terborch to be 'fine'. The favourable verdict was probably due to the convincingly etched shine of the satin dress, which was also a specialty of the painter. The print was kept in a special folder 'for ladies' who visited the Print Room.

etching, 548 x 382 mm



The Triumph of Caesar (Fourth Plate), 1598



Andreani's print is part of a series of nine which together form a frieze of more than four metres in length. The series was highly suitable to be hung on the wall, not only because of the size, but also because of the expensive chiaroscuro woodcut technique. Executed in a line block and no fewer

than three tonal blocks, the composition acquired a remarkable relief. The series is preceded by a title page commemorating respectively the patron and artist of the original painting cycle, Gonzaga and Mantegna. Humbert regarded the painter Mantegna as a second-class Italian master.

chiaroscuro woodcut, 385 x 375 mm, PK-P-121.963



10.16 FRANÇOIS TORTEBAT AFTER SIMON VOUET  
Fainting Magdalene, 1666



The model for Tortebat's etching was a painting by Vouet, Louis XIII's court painter, which is now lost. The style of hatching is akin to that of Vouet's own etching, though it does not quite match the latter's virtuosity. Magdalene faints with devout surrender into the arms of two angels, who seem to wish to

transport her into heaven. Humbert filed the print in a folder devoted to images of the Magdalene. As she figured as a penitent saint in various episodes from the life of Christ, Humbert included her in the class of Christian art of the print collection.

etching, 396 x 254 mm, PK-1891-P-80

10.17 GILLES DEMARTEAU AFTER FRANÇOIS BOUCHER  
Female Head



Only few visitors will have seen prints like these during Humbert's tenure. In his view, art after 1670 had 'sunk to such a kind of low' that he regarded prints after works by artists like Boucher, Le Moine, Watteau, De Troy and Natoire as 'miserable and shameful products' that were unsuitable for general use. Demarteau, however, was a printmaker who had

220 x 156 mm, crayon manner

perfected the so-called crayon manner to such an exceptional degree that he was able to imitate drawings in red and black chalk by Watteau and Boucher with amazing accuracy. By using special tools like roulettes, he managed to approximate the grainy structure of chalk.



## 11 David Humbert de Superville: a Passion for Drawing

JEF SCHAEPS

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JEF SCHAEPS

When the artist David Humbert de Superville was appointed director of the Leiden Print Room in 1825, he was already a middle-aged man. Born in The Hague in 1770, he had had by then a long and sometimes troubled career. Of the circa thousand drawings that are now kept in the Print Room, slightly over a fifth date from after 1825. The majority of these are related to Humbert's theoretical treatises and his lectures for the Koninklijk Nederlandsch Instituut (Royal Netherlands Institute, nowadays called KNAW) in Amsterdam. Humbert bequeathed them in his will to the Institute, which deposited them as a loan with the university. Humbert's older drawings, around 700, entered the Print Room through a small group of friends and admirers. His friend and pupil Nicolaas de Gijsselaar, who was also an avid collector, donated some 300 drawings in the 1860s. De Gijsselaar's nephews, Jan and Carel Kneppelhout van Sterkenburg, also held considerable numbers of drawings by Humbert. Jan had some 200 drawings in his possession which he donated, like his uncle, to the Print Room. His brother Carel owned a smaller number, fifty in all, which were purchased by the university at the auction of his estate. Whether both brothers had in their turn inherited the drawings from their uncle or whether they had obtained them in a different manner, is unknown. A small but important group of drawings and three sketchbooks originated from Humbert's friend and patron Isaac van den Berch van Heemstede. Sebald Justinus Brugmans, Professor of Sciences at Leiden University, donated another smaller group of drawings, which he had commissioned from Humbert. Lastly Humbert's pupil and successor as director of the Print Room, Johannes Ludovicus Cornet, donated some drawings as well. All this happened within a limited period in the first decades following Humbert's death in 1849. To this can be added another hundred drawings that were acquired from various sources over the years.

All these drawings testify to an extraordinary artist who has often been described as an outsider within Dutch art, a visionary and a theoretician more than an artist. There can be no doubt that Humbert stood apart from the Dutch art scene and that he had little in common with the leading artists of his day. Landscape painters like Andreas Schelfhout and Barend Hendrik Koekkoek, portrait artists like Jan Adam and Cornelis Kruseman and Jan Willem Pieneman or genre painters like Petrus van Schendel and Evert Moll all produced art of a completely different nature (see Chapter 13). Humbert never participated in the national exhibitions of 'Levende Meesters' (Living Masters). And once in Leiden he did not associate himself in any way with local artists, even though he was director of the local art society (which, however, was frequented mostly by amateur artists). As a scholar Humbert earned greater recognition, though his often idiosyncratic theoretical views must have alienated him from his colleagues in the field. His melancholic disposition



11a  
Jacques-Louis David,  
Page from a sketchbook,  
pen and brown ink,  
Paris, Musée du Louvre,  
Album 3, fol. 3

11b  
David Humbert de Superville,  
Page from his Italian  
Sketchbook,  
pen and brown ink,  
PK-T-1341, fol. 89.

and occasional erratic behaviour, as testified by several sources, will not have contributed to his standing in society. That Humbert never fitted comfortably within the art world of his native country will have had two additional reasons: he was not a painter but stuck to drawing instead and artistically he was more a French artist than a Dutch one – not by birth but by choice.

#### *A Dutchman among the French*

At the beginning of 1789 the eighteen-year-old Humbert left for Italy by boat. His trip had been made possible through a personal grant from the art lover and benefactor Willem Anne Lestevenon, which was later supplemented with a grant from Teylers Foundation in Haarlem. Travelling to Italy had been the customary thing to do for many Dutch artists from the sixteenth century onwards, but when Humbert arrived in Rome, he did not find many fellow countrymen there. The landscape artist Hendrik Voogd would be his closest ally and the two shared lodgings, at least for some time, in the neighbourhood around Piazza di Spagna. There were, however, contingents of artists from other European countries in Rome and Humbert befriended a number of them, including the Frenchman Jean-Baptiste Wicar. The French Academy was a meeting point for many foreign artists in Rome, whether they were French or foreign. The French dominated the art scene in Rome and were the largest group of foreigners, not in the least because of their *Prix de Rome* bursary system. Jacques-Louis David counted many pupils among the younger French artists in Rome, although he himself had already returned to Paris by the time Humbert arrived. His influence, however, persisted and like so many others Humbert fell for the French style.

Like Humbert in the 1790s, Jacques-Louis David, who was in Rome from 1775 until 1780 and again in 1784-1785, visited many of the public art collections the city had to offer. In addition to the French Academy there were the Palazzo Borghese, the Palazzo Barberini and, of course the Vatican. David



11c  
David Humbert  
de Superville,  
Page from his  
Italian Sketchbook,  
black chalk and  
pen and brown ink,  
PK-T-1341, fol. 19.



filled many sketchbooks with drawings on his wanderings through the city, combining copies after modern paintings and works of Antiquity with studies after nature, besides copies after illustrated books, such as d'Hancarville's book on Greek vase painting. A great number of these sketchbooks have survived and are now in museums. Only one sketchbook from Humbert's Italian period has survived intact but it shows a striking similarity with the ones made by David. There is a similarity in the choice of subjects, in the mingling of subjects on the pages and often also in the style used for the various subjects. A good example is a page from one of David's sketchbooks now in the Louvre, in which he drew several copies after Greek vases, possibly from a book (Fig. 11a). His preferred medium for this kind of copy was pen and brown ink. Very similar drawings can be found in Humbert's sketchbook (Fig. 11b). Occasionally Humbert and his French colleagues shared an enthusiasm for the same objects. A table support with a griffon's head in Humbert's sketchbook, drawn at the Museo Pio-Clementino, is mirrored by the same griffon in a scrapbook by Élie-Honoré Montagny, a pupil of David (Fig. 11c and 11d). And in David's sketchbooks we find little sketches after life of figures engaged in leisurely pursuits (Fig. 11e), which foreshadow Humbert's small-scale sketches of similar figures (Fig. 11f).

A series of drawings that were once part of a now disassembled sketchbook show buildings and city views in a generalised, linear style. Humbert must have used the sketchbook over a longer period as it contains drawings from Rome, Florence and other locations in the neighbouring countryside. The





11e  
 Jacques-Louis David,  
*Two Girls and a Dog*  
 (Page from a Sketchbook),  
 black chalk,  
 Paris, Musée du Louvre,  
 Album 1, fol. 79.



11f  
 David Humbert  
 de Superville,  
*Girl with a Dog*,  
 pen and brown ink,  
 PK-T-625.



drawings and worked on thin paper of a poor quality, not unlike Humbert. And Élie-Honoré Montagny created an already mentioned scrapbook of his drawings after antiquities in Rome (Getty Institute, Malibu), using a variety of paper, very much like Humbert. It is likely, therefore, that he picked up some of these habits from his fellow artists in Rome and Paris.

What is immediately striking when looking at the drawings Humbert made, is their stylistic diversity. cursory sketches in pen or pencil, highly detailed drawings full of tiny cross-hatchings, energetically drawn sketches using only a brush, it is as if Delacroix and Ingres merged into one artist. No other artist in Holland evinced a similar stylistic mastery, such virtuoso draughtsmanship. Some artists from David's circle, however, displayed a comparable variety in drawing styles. For them, style was as a rule related to the purpose of the drawing. In Humbert's case this is not clear. About half of the drawings he made are reproductions of other artworks, ranging from Greek vase paintings to the masterpieces made by Raphael and Michelangelo. There can be many reasons why an artist makes copies. Studying, recording and emulating are perhaps the three most common motives. Providing instruction for students

or documenting relevance to theoretical views may have been incentives as well. But all these motives still leave unexplained why he made such vast numbers (taking into account the collections outside Leiden, we are talking about a thousand drawings) and why they are stylistically so diverse. That an artist uses different styles in his original drawings is understandable, but applying them in copies is less so. He appears to have taken a definite delight in the act of drawing

*A history painter who did not paint*

Pyramus and Thisbe, Oedipus, Hector Taking Leave of Andromache, these are some of the subjects from classical history and literature that Humbert drew. Yet his interest was not limited to stories from Antiquity. National history had his interest as well. The assassination of William of Orange, other eminent figures such as Johan van Oldenbarneveltdt, Mayor Pieter van der Werff of Leiden are all the subject of drawings, in most cases more than one. There can be no doubt that history was an important topic for Humbert, perhaps the most important one. There are many dozens of drawings whose subject has not yet been identified. Humbert rarely inscribed a title on his drawings or wrote down names. And since these drawings did not result in paintings, there is no public record of their titles. Future research might shed more information on their subjects.

In one instance Humbert made an oil sketch of a historical scene. *Claudius Civilis Making His Son Swear an Oath against the Romans* is a subject we can identify because it is mentioned in an obituary published by Humbert's friend Johannes Bodel Nijenhuis (Fig. 11h). Compositionally it is a rather simple scene, an elderly man armed with a spear embracing a youth. Humbert made at least twelve drawings in preparation of this oil sketch. They range from cursory compositional sketches to detailed drawings of the man and the boy and even Claudius' trousers, the only piece of clothing worn in the scene. Such a meticulous preparation is unusual, both in Humbert's oeuvre and in contemporary Dutch art in general.

It was not unusual among French artists, however. The majority of those whom Humbert had met in Rome and Paris were history painters. If they were not inclined to history painting by themselves, the *Prix de Rome* system and the Paris *Salons* stressed in every way the importance of history in art. The careers of artists such as Jacques-Louis David, Antoine-Jean Gros, Jean-Germain Drouais, Anne-Louis Girodet-Trioson and François Gérard revolved around the history paintings they sent to the *Salons* each year. These paintings were always preceded by numerous drawings. Compositional studies, figure studies, drawings of details such as costume, they were part of the routine of the history painter. Humbert must have adopted some of that routine, even if he did not make paintings in the end.



11g  
Pierre-Henri  
de Valenciennes,  
Page from a Sketchbook,  
pen and brush,  
Paris, Musée du Louvre,  
Album 1, fol. 131.



11h  
David Humbert  
de Superville,  
*Claudius Civilis Making  
His Son Swear an Oath  
against the Romans*,  
oil sketch,  
PK-T-1493.



### *Lastly*

As noted earlier, Humbert has often been described as an outsider in the history of Dutch art. And indeed he was. No other artist in Holland shared Humbert's passions, his ideals, or displayed such creativity. His passion for drawing, the subject of his drawings, their stylistic range, his technical skills and his handling of paper, the way in which he prepared his compositions, all these aspects have analogies in French art but are not to be found in Holland. When he published his *Essai sur les signes inconditionnels dans l'art*, he sent copies to Jean-Louis-Dominique Ingres and David d'Angers, two of France's most prominent artists. Humbert may have lived in Holland, as an artist he was very much a Frenchman.

## Self Portrait



This drawing has always been considered to be a self-portrait, although there is no inscription to support this identification, nor is there another portrait to compare it to. A portrait drawing by Hendrik Voogd, Humbert's longtime friend and companion during his stay in Italy, suffers the same deficiencies

but may be a better candidate to show Humbert's likeness (Pl. 12.1). Whoever the young man may be, it is a charming portrait of a fashionable youth, displaying the intricate and delicate cross-hatching style that characterizes so many of Humbert's Italian drawings.

pen and brown ink over pencil, 144 x 77 mm, PK-T-1477



11.2 DAVID HUMBERT DE SUPERVILLE  
Pages from the Italian Sketchbook

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JEF SCHAEPS



This is a spread from the only sketchbook from Humbert's sojourn to Italy that survived intact. The sketchbook, containing 110 pages, is almost completely filled with drawings of antiquities, seen in various locations in Rome, and a few drawings after paintings. The page on the right shows in the upper half a group of four heads from Raphael's *Disputa* fresco in the Vatican. Remarkably they are

four priests standing in the background and thus hardly a distinctive group within the fresco. The source for the four heads in the lower half of the page has not been identified so far. The three drawings on the left page illustrate animal heads that are part of table supports, which Humbert probably drew at the Museo Pio-Clementino.

pen and black ink, PK-T-1341, fol. 8-9

Pages from the Italian Sketchbook



Another spread from the same sketchbook. The left page shows copies drawn after Egyptian antiquities and is entitled 'Egyptiens Divinités'. The model for the drawing on the right page has not yet been identified but it would seem to be a detail from a relief.

Unlike many of his contemporaries who were mainly interested in Roman and Greek Antiquity, Humbert also copied artifacts of Egyptian, Persian and Etruscan origin. As we can see on the left page, he meticulously annotated the objects he reproduced.



11.4 DAVID HUMBERT DE SUPERVILLE

Group of Doomed Figures from Dante's Inferno, 1798-99

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JEF SCHAEPS



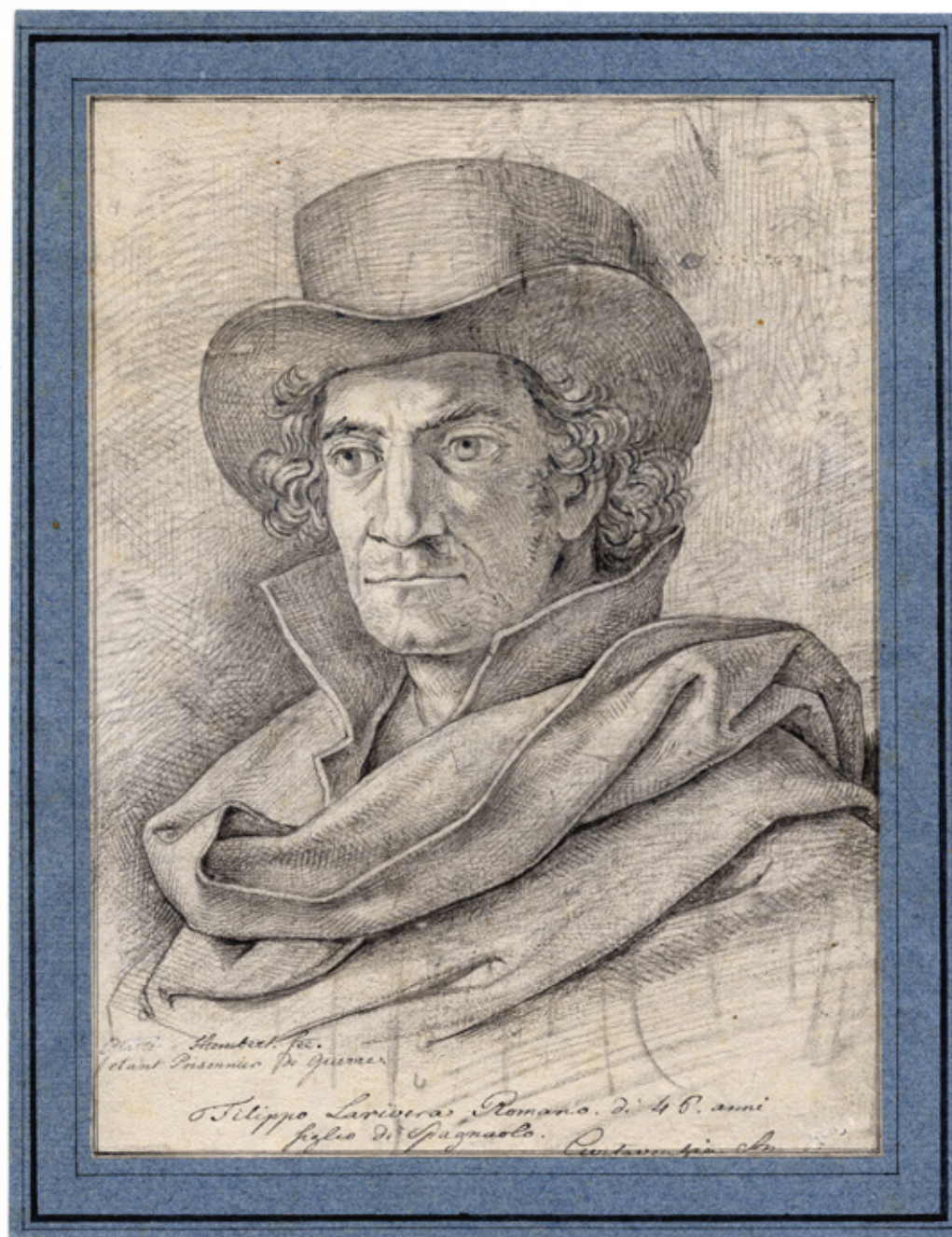
While being detained in Civitavecchia Humbert befriended one of his fellow prisoners, the Italian scholar Marco Faustino Gagliuffi, who had been a member of the Republican government. Gagliuffi and Humbert killed time reading the works of Dante, which inspired Humbert to make a number

of drawings. As has been the case so often in art, it was the first part of Dante's masterpiece, Inferno or Hell, that caught Humbert's attention the most. He drew a number of scenes showing groups of doomed figures floating around in a void.

pen and brown ink, brown and grey wash, 132 x 191 mm, PK-T-1166



# Portrait of Filippo Larivera, 1799-1800



Like Marco Faustino Gagliuffi, Filippo Larivera had been a member of the Republican government that was instated following the eviction of the Pope from Rome. Once papal authority had been restored, Larivera, like Gagliuffi and Humbert, was imprisoned at Civitavecchia. A 'prisonnier de guerre', as Humbert inscribed on this stunning portrait. Dressed in a wide brimmed hat and a shawl or cloak

around his shoulders, the portrait makes a monumental impression. It is inscribed with the date 'An 8e', referring to the French revolutionary calendar to which Humbert adhered in these years. The eighth year ran from September 1799 to September 1800. As Humbert was released from prison in February 1800, the drawing must date from before that month.

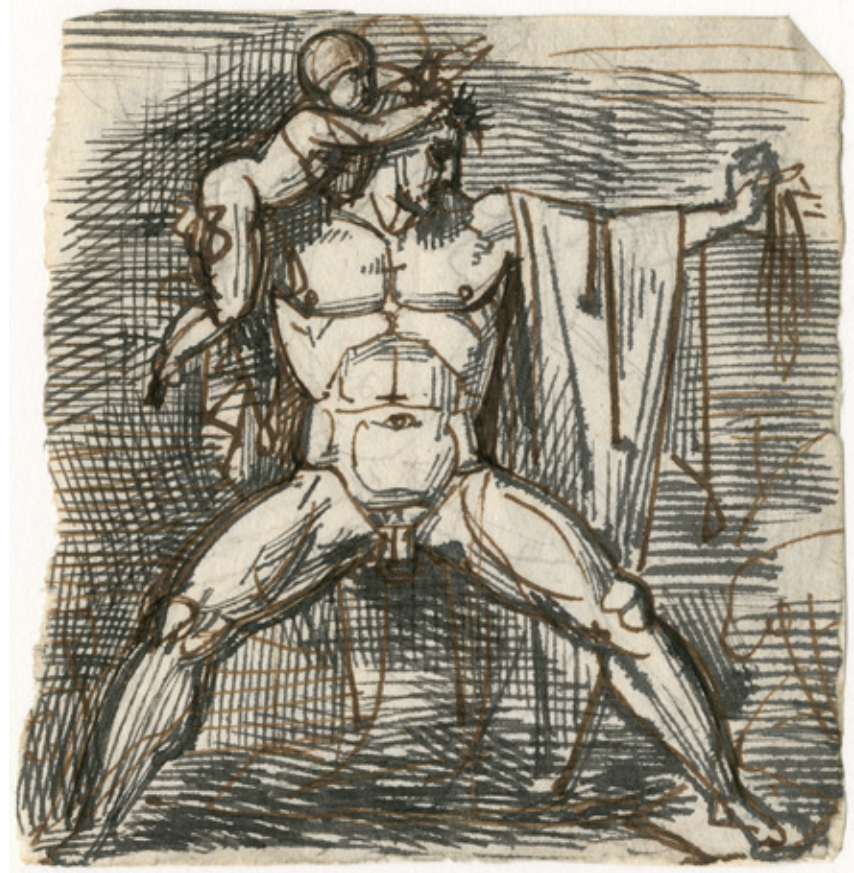
black chalk, brush and grey ink, 231 x 174 mm, PK-T-1139



11.6 DAVID HUMBERT DE SUPERVILLE

Man on Horseback

King Athamas Slaying His Son Learches *or* Hercules Killing  
His Servant Lichas



Neoclassical and romantic artists shared a lively interest in literary themes of a gruesome nature. Jacques-Louis David and his pupils showed a preference for subjects from classical literature, while Delacroix and Géricault and their circle were more interested in later literature. Humbert was no exception. He drew many scenes of a violent nature, although it is not always clear what story he was illustrating. Among the many small-scale drawings he made in the decades around 1800, quite a few

show figures displaying fierce emotions. Among these are a number of men on horseback, obviously engaged in some kind of fight. The man about to toss away a small child may be king Athamas, who, struck mad by Hera, slew his own son Learches by smashing him onto a rock. Another possible identification is Hercules killing his servant Lichas. Both scenes may have been familiar to Humbert from illustrated editions of Ovid's *Metamorphoses*.

a. black chalk, pen and black ink, PK-T-613    b. pen and brown and grey ink, 109 x 107 mm, PK-T-1391

11.7 DAVID HUMBERT DE SUPERVILLE

Man Holding a Shield

Man Climbing a Parapet

Man with Shield and Sword

People Watching a Man in a Boat



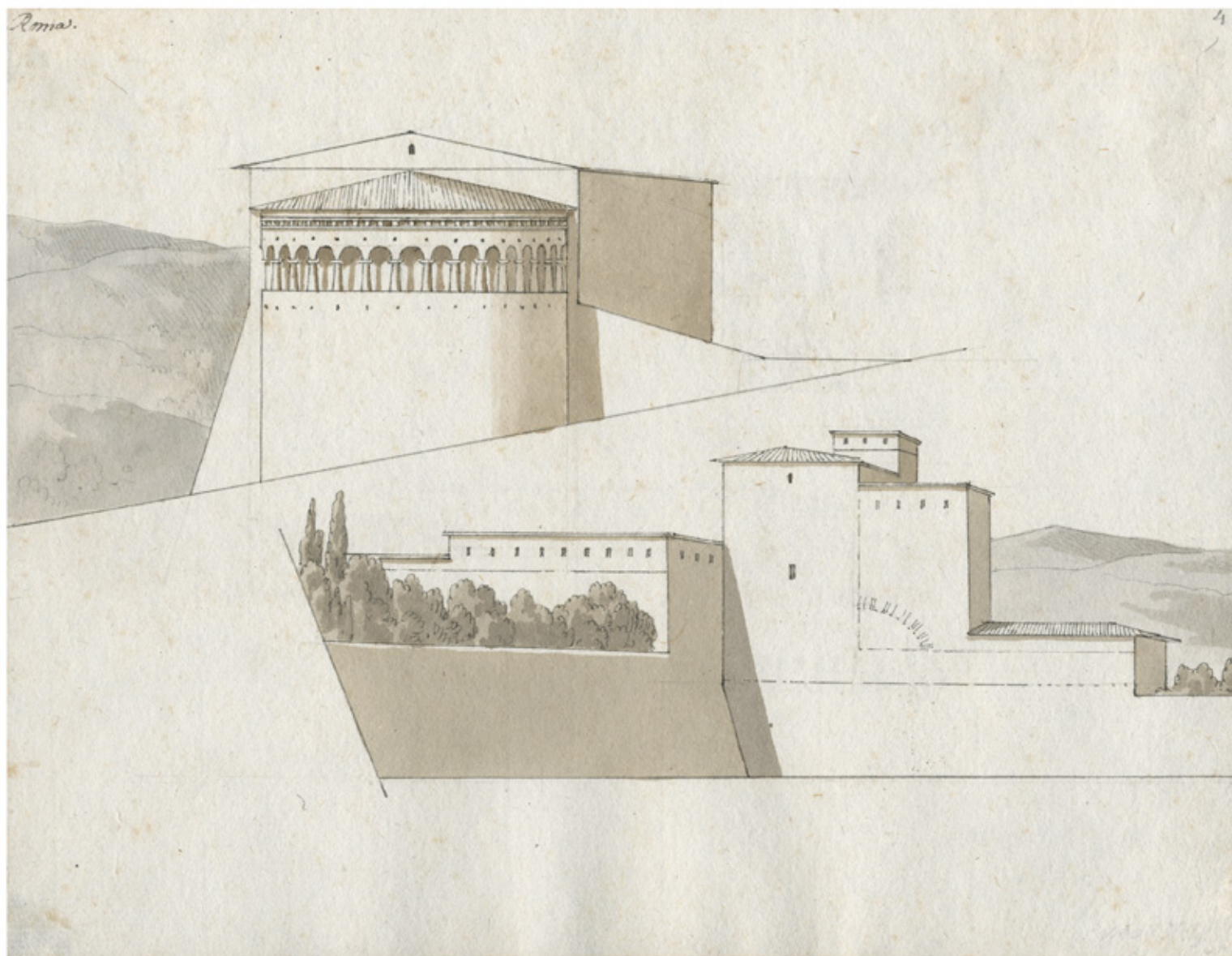
These are just four examples from a large group of small-scale drawings, often drawn on paper of a very poor quality, testifying to the difficult circumstances in Rome in the last years of the eighteenth century, where most of them were made. The drawings are inspired by Antiquity and show warriors or heroes, although in most cases it is not possible to iden-

tify a literary or mythological source. What strikes one immediately in these drawings, the schematic shapes, the violence and dynamics of the action. The style of some of these drawings recalls the work of the somewhat older John Flaxman, who travelled through Italy as well, although it is uncertain whether Humbert ever got to see his work.

a. pen and brown ink, 79 x 48 mm, PK-T-1418   b. pencil, pen and grey ink, 101 x 81 mm, PK-T-1426  
c. black chalk, pen and brown ink, 96 x 73 mm, PK-T-1427   d. pencil, pen and brown ink, 126 x 80 mm, PK-T-1430



## Idealized View of Florence



This is one of a series of drawings from a sketchbook that was disassembled at some point. The drawings show architectural views of Florence, Rome and the region in between that have been idealized or abstracted. They are devoid of human presence, reduce buildings to a construction of lines and planes and display a strong contrast of light and shadow. It is the kind of architectural drawings that Anna

Ottani Cavina coined 'paysages de raison', landscapes and city views that have no topographical intent but appeal to a mental ideal. Such landscapes were favoured by French artists working in Rome and surroundings. Humbert's sketches are especially close, up to the point of interchangeability, to those of Jean-Germain Drouais.

pen and grey ink, grey-brown wash, 139 x 216 mm, PK-T-1343/14

11.9 DAVID HUMBERT DE SUPERVILLE  
Composition with Winged Figures



A group of winged figures seems to chase an old man who is either falling forward or leaning on crutches. The subject of this drawing is unclear. Is it a story from Antiquity, or is it based on literature? The

composition is very dynamic with a dense group of people crowding and moving in front of a temple architecture. The drawing is yet another demonstration of the basically French nature of Humbert's art.

pen and brown ink over pencil, brown wash, 115 x 150 mm, PK-T-1164



# The Actress Joanna Ziesenies-Wattier, 1802



Joanna Ziesenis-Wattier was an actress who had been employed by the Amsterdam theatre since 1780. She was one of the most famous actresses of her time, perhaps mostly owing to her exhilarating performance as Lady Macbeth. Whether it is as that character that Humbert represented her is uncertain, but the dagger she is holding in her hand and the gothic background would be fitting. We do not know

whether Humbert frequented the theatre or whether this drawing is the first sketch for a commissioned portrait. In 1882 he had already quite some experience as a maker of drawn portraits. The only painting Humbert ever made is a portrait, although perhaps not a very successful one, of the Leiden professor and politician Johan Melchior Kemper in 1815.

pen and brown ink, grey wash, 201 x 137 mm, PK-T-1467



Group of Wading Warriors, 1803

Group of Wading Warriors



In 1803, the year that is also inscribed on one of these drawings, Humbert was living in Amsterdam. Both drawings are obviously related, with the upper one preceding the lower one. In the latter he repeated the earlier design, broadening it into a relief-like composition. What purpose, if any, Humbert had in mind is unknown. The naked men,

identifiable as warriors because of the shields and spears they carry, seem classically inspired but it is not easy to identify a myth or historical episode that would explain this scene. The drawings do show, however, that Humbert, while back in Holland, adhered to a classical visual language that singles him out from most contemporary artists.

a. pen and brown ink, brush and grey ink, grey wash, 169 x 305 mm, PK-T-643

b. pen and grey ink, grey wash, 102 x 354 mm, PK-T-644



## Young Man with Basket



In the first decade of the nineteenth century Humbert made a great number of figure studies, first in Amsterdam, where he had settled shortly after his return from Paris, later in Leiden, where he became director of the local art academy, *Ars Aemula Naturae*. Most of them are studies of naked models but some show dressed figures, like this young man

carrying a basket as an attribute. Humbert's studies of clothed models share an expressive use of the brush and ink, giving the drawings a boldness and robustness that was rare in Dutch figure drawing. Avoiding any doubt, Humbert inscribed the drawing with his initials and 'ad. viv.', meaning *ad vivum*, drawn from life.

pencil, brush and grey ink, grey wash, 156 x 94 mm, PK-T-1487

**11.13** DAVID HUMBERT DE SUPERVILLE  
Man's Head With Hat, 1807



In 1807 Humbert stayed in Rotterdam for a short period as a teacher for students of the 'kadettenschool', a Cadet Corps training young men to become marine officers. It was there that he drew this impressive study of a man's head, which stands out by its sheer size and bold perspective. The man is

obviously not a student. Perhaps Humbert had one of his colleagues pose for him. The school relocated to Enkhuizen in 1809 and so did Humbert. It was abolished in 1812, when Humbert moved to Leiden, seeking employment from the university.

black and white chalk on reddish paper, 561 x 348 mm, PK-T-1444



11.14 DAVID HUMBERT DE SUPERVILLE  
Left Wing of a Bird

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JEF SCHAEPS



Albrecht Dürer is perhaps the first name that comes to mind when looking at this drawing, in which the artist meticulously rendered the feathers in the wing of an unspecified bird, perhaps a crow. Dürer and his contemporary Hans Hoffmann were the first artists to make highly finished studies of animals, always

using colours, in an almost miniature-like style. In Humbert's time drawings like these were quite exceptional. Humbert drew a great number of animals, mostly horses and lions, but nothing as detailed as this bird's wing. There exists another drawing of the right wing of presumably the same bird.

black chalk, pen and grey ink, 472 x 332 mm, PK-T-1446



11.15 DAVID HUMBERT DE SUPERVILLE  
A River of Ice, 1809



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DAVID HUMBERT DE SUPERVILLE: A PASSION FOR DRAWING

The winter of 1809 was one of the fiercest Holland ever witnessed. Parts of the rivers south of Dordrecht froze, which led to floods in the region between the rivers Merwede and Maas (Meuse). Humbert was at that time still living in Rotterdam, not too far from the disaster area. Frightening as the situation will have been, Humbert must have been captivated by the unprecedented sight of ice on the

river, a scene which immediately calls to mind the famous painting by Caspar David Friedrich, *The Ice Sea* (Kunsthalle Hamburg), which was painted some fifteen years later. Where Friedrich included a wrecked ship to increase the drama, Humbert focused on the natural phenomenon as such. It is one of his rare landscape drawings.

black and white chalk on blue paper, 406 x 498 mm, PK-T-579



# Woman's Costume

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J E F S C H A E P S



It is impossible to assign any date to this drawing or connect it to any of Humbert's projects. The focus in this drawing is of course the dress, but the study seems to have been made with a certain intent. The woman is represented as swooning or perhaps as being in a state of ecstasy. Was the artist thinking of some scene from a play? We will probably never know, as there are no other drawings we can relate

to this one. Characteristically, the blue paper is composed of four parts pasted together, a procedure we see in many of Humbert's drawings, especially the ones on blue paper. Either he was in constant need of paper, which made him a very thrifty person, or he repeatedly changed his ideas, requiring him to change the size of his drawing papers in the process.

black and white chalk on blue paper, 442 x 190 mm, PK-T-582

## Man Hiding his Face from the Light



At one point while working in Leiden, Humbert made a number of drawings of details of prints he found in the Leiden Print Room. Although the prints are in most cases black and white (he also copied some chiaroscuro woodcuts), he used watercolour and bodycolour in his copies. The reason for this remains obscure. Did he make the drawings

as a demonstration of his theories on colour? It is impossible to resolve this question at this point, but the effect of these drawings is striking. The man in this drawing was copied after an engraving by Enea Vico reproducing Francesco Salviati's fresco *The Conversion of Saul*. The drawing was not traced from the print, it is slightly larger.

watercolour, 427 x 279 mm, PK-T-1229



11.18 DAVID HUMBERT DE SUPERVILLE  
Portrait of Mietje Brinkman

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JEF SCHAEPS



Humbert's family life was not a very happy one. At the age of 46 he married Anna Paradijs, almost half his age and the daughter of a Leiden Professor of Medicine, Nicolaas Paradijs. She died the next year after having given birth to twins. One of the boys died at age two in 1820, the second died at age 23 in 1840, leaving Humbert alone for the last decade of

his life. He must have found some companionship with his housekeeper Mietje Brinkman, whom he included in his will. He made a few portraits of her, in a variety of styles. This one shows her in profile, in a delicate pattern of black chalk cross-hatchings that call to mind Humbert's much earlier drawings from his Italian sojourn.

black chalk, 259 x 211 mm, PK-T-1237

11.19 DAVID HUMBERT DE SUPERVILLE  
Portrait of Frans Hemsterhuis



This is one of several drawings Humbert made after a plaster bust of the Dutch philosopher Frans Hemsterhuis. As the latter had died in 1790 it is unlikely that Humbert ever met him in person, although Hemsterhuis lived in The Hague at the time Humbert grew up there. In his later life, though, he read some of Hemsterhuis' writings

and must have felt an intellectual affinity, especially with respect to his work on aesthetics. The bust that Humbert used as a model has not survived but his drawings became the basis of a lithograph by C.C.A. Last that is now the most commonly known portrait of the philosopher. Its delicate chalk structure contrasts with this boldly drawn profile of the bust.

black and white chalk, brush and purple ink, on blue paper, 374 x 264 mm, PK-T-1243



*Two Drawings of: Man and Boy Fleeing the Rising Waters*



These are two compositional sketches for a subject that engaged Humbert for a long time, the Flood or Deluge. In both drawings, of equal size, he was looking for a way to represent a man and a boy who hoped to take refuge in a tree trunk, only to be threatened by a snake. Humbert explored the scene in a number of drawings, producing sketches of the

tree, figure drawings of the boy and detailed studies of the snake, some of them copied from natural history books. The subject of the Flood was one that captivated the attention of many French artists from Jacques-Louis David's circle, the most famous one perhaps being the monumental painting by Anne-Louis Girodet of 1806, now in the Louvre.

a. pen and brown ink, brown and grey wash, 94 x 156 mm, PK-T-458

b. pen and brown ink, brown and grey wash, 156 x 94 mm, PK-T-459

kloppen deze maten?, rechter illustratie lijkt vierkant

## The Magdalene at the Foot of the Cross



Humbert developed a highly personal view of religion and the Bible. This is perhaps the most alienated portrayal of the Magdalene in art history. She is seen sitting at the foot of the cross, bewildered, as if she is in a kind of trance or has just had a vision. The technique, with the artist using just about every drawing material he could find, makes this one of Humbert's

most painterly drawings. It is one of a group of drawings dating from Humbert's later career, when he was working on designs for frescos to decorate 'les deux édifices', two utopian buildings, one devoted to religion that was conceived as a spiral, gothic-inspired building, the other devoted to philosophy, rivalling Greek classical temple architecture.

black chalk, watercolour, coloured crayons, heightened with white chalk, PK-T-600



## 12 Humbert de Superville: Representing Theory

EDWARD GRASMAN

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EDWARD GRASMAN

If this contribution wants to shed light on anything, it is on the unpredictable character of Humbert de Superville. Being a man who was capable of radically changing his views, it is risky to expect any great consistency in him. As this aspect of him has never been considered in the literature on Humbert, he has generally been regarded as someone who adhered to the same ideas all his life. The purpose of this article is certainly also to caution against such a presupposition.

Humbert's international reputation rests mainly on two feats. The first is the body of drawings he made after early Trecento paintings in Italy at the end of the eighteenth century, that is to say at the beginning of his career. The second is his *Essai sur les signes inconditionnels dans l'art*, the first edition of which appeared more than twenty-five years after his Italian sojourn, in 1827. The *Essai* is based on the revolutionary hypothesis that nature, including man, is characterized by what Humbert called absolute signs, lines and colours which cannot fail to have specific effects on the viewer.

In the literature on Humbert his early drawings are frequently cited as evidence that he was among the first artists to feel a deep appreciation for early Italian art, an appreciation which he would communicate decades later in his *Essai*.<sup>1</sup> The correlation between Humbert's drawings in Italy on the one hand and his much later text on the other indeed presents itself, but the question remains whether it allows us to draw this conclusion. Wasn't he too unpredictable to justify our assumption of so much consistency?

David Pierre Giottin Humbert de Superville was born as David Pierre Humbert. From 1789 to 1800 he lived in Italy, where he made two journeys to study early artworks. Afterwards he sided with the French in the conflict between the French Republic and the Vatican, as a result of which he was taken prisoner and held captive in Civitavecchia for almost a year. He signed the drawings which he made during his imprisonment with *Giottino Humbert f.*, Little Giotto [made it]. In 1816, having long returned to the Netherlands, he had it notarized that he had been commonly known as David Pierre Giottin Humbert de Superville since 1810 – de Superville after his grandmother.<sup>2</sup> These facts provide clues for his constant appreciation for and identification with early Italian painters. Yet if his appreciation was really that constant, why did he then ask the engraver Tommaso Piroli to donate his drawings after early Italian painting to the neo-classicist painter and author Giuseppe Bossi, after whose death in 1815 they ended up in Venice?<sup>3</sup> Although Humbert obsessively made notes that are very diverse in character, anything autobiographical is lacking. We do not even know whether he made drawings after the work of early Italians of his own accord or whether he was professionally involved in Seroux d'Agincourt's initiative to reproduce artworks that had been created between the fourth and the fourteenth centuries. In the first case



12a  
Apollo Belvedere,  
pen and brown ink,  
PK-T-1290.



12b  
Dionysus Sardanapalus  
or Indian Bacchus,  
pen and brown ink,  
PK-T-1274.

we may assume he developed an affinity with early painting while in Italy, in the second case as much as, or better: as little as Seroux himself.

In Italy Humbert also studied Raphael, but the following passages from his *Essai* suggest that by then he held the view that Raphael's later work also marked the endpoint of the development of early Italian art: 'Painting, which had witnessed such a promising rebirth in the thirteenth century, had succumbed to immense adversity - in Italy as a result of the discovery and study of classical sculpture, in the North as a result of the Reformation.' 'Oh', Humbert sighed elsewhere, 'how wonderful it would have been had Raphael never laid eyes on classical sculptures or reliefs'. To Humbert, the fatal impact of Classical Antiquity was particularly evident in Raphael's frescos after the fable of Psyche in the Villa Farnesina in Rome.<sup>4</sup> In 1830, at a time when he was busy preparing a second edition of the *Essai*, Humbert presented Caspar Reuven, the Leiden Professor of Archaeology, with his studies after Raphael and classical sculptures. He had finally received them back the previous year after having been deprived of them in Italy.<sup>5</sup> If we can interpret this gift as a confirmation of Humbert's declining interest in Raphael, shouldn't we suspect something similar in the case of his earlier present to Bossi? Would that gift



not also point to a waning appreciation, only in this case of early Italian painting and then apparently of a temporary character?

An outspoken example of Humbert's unpredictability is his attitude towards the *Apollo Belvedere*. In 1822 Humbert had been elected a member of the Koninklijk-Nederlandsch Instituut van Wetenschappen, Letterkunde en Schoone Kunsten (Royal Institute of Sciences, Literature and Fine Arts), KNI for short. At a meeting of the KNI in 1824 he delivered a lecture with the title: *Coup d'Oeil sur l'Apollon du Belvedere*. In the opening sentences he characterized the *Apollo Belvedere* as an amphibious masterpiece, somewhere in between sculpture and painting (Fig. 12a). It was the only statue from Antiquity, Humbert argued, that did justice to the dignity of man and opened man's eyes to himself, filling him with self-esteem and joy in his own existence. The statue had the vertical position that made man first among the animals, while the figure which showed itself in its full height was crowned by a superb head. The left arm was nobly extended, representing the horizontal element, the sign of equilibrium and calm. Together with the shoulders, this arm formed a triangle with the right foot as its base, while the right arm descending in an oblique line solemnly suggested the completion of 'a great action' (Pl. 12.5 and 12.6). Human nature was superior to other life forms, a temple of God and, Humbert continued, to us the *Apollo Belvedere* was the image of that temple. Unlike all other statues from Antiquity which, however harmonious their proportions might be, did not result in the slightest uplifting of man, the *Apollo Belvedere* embodied the mystery of art as a medium to make man aware of his intellectual and moral superiority. It made him raise himself up and his arms became like wings. Dixit Humbert in 1824.<sup>6</sup>

In the *Essai* that was published three years later, however, his praise was far more restrained. Perhaps we cannot even speak of praise when he says: 'For even the statue of the *Apollo Belvedere* fails, seeing that its shadow, when properly projected on that wall, even surpasses the actual source that produced it with respect to moral value (*valeur morale*).'<sup>7</sup> That the shadow surpasses the statue itself, can hardly be called praise. No longer does the *Apollo Belvedere* have the power to literally and figuratively elevate man. Humbert now exclusively reserved his praise for another classical statue: 'Following my principles, the statue of the Indian Bacchus (*Bacchus Indien*) or Lawgiver, is without doubt the finest of all classical statues in the collection of the Vatican.'<sup>8</sup> The contrast could hardly be greater, because whereas the *Apollo Belvedere* is gracefulness itself, the *Indian Bacchus* is all massiveness (Fig. 12b). Yet Humbert, both in his lecture of 1824, as in the *Essai* of 1827, employed the same absolute signs as criteria.

Within the absolute signs, Humbert distinguished horizontal lines, obliquely ascending lines (expansives) and obliquely descending lines. The horizontal lines expressed equilibrium and calm, the expansive lines joy and movement, the obliquely descending lines sorrow. His criticism of Raphael's *Transfiguration* may serve as an example of what this view entailed for Humbert (cf. Pl. 5.17). He regarded this painting as Raphael's failed attempt to return to himself, to the painter who in his youth had embraced the qualities of early Italian painting. Instead of a Christ of the *Transfiguration*, however, the late Raphael had represented a Christ of the *Ascension*. Instead of an ascending movement, in time, which characterizes the *Ascension*, the correct representation of the *Transfiguration* ought to have been a motionless manifestation in space, simple and calm.<sup>9</sup> Raphael, therefore, had incorrectly applied the absolute signs: he used expansives, but he should have chosen horizontals along a vertical line (Pl. 12.9).

In the opinion of Humbert, both the *Apollo Belvedere* and the *Indian Bacchus* were isolated instances. In 1824 he could only muster real appreciation for the former, in 1827 only for the latter statue among all other classical statues. Yet if he was so critical of classical sculptures, why did he make so many copies after them? Why reconstruct so often the original appearance of the *Torso Belvedere* (Pl. 12.8)? And if he was so negative about sculptures from Antiquity, why go to all that trouble in 1815 to secure for Leiden the collection of plaster casts after classical sculptures which King Louis Napoleon had transferred from the Musée Napoléon to Amsterdam in 1807? According to Bodel Nijenhuis, Humbert's motive was to make sure that young students who were 'thoroughly grounded in the classical authors on art, might also be able to practise that art by copying and studying it'.<sup>10</sup> Why go to such lengths when classical sculpture failed to make the mark according to him? Is it possible to ignore that in this case yet another radical change of opinion occurred, this time at the expense of classical sculpture? Did the above-mentioned donation to Reuvens not already imply such an altered view?

In yet another respect do we find an insurmountable gap between the 1824 lecture presented to the KNI and the *Essai* that was published three years later. In the earlier text, Humbert had passed a favourable judgement on the amphibious merging of painting and sculpture in the *Apollo Belvedere*, whereas a few years later he showed himself to be an advocate of a rigorous division between the arts. In the *Essai* he appears to detect a tendency towards a convergence of the several arts since the Greeks, a tendency which he sharply rejected.<sup>11</sup>

There is also a note of unpredictability in the incomplete character of the *Essai*. It was published unfinished in 1827, but the revised version of 1832 likewise remained uncompleted and the meagre addition of 1839 did not really redress the balance. The book which Humbert had in mind never actually appeared, and what there is, is less than a compromise. The substantial part which he called *Medusa*, was not included in the end. Although he had often read it through with satisfaction, he came to the conclusion that he had not quite fully considered the sort of beneficial relations which the three arts were able to bring about between man and his God.<sup>12</sup> The crisis which had hit Holland following the separation of north and south in 1830 motivated him to reject the *Medusa* and include instead an appendix on the Lion on the Coast, *Le Géant de la Côte, symbolisant La Hollande* in 1832 (Pl. 12.12 and 12.13). He urged the installation of this lion, a reclining, basalt statue of gargantuan proportions, before the coast near Katwijk. Once the Netherlands had been devoured by the encroaching seas, the animal would still continue to testify to the country's heroic past.<sup>13</sup> Here Humbert suddenly manifested himself as an admirer of the Dutch nation, which previously never had his interest. And while in the *Essai* he preferred to have the lion rendered from the side and his drawings invariably show the animal frontally or in profile, the statue of the lion that was to be erected near Katwijk is shown obliquely from the side in a comprehensive, separate large format watercolour.<sup>14</sup> It seems there was no end to his unpredictability.

At the risk of being excessive, I would like to offer a final example of a radical shift in Humbert's views. The two funerary monuments in Leiden's Pieterskerk in which Humbert was involved, are highly diverse in nature. The memorial for the versatile scientist Sebald Justinus Brugmans shows a high, soberly designed pedestal carrying the bust of the deceased, prominently decorated with his several distinctions. The funerary monument for the jurist and statesman Joan Melchior Kemper is of a stern simplicity, has no bust and



only the single line *Kemperi grati discipuli* reveals who is being commemorated (Pl. 12.15). Brugmans and Kemper, who died respectively in 1819 and 1824, both headed Leiden University at some point. Brugmans steered the University through the Batavian-French era, which is exactly why he had to make way for Kemper, one of the champions of the revolution of 1813 who helped shape the new and independent kingdom of the Netherlands.

The monument to Kemper was unveiled in 1835, but the year in which the memorial for Brugmans was completed, is unknown. This memorial has a curious history. Already in his funerary address held shortly after Brugman's death, Johan Willem te Water, then chairman of the Maatschappij der Letterkunde (Society of Dutch Literature) in Leiden, pleaded for the erection of a dedicated monument in Pieterskerk. After that, however, nothing is heard of the matter for decades. In 1846 the Amsterdam man of letters Jeronimo de Vries mentioned in passing that the monument had been executed by the sculptor Paul Joseph Gabriel. In 1849 Bodel Nijenhuis reported that Humbert had provided a suitable design for it, without, however, referring to Gabriel, and in 1855 van der Aa mentioned in his dictionary of biography that the monument had been commissioned by Brugmans' brother, the lawyer and senator Pibo Brugmans, without alluding to either Gabriel or Humbert. Only in 1957 were all three parties involved named in connection with this monument for the first time. The full facts of the case remain unclear and as for the dating, van der Aa referred to 1829, while Kneppelhout decided on 1825. The only thing we can be sure about is that the monument was there in 1832, as an anonymous visitor of Pieterskerk mentioned it in the *Arnhemse Courant*.<sup>15</sup>

We may, however, assume that the design already dates from before 1828. In the absence of Humbert, a memorandum was read at a meeting of the KNI on 29 October 1828 which he had submitted to the committee responsible for erecting the monument to Kemper. In this memorandum Humbert stated that any memorial, regardless of the person for whom it was to be made, should possess permanence and be generally intelligible. Preferably cut out of a single piece of marble, it was to be nothing else than a simple, striking memorial in monochrome, based on Greek or Egyptian models, without the encumbrance of metaphor or symbolism. Humbert illustrated his point on the basis of the design for Kemper's monument, not that of Brugmans.<sup>16</sup> The former is also far more suitable, as the bust of the monument to Brugmans has no place in this argument. It appears that between 1819 and 1828, Humbert drastically changed his view about the way a memorial should be shaped, turning it into the direction of abstraction.

Humbert was surely an unpredictable man, but he was no less versatile. Are these qualities not two sides of the same coin? Humbert combined an eye for the mundane with a penchant for the visionary. The former is testified by an endearing drawing of a prostrate dog, of which we can only hope it is asleep (Pl. 12.5), the latter by his momentous watercolour on the subject of Moses experiencing on Mount Sinai how the Ten Commandments are engraved in the stone tablets (Pl. 12.17).

## Portrait of Humbert de Superville



Early on in his career Humbert won a scholarship to Rome, where he stayed for about ten years. In Rome he shared a house for some time with the landscape painter Hendrik Voogd, who made this

portrait. While in Italy Humbert lost many drawings, which he only recovered decades later, partly thanks to Voogd, who remained in Italy and died there.

pencil, 183 x 145 mm, PK-T-2089



## Winged Demon

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EDWARD GRASMAN

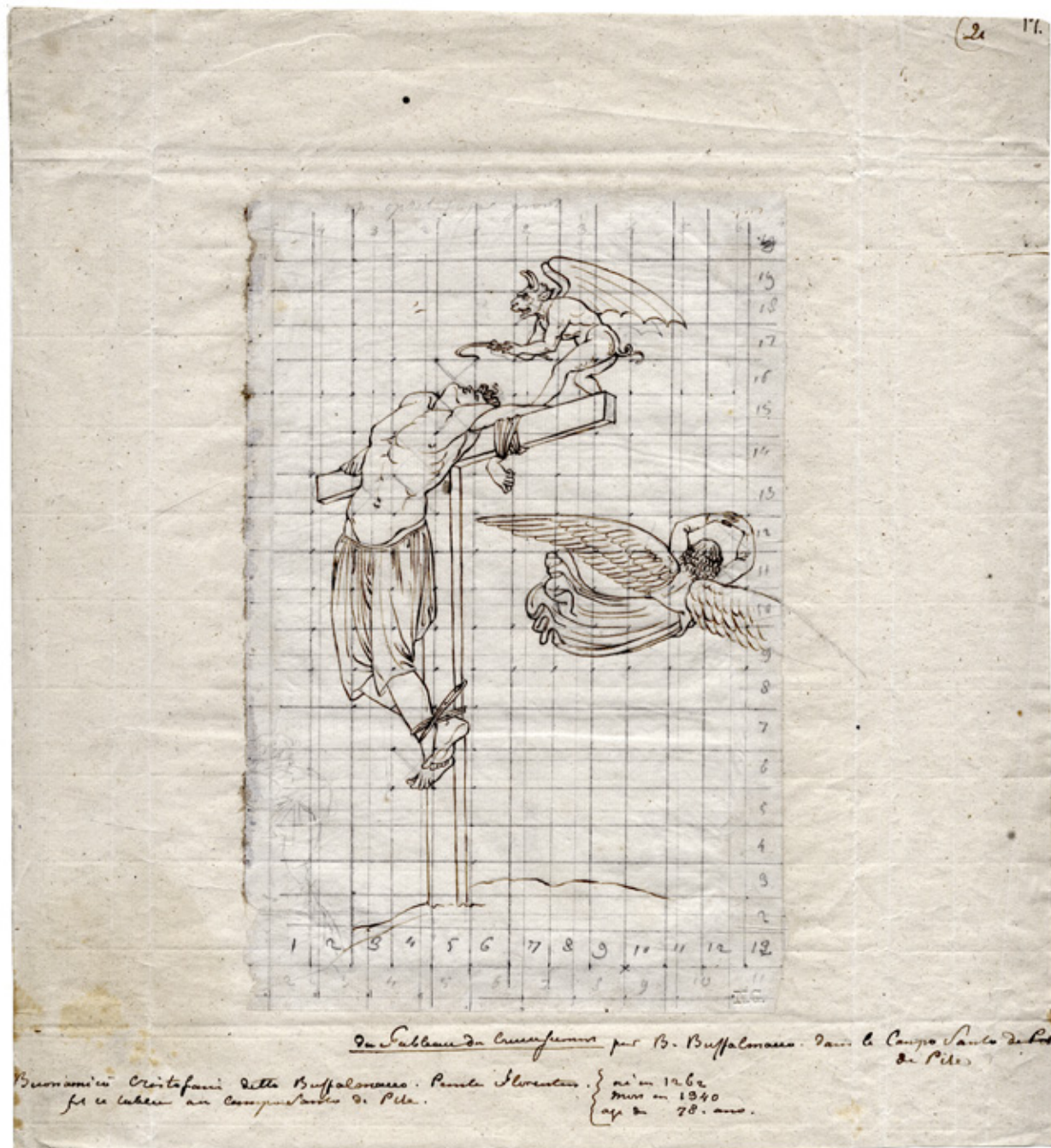


When Humbert was living in Italy, he travelled across Tuscany and was one of the first to take an interest in Trecento mural paintings. Accordingly he also made drawings after the frescos in the Campo Santo in Pisa. After he had returned to the Netherlands, he availed himself of reproductive

prints which he had acquired for the Print Room for his own drawings after these frescos. At the time many of these frescos, a considerable number of which were destroyed in World War II following the bombing of Pisa, were still optimistically attributed to Giotto on Vasari's authority.

after a Print by Carlo Lasinio of a Fresco on the Campo Santo in Pisa, formerly attributed to Giotto, pen and grey ink, watercolour, 427 x 278 mm, PK-T-1211

### The Impenitent Thief and an Angel, Details of a Crucifixion



Among Humbert's acquisitions for the Print Room was the impressive series of prints made by Carlo Lasinio after the frescos in the Campo Santo at the end of the eighteenth century. Hardly anything is

known about Buffalmacco, to whom a number of these paintings were attributed in the wake of Vasari. There are, however, still art historians who wish to follow Vasari in this attribution.

after a Print by Carlo Lasinio of a Fresco on the Campo Santo in Pisa, formerly attributed to Buffalmacco,  
pencil, pen and brown ink, 313 x 291 mm, PK-T-1364



12.4 DAVID HUMBERT DE SUPERVILLE

Seated Angel, Hiding His Face in His Arms

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EDWARD GRASMAN



While he was staying in Rome, Humbert sided with the French in the conflict between the French Republic and the Vatican, which was supported by the Kingdom of Naples. The Neapolitan army prevailed, and Humbert was arrested. He was held

prisoner in Civitavecchia for about a year, during which enforced stay he made numerous drawings, some of which were inspired by early Italian painting. This signed and dated pen drawing of a seated angel falls in this category.

pen and grey ink on black chalk on blue paper, 179 x 105 mm, signed: Giotto Humbert f., with the note: Civitavecchia An.7, PK-T-1148

## Lying Dog



It is unknown whether this drawing was made after life or after a model, nor does it tell us whether the dog is asleep or dead. Whatever the case may be, Humbert demonstrates that he definitely had an eye for the world around him. He may have been unpredictable, an eccentric and a visionary, a man who had his stern moral verdict ready on any number of

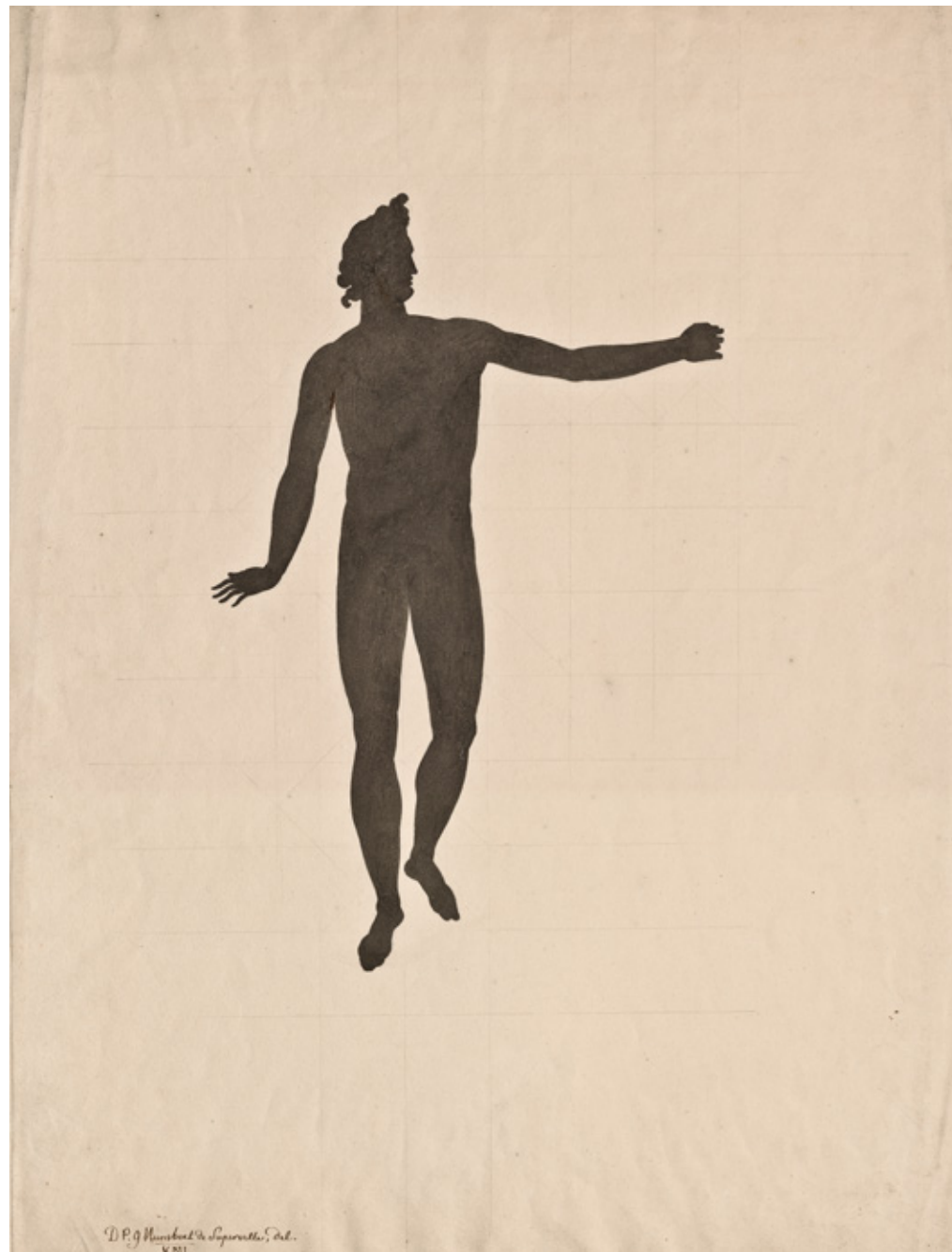
subjects, but he also had the power to move. The drawing recalls the poem by the Dutch poet Jan Hendrik Leopold, in which Jesus sees a dead dog that evokes disgust in everybody else. He shames all bystanders simply by saying: his teeth are as white as pearls.



12.6 DAVID HUMBERT DE SUPERVILLE  
'Poetical' Silhouette of Apollo

320

EDWARD GRASMAN

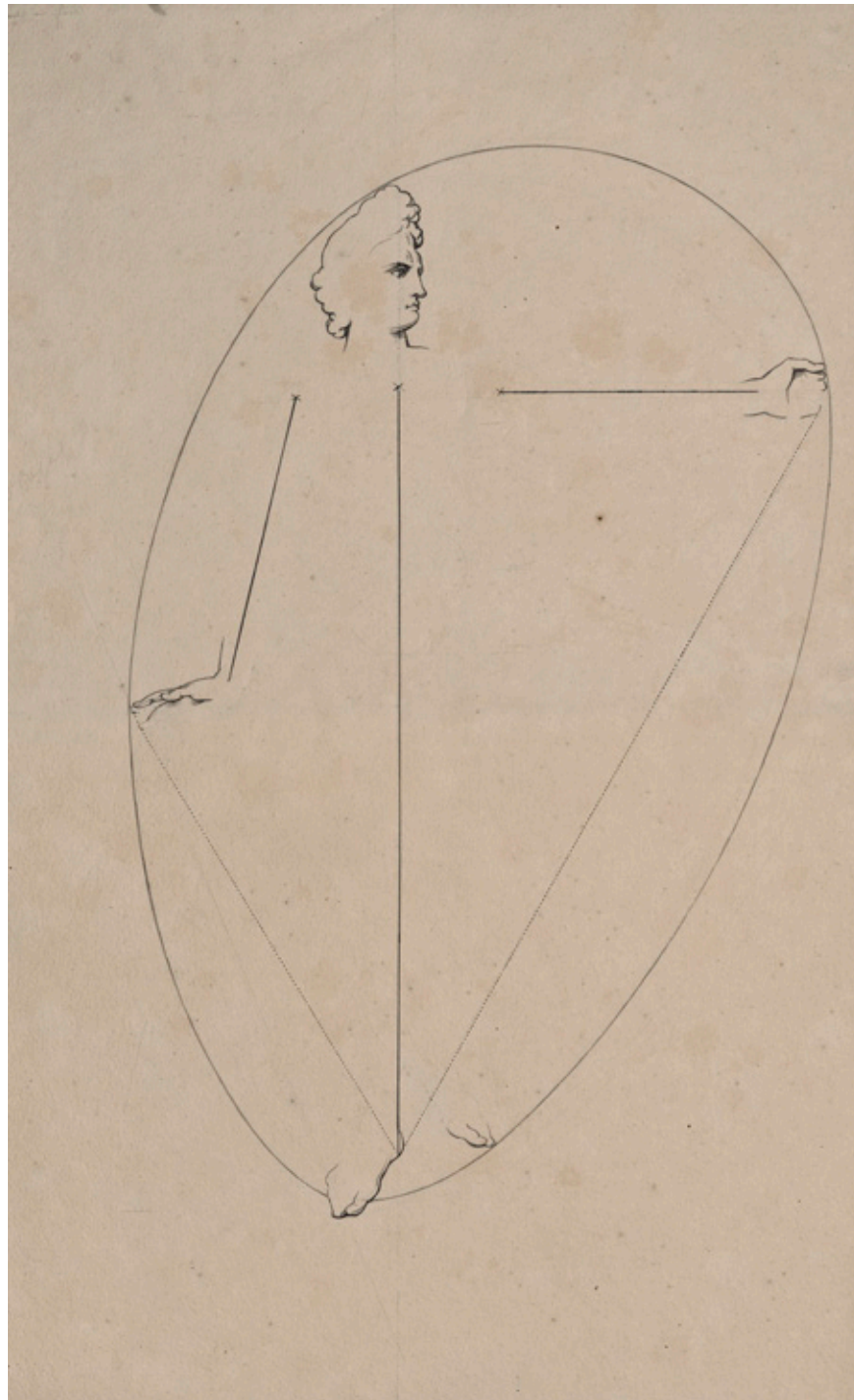


Humbert was a versatile artist, but he was a draughtsman before anything else. In his numerous drawings he often chose an original approach. He regularly created buildings, but also figures like the *Apollo Belvedere*, solely from chiaroscuro contrasts, often viewing them from an extremely low angle.

He was ahead of his time in the degree of abstraction, thereby preceding later developments in art history. Leiden's collection of plaster casts, which had been in Humbert's care since 1825 but which he had already described in a catalogue eight years previously, boasted a copy of the *Apollo Belvedere*.

pen, grey wash, squared, 642 x 491 mm, signed: D.P.G. Humbert de Superville, del. / KNI, PK-1984-T-106

## Sketch of the Apollo Belvedere



Humbert regularly held lectures for the Koninklijk-Nederlandsch Instituut van Wetenschappen, Letterkunde, en Schoone Kunsten, the predecessor of the KNAW of which he had become a member in 1822. In a lecture of 1824 he praised the *Apollo Belvedere* as embodying the mystery of art, which is capable of

lifting man above himself. In the course of the years Humbert studied the sculpture from several angles, but he illustrated the lecture itself with sheets that could be viewed from a distance and were meant to demonstrate the ideal proportions of the statue of Apollo.

pencil, pen, brush and grey ink, 941 x 628 mm, PK-1984-T-121



12.8 DAVID HUMBERT DE SUPERVILLE

Reconstruction of the Torso Belvedere, Front and Sideways

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EDWARD GRASMAN



As Humbert is known to have made several comments both on the *Apollo Belvedere* and on a number of other statues from Antiquity, we can expect to encounter them in his drawings. For anyone only acquainted with his written work, however, it may come as a surprise to find that he made so many drawings after another classical statue which, as

the name already indicates, was once placed in the Belvedere, the *Torso Belvedere*. In various drawings Humbert tried to approximate the original appearance of this torso. Is it a sign of particular pride that he added all his initials and the statement *invenit et delineavit* to his attempts at reconstruction?

pencil, pen and brown ink, 270 x 230 mm, signed: DPGHdS. inv. et del., PK-T-610

## Christ, after Raphael's Transfiguration



Humbert published his *Essai sur les signes inconditionnels dans l'art* in 1827. This essay is based on the assumption that nature, man included, is characterized by what Humbert called absolute signs. He —distinguished horizontal lines, obliquely ascending lines (expansives) and obliquely descending lines. The horizontal lines expressed equilibrium and

calm, the expansive ones joy and movement, and the obliquely descending lines sorrow. Humbert criticized the celebrated *Transfiguration* because Raphael had used the wrong signs. In Humbert's opinion this episode was marked by equilibrium, but Raphael had chosen to employ expansive lines.

pen and brown ink on transparent paper, 158 x 123 mm, PK-T-695



## The Penitent Judas with Jesus in the Dungeon

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EDWARD GRASMAN



In 1812 Humbert published a draft of a dramatic play entitled *Jésus*, which appeared in its final version in 1815. Several drawings are directly related to this play, which is not reputed to act well on stage. This drawing, which shows the penitent Judas throwing himself in despair at the feet of the incarcerated Jesus, demonstrates the freedom which Humbert

took in his drama with respect to the events as narrated in the gospel. What the drawings do not reveal is that Humbert portrayed Jesus in his dramatic play, at least in the opinion of his contemporaries, as a follower of Immanuel Kant, who had died some years earlier.

## Rocky Landscape ... sans doute Golgotha



Humbert's 1812-1815 drama about Jesus presents Judas as a man scheming to get control of Judea and who betrayed Jesus out of fear that he might prevent his plans. When Judas regrets his betrayal, he conspires to set Jesus free. He also involves in his plan

Barabas (who was to be released at Pesach instead of Jesus), Kedar, the penitent thief on the cross, and Bezec, a follower of Caiaphas. Bezec, however, divulged the plans to the high priest. This drawing is Humbert's design for the setting of the play.

pen and brown ink, 172 x 127 mm, PK-T-3567



## The Lion on the Coast of Holland: Colossal, Reclining Lion

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EDWARD GRASMAN

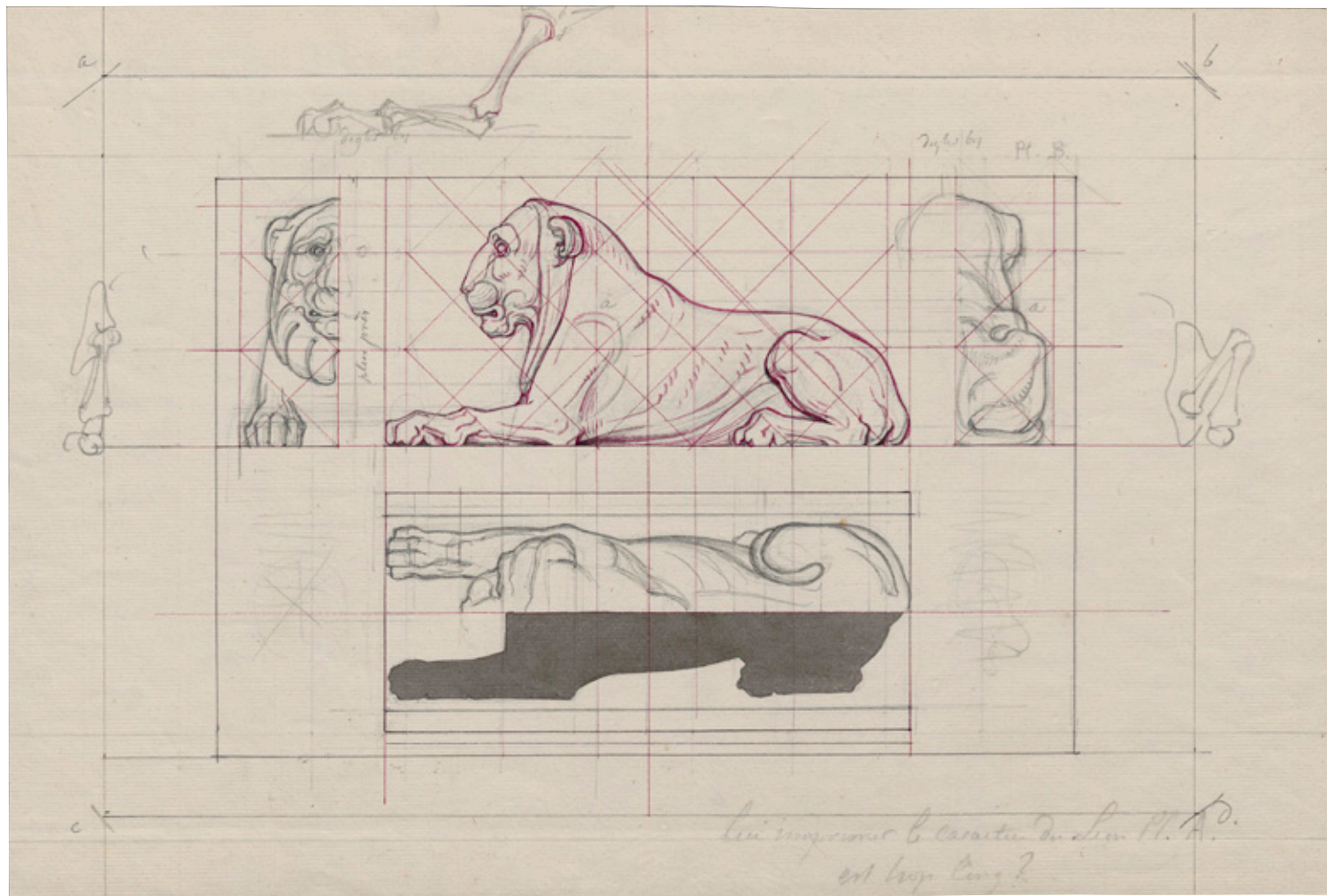


In the *Essai* that was published in its still unfinished form in 1827, Humbert wrote that no sculpture could ever be eloquent that did not have large dimensions. Humbert spent a lot of time completing the *Essai*. To put it in medical terms, his alterations do not so much amount to plastic surgery as they do to amputations. He cancelled entire parts, but in the years 1830-1832 he at last added something, an appendix including a design for an immense lion

that was to be placed before the Dutch coast. The accompanying text makes clear that the plan was a symptom of Humbert's suddenly erupting nationalism. Apparently this chauvinistic sentiment in Humbert was motivated by the separation between the Netherlands and Belgium in 1830. The robust format of the image suggests Humbert may have made it to illustrate a lecture.

black chalk, watercolour, mounted on cardboard, 672 x 1020 mm, PK-T-1542

### The Lion on the Coast of Holland, Shown from Various Sides



Many of the drawings and manuscripts by Humbert in the Print Room relate to a wide variety of projects which only have in common that they were never executed. The basalt lion which was to have symbolized a perseverant but vanished Holland before the coast near Katwijk, likewise never materialized.

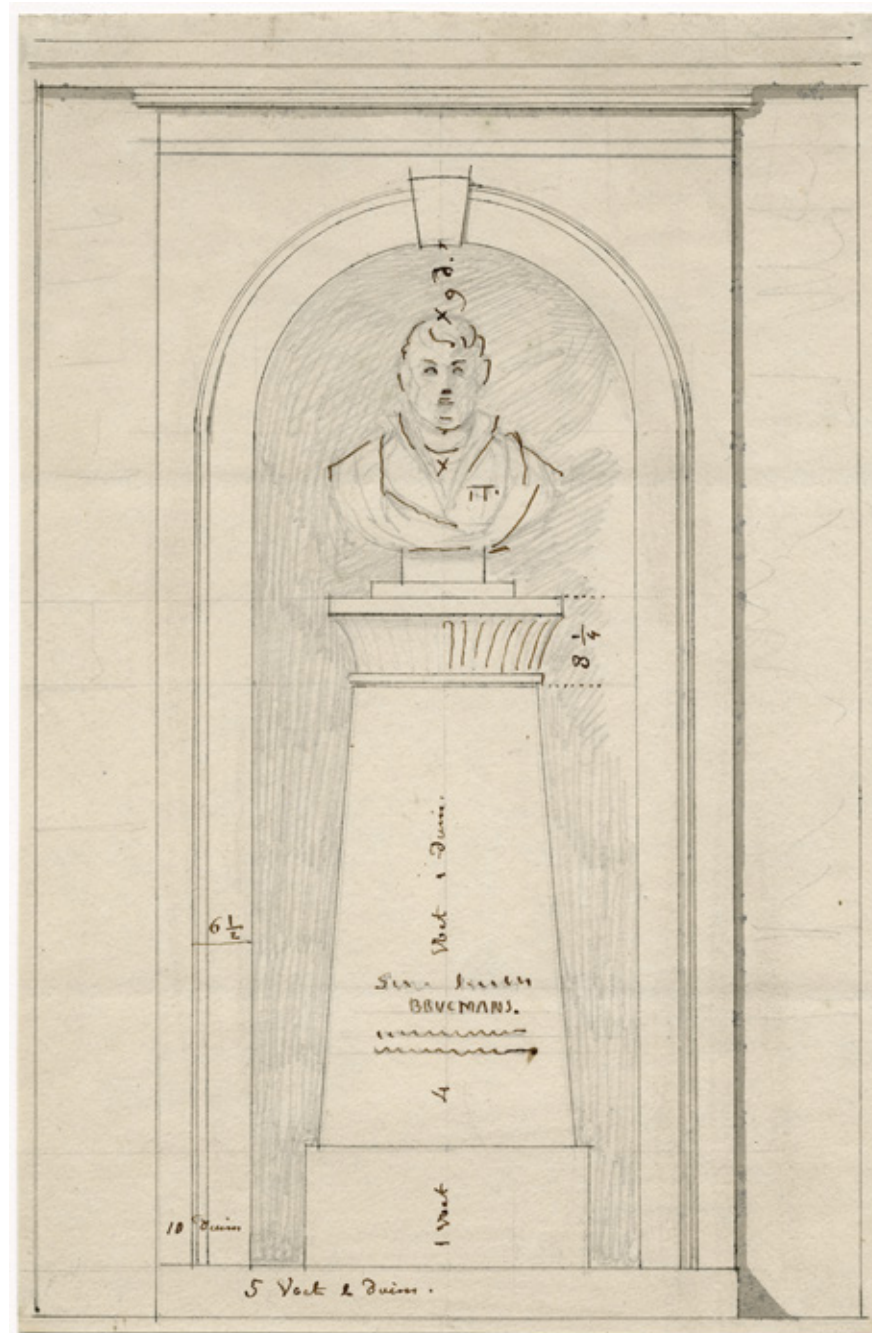
Humbert's thoroughness did not only cause him to view the animal from several angles, but even consider his skeleton. The animal was to have risen to a height of some twenty-eight metres, surpassing the Sphinx in size. Can Humbert have seriously contemplated the realization of such a colossus in the sea?

pencil, pen, purple ink, grey wash, squared, 288 x 426 mm, PK-1984-T-168



12.14 DAVID HUMBERT DE SUPERVILLE

Design for the Funerary Monument of S.J. Brugmans

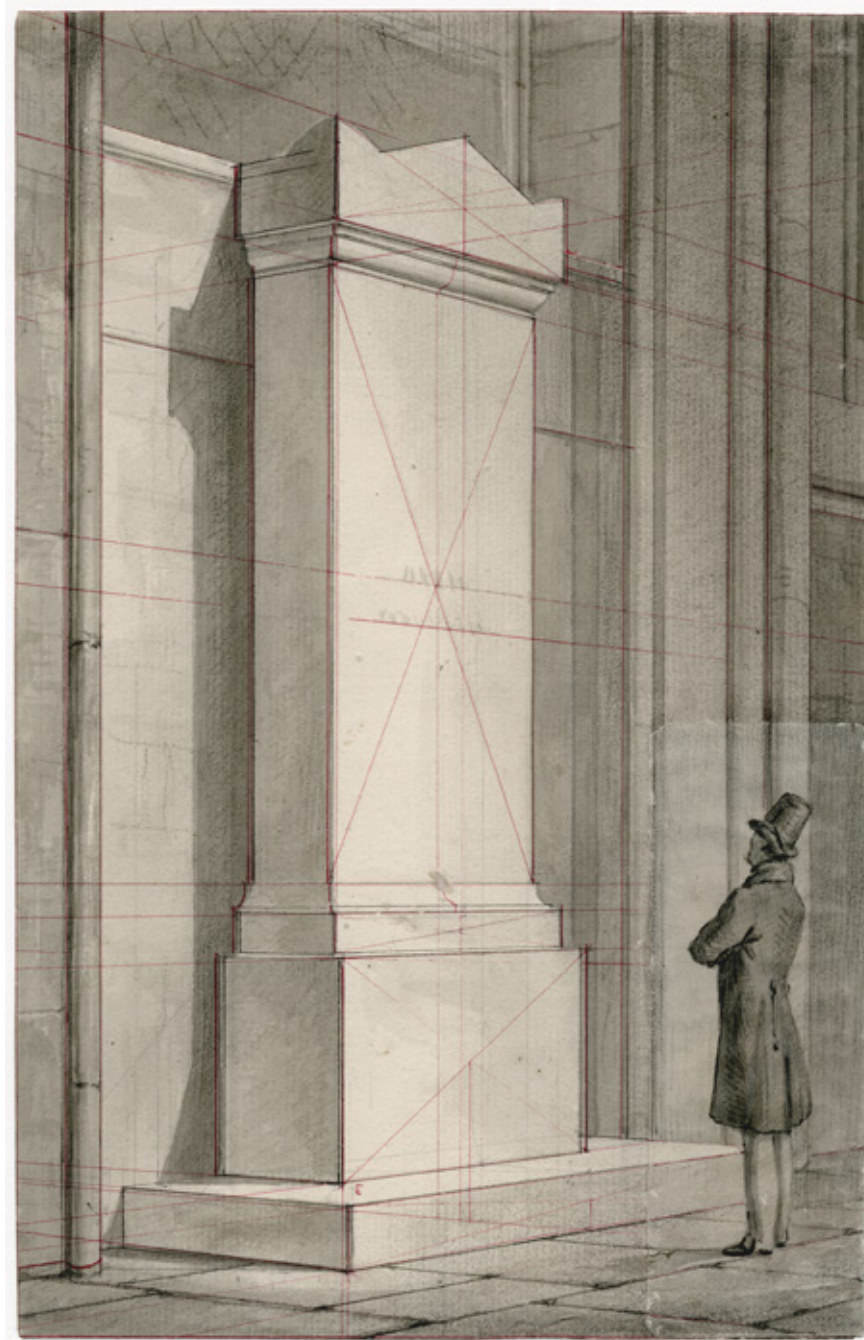


In the obituary of Humbert which he wrote shortly after the latter's death, Bodel Nijenhuis observed that Humbert had provided a 'suitable design' for the funerary monument of Sebald Justinus Brugmans († 1819). It is the main reason why this design sketch is attributed to Humbert. It is unclear when exactly

he produced this drawing for the monument, which must have been executed between 1825 and 1829. What is striking is the great contrast with the later design made for the funerary monument of Kempers, Brugmans' successor as head of Leiden University.

pencil, pen and grey ink, grey wash, 256 x 162 mm, PK-T-471

## Design for the Funerary Monument of J.M. Kemper



In this sketch Humbert used perspective lines to optically secure the funerary monument of the statesman Joan Melchior Kemper († 1824) in the building in which it was to be placed, viz. Leiden's Pieterskerk. In a lecture of 1828 Humbert advocated permanency and general intelligibility as the main criteria for designing a monument. He demonstrated both criterions by means of his own design

for Kemper's monument, which was only unveiled on 30 May 1835. Humbert pasted on to the design the drawn figure of a man in a top hat looking up at the monument with his arms crossed. This added figure does not simply indicate the scale, but also the function of the monument, which is one of contemplation.

black chalk, pen and grey and purple ink, grey wash, mounted paper, 258 x 162 mm, PK-T-472



Michelangelo's Moses in San Pietro in Vincoli in Rome

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EDWARD GRASMAN



According to Humbert sculpture ended with Michelangelo. He had been the only genius since the Egyptians to have successfully represented man in massive forms. Michelangelo had offered the best proof of his talent in his *Moses* and yet, even in this work he had transgressed the boundaries of

decorum. An important reason why Humbert copied this figure, not from the original, but from Jacob Matham's engraving after it, must have been that he carried the Tablets of the Law. Humbert had been categorical on this: it was only as the divine lawgiver that Moses was to be represented.

pen and brown ink, grey wash, 380 x 232 mm, PK-T-601

# Moses with the Stone Tablets on Top of Mount Sinai, 1831



The 1837 Annual Report of the Koninklijk-Nederlandsch Instituut refers to the 'powerful strokes' with which Humbert had earlier sketched the image of Moses on Mount Sinai. The qualification 'earlier' probably refers to 1831; the Print Room at any rate owns a robust sketch by Humbert on this subject which carries this date. The fact that

Humbert so rarely dated his work makes it even more difficult to chronologically arrange his work. Humbert's unpredictability and the absence of any autobiographical material only add to the problem. In this image, which is for once dated, the visionary spirit in Humbert finds magnificent expression.

pencil, black chalk, pen and brown ink, grey wash, squared, 471 x 312 mm, signed and dated: D.P.G. Humbert de Superville inv. et fecit 1831, PK-T-1110



## 13 Nineteenth-century Dutch Drawings

ANNEMIEK OUWERKERK

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ANNEMIEK OUWERKERK

In the two hundred years of its existence, the nineteenth century has always been rather a neglected area in the Print Room. Although the collection was begun in 1814, virtually no contemporary art was acquired during this century. In terms of numbers, however, the nineteenth-century holdings make up a large part of the collections. There are over 4,000 drawings dating from this period as opposed to roughly 6,000 drawings from the previous centuries.<sup>1</sup>

The bulk of the nineteenth-century drawings, some 3,000 items, derives from the collection of Albertus Welcker, which was acquired for the Print Room in 1957. Quite a few drawings dating from this period were marked by him with a 'd', meaning: 'of documentary interest', in contrast to the 'p' for primary: 'good drawings, or representative of the artist'.<sup>2</sup> Welcker tended to label the sketches and studies in his collection with a 'd'. Drawings of documentary importance, however, play a key role in any study collection that is meant to support education, which is what this university collection is. In 1969 another collection was acquired, that of Adolph Staring, consisting of eighteenth-century and early nineteenth-century drawings. In general, however, it can be said that the nineteenth-century drawings mainly entered the collection unintentionally. In spite of, or rather because of it, they include some real treasures.

The collection shows a great variety because of its sheer volume and also reflects various aspects of the versatile nineteenth century. The drawings come in all shapes and sizes, ranging from very basic slight scribbles and sketches to carefully finished drawings; there are crude charcoal drawings, watercolours and also several sets of sketchbooks. The collection boasts works by numerous artists, both well known and unknown. Anyone perusing the digitized images of the nineteenth-century holdings with an unbiased mind will be pleasantly surprised by the great number of exceptional, unknown works.

### *Drawings in the nineteenth century*

Traditionally, drawings have been greatly appreciated in The Netherlands. Not only were they collected from an early time, drawing skills were also part of a genteel education. Drawing lessons taught people to observe well and enabled them to form a judgement about art. The genteel classes received private drawing lessons, while those hoping to make a living out of art could enrol in drawing academies to learn the trade or keep up with their profession. Practical drawing also lay at the basis of a range of trades and crafts. The practice of sampling drawings in a company of connoisseurs, previously a favourite pastime of the elite, lost its exclusiveness in the nineteenth century and became available to a wider circle of people. Connoisseurs, amateurs and *dilettanti* were now able to join numerous clubs and societies that encouraged the principle of sociability. Studying and discussing drawings was one of the

13a  
 Willem Pieter Hoevenaar, *Visitors  
 to an Exhibition*,  
 ca. 1846,  
 pen and brown ink,  
 PK-T-AW-2132



Visitors to an exhibition have been portrayed in postures that are typical of spectators contemplating art. Two ladies are peering through a so-called *tuyau*, a small cylinder. It allowed one to look up close and select a crop, or view an artwork in its entirety, isolated from its surroundings. The drawing has been executed with a few adroit dashes of the pen; the artworks that are being admired are only sketchily rendered.

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activities offered by these clubs. Around the middle of the nineteenth century, societies were founded where both lovers and practitioners of art mingled, such as *Arti et Amicitiae* in Amsterdam and *Pulchri Studio* and the *Haagsche Kunstkring* in The Hague. Classes in art appreciation were absolutely popular at the time and attracted vast numbers.

In addition to art appreciation sessions, drawings were also displayed at exhibitions of works by living masters. They were organized from 1808 on, following the French initiative of King Louis Napoleon to create a platform and a market for contemporary artists, because a larger public for art was gradually developing (Fig. 13a). These public exhibitions made contemporary art available to a new and wider public. Drawings invariably featured as a separate category – albeit a small one. Like the paintings, they had to be supplied in a frame. The drawings shown at these exhibitions were autonomous works, usually executed in colour. For a long time collectors mainly purchased this type of drawing.

Exhibitions exclusively devoted to drawings were being organized from the middle of the nineteenth century. The first exhibition of works on paper was mounted by the Amsterdam art society *Arti et Amicitiae* in 1860. It was noted on the occasion that the dominance of oil painting now seemed a thing of the past. In this period, too, watercolour painting was a favourite and widely practised technique, so much so that in 1876 a number of watercolourists founded the *Hollandsche Teekenmaatschappij* (Dutch Drawing Society). This society organized successful exhibitions of drawings, mainly in watercolour, which indicates that there was definitely a growing interest in drawings as autonomous artworks. As a result, increasing numbers of works passed hands at these sales exhibitions.

Quite a different category from the autonomous drawings referred to above, were the drawings that were an integral part of the making of a painting. In the nineteenth century, painting in the open air became a favourite activity of landscape painters. They made quick sketches to serve them as preparatory studies, to be worked out in greater detail in a drawing or a painting in the studio. Artists set out with their paint boxes to find a suitable spot for their *plein air* work (Fig. 13b). Often they would add instructions to these sketches, so that they would later know which colours to use. Thus Gerard Bilders wrote in a letter in 1858: ‘... I have made sketches of skies, indicating their effect and noting the principal colours...’<sup>13</sup>

Preparatory studies were chiefly valued by fellow artists, as they were able to appreciate the creative process underlying them and because they showed the



13b  
David Bles,  
*The Artist Everhardus Koster  
at work*, 1855, pencil,  
PK-T-AW-1695



Bles depicted his colleague working in the open air. In the lid of his paint box, an essential tool of the nineteenth-century landscape painter, he attached a piece of paper or canvas on which the artist is working with a brush. The box itself contains all that is needed for sketching and/or painting. The cap with a brim to shield Koster against the light was a typical feature of the artist's outfit. The drawing is a sketch, such as artists like to produce rapidly and exchange among themselves.

gesture of an artist in a nutshell. Following the new trend for the unaffected and the original, the sketch as a rapid reflection of the essential also came to be valued more and more by collectors in the nineteenth century. The changing manner of painting, which became freer and sketchier, and the popularity of the watercolour, which was also less precise as a result of the watercolourist's rapid way of working, were among the other contributing factors.

Draughtsmen themselves regarded even the crudest scribbles as an expression of study and penmanship. In 1871 the artist Johannes Tavenraat cautioned not to underestimate rapid sketches that appeared to have been produced without effort. He wrote on the back of a pen drawing of a greyhound, which he himself called a 'scribble' (one of a series of twenty-three, which probably also included the small sketches of hares (Pl. 13.17)): 'First it is necessary to learn, through hard study, how things work before you can let the pen run free. It is the same with lawyers. Off-the-cuff pleading takes years of hard study! If one attempts to walk before one is able to stand – one falls on one's face.'<sup>4</sup>

The sketches that were not too scribbly found their way to collectors, but most sketches and studies were preserved as part of studio inventories and artist's collections. That as late as the twentieth century the collector Welcker persistently categorized the sketch-like drawings by artists like Schotel and Tavenraat (Pl. 13.7b and 13.17) as being of documentary interest is remarkable in this respect.

#### *New in the nineteenth century*

One of the advantages arising in the nineteenth century in terms of artistic legacies was that when studios were cleared out, sketchbooks were now often preserved intact. The sketchbook was no longer a stack of paper loosely tied together, but could be bought from the artist's supply shop as easily as tubes of oil paint and cubes of watercolour. The collection of the Print Room contains sketchbooks by Jean Augustin Daiwaille, Pieter van Loon, Alexander Ver Huell, Willem Antonie van Deventer, George Hendrik Breitner – including a sketchbook with studies for Panorama Mesdag –, Floris Hendrik Verster and Isaac Israels.

Another feature in this period were the notebooks in which the artist made copies of his sold paintings, often with annotations about prices. Drawings

were also collected in albums or sketchbooks and presented as a kind of 'catalogue' of possibilities on the basis of which patrons could select a topic to commission a painting.<sup>5</sup> This can be seen as another indication of the increased appreciation of the drawing.

Laymen, aficionados and artists produced drawings and sketches for *alba amicorum* and other such volumes. There was a craze in the nineteenth century to collect all sorts of images, pictures, absolutely anything, in collages and scrapbooks. The Print Room holds a number of such scrapbooks.<sup>6</sup>

The period from 1800 to 1900 was also a time of revolutionary technical changes, which had their impact on the status of drawings. New graphic techniques were introduced, foremost among them lithography, wood engraving and steel engraving. Especially the wood engraving, which was easy to reproduce, caused the illustration to become an important element in books and periodicals, from the high end to the low end of the market. The wood engraving was durable and did not deteriorate fast (being done on the hard, end grain of a block of wood), and could be used on conventional printing presses, as the height of the woodblock was the same as the height of the type. Drawings were invariably needed as a basis for the reproductions.

Photography, initially regarded as yet another new graphic technique, would inaugurate the most drastic change of all, as it made drawings superfluous. For most of the nineteenth century, however, the technique of photography was still so laborious that an artist like George Hendrik Breitner, who as is known liked to paint after photographs, turned to his sketchbook whenever he saw something that he wanted to record quickly.

#### *Special features of the Print Room collection*

The collection of drawings reflects the stylistic developments that occurred in the many-sided nineteenth century. Thus there are examples of classicist restraint, serene Biedermeier, Romanticism and Realism.

All genres are represented in the collection, too, though the emphasis is largely on landscape, animal and figure studies. In terms of numbers the landscape dominates, and it comes in all shapes and sizes. The majority of the landscapes were inspired by the seventeenth century, usually horizontally oriented and showing a small farmhouse, some water and occasionally a few animals to enliven the scene. In the early nineteenth century most landscapes were highly finished, in the course of the century they began to demonstrate the influence of open-air painting and became more free and less precise, showing also the stamp of the Hague school of painting. Towards the end of the century, landscapes were also created using broad swaths of colour – sometimes almost in an abstract way – and preferably in watercolour. The landscapes that can be assigned to a specific place mainly reflect the Dutch landscape, revealing around the middle of the century a penchant for Gelderland, the Veluwe, and the undulating woods of the Achterhoek. In the last quarter of the century, the focus shifts to what is now called the 'Groene Hart' (Green Heart) and the area around The Hague, regions abounding in water.

Another common genre in the collection of drawings is the animal study. Numerous cows, but also sheep, goats, rabbits, cats, deer and wild boars were immortalized in drawings. These drawings did not usually serve as preparatory studies for cattle pieces or animal portraits, but were meant to reproduce a vividly rendered animal as staffage in – again – landscapes. The nineteenth-century attention to detail in these and other studies after nature is striking. It is evident, for instance, in the large number of study sketches available in the



collection of details such as the noses and paws of animals. Tree trunks, flowers, plants, fruits, and parts of the human body were also frequently copied. Such detail studies were sometimes eclectically assembled in a composition sketch which formed the basis for a painting.

Numerous figure studies of people were made with the same purpose in mind. They were portrayed in typical poses or 'stances', with all possible kinds of attributes. To hone their drawing skills, artists would gather in drawing societies where they shared a single paid model. These studies were carefully preserved and occasionally used for a painting. Sometimes several studies have survived of such drawing sessions, which precisely indicate the position of each artist with respect to the model (Pl. 13.6). The practice of life drawing continued to be popular throughout the nineteenth century and afterwards. The painter Barend Cornelis Koekkoek described the practice of using figure studies when finishing a composition:

'I have known a painter who, although he was very good at drawing both nude and dressed models, and was very apt at depicting the proportions of the body, the foreshortenings, the receding and prominent parts of the figure, was never to be found without a sketchbook

[...] His small sketchbook was brimming with airy scribbles of figurines, animals, various groupings, in all manner of ways, at the same time noting the fabric and the colour of the clothes worn in many cases. [...] When his groups had been cursorily but properly sketched into position, he would consult his college or academy drawings, and his staffage would then be worked out in greater detail. Nor was he ever at a loss to depict the clothing and the colour of his figures, as he had a wide and diverse repertoire available in his sketchbook'.<sup>7</sup>

The portrait is generously represented among the traditional genres. There are artfully finished samples by famous portraitists like Cornelis and Jan Adam Kruseman, but also rapid and adroitly characterized sketches made by artists among themselves (Pl. 13.8). Being a university collection, the Print Room also includes many portraits of students, scientists and scholars.

History was never a popular topic in the Netherlands. The collection includes a number of rather bland historicizing scenes, such as the one celebrating the reconciliation between the naval heroes Michiel de Ruyter and Maarten Tromp by J.L. Cornet. There are also some examples of the historic genre, or scenes of everyday life of the past. As for the rest: there are hardly any complete still lifes and genre pieces. As regards the former there are again many detail studies, such as flowers and fruits. As for the latter, the collection mainly offers fully worked out figure studies, with some attributes added.

The following selection highlights a few of the many aspects that can be regarded as typical of the nineteenth century. The art world is exemplified by a visit to an exhibition (Fig. 13a), there are instances of working in the open air (Fig. 13b, Pl. 13.4) and the portraits which artists made of themselves and their colleagues (Pl. 13.8); a finished portrait (Pl. 13.9); the great passion for detail, expressed in studies of people (Pl. 13.5, 13.6 and 13.7), animals (Pl. 13.1, 13.2, 13.3 and 13.17) and trees (Pl. 13.10); a cityscape (Pl. 13.4); landscapes (Pl. 13.11 and 13.12); a romantic anecdotal scene based on a ballad (Pl. 13.13); and a longing for the past which may or may not be nostalgic (Pl. 13.15); the preoccupation with death, typical of the Romantic age (Pl. 13.14); humour and a passion for the spontaneous (Pl. 13.16); and finally a new image of women emerging around 1900, based on French models (Pl. 13.18 and 13.19).

# The Ruins of the Abbey of Rijnsburg, 1802



The artist Barend Hendrik Thier, who was active in Leiden for a long time, was a virtuoso draughtsman and painter of animals. Like his landscapes, which he also produced in great numbers, his animal scenes were inspired by paintings of the Dutch Golden Age, especially Paulus Potter. The Print Room collection mainly holds numerous studies by Thier, of animals, people and plants. Here is an example of a finished 'coloured drawing' of a ruin near Leiden which artists frequently copied. The somewhat idealized ruin

is rustically overgrown and framed by green. The tawny colour of the cow lying before the gate in the centre of the drawing, presents a nice contrast with the green. In the foreground on the left is a peasant or a shepherd with a dog giving him its paw. There are sheep in the foreground on the right and in the background. The animals are based on Thier's study drawings. The small flock of resting sheep is directly derived from a sketchbook by Thier which is kept in Berlin.

watercolour, 260 x 370 mm, PK-T-1930



**13.2** WOUTER JOHANNES VAN TROOSTWIJK  
 Grazing Cow Seen from Behind, 1806  
 Studies of Cows' Feet and Noses



a. pencil and black chalk, 160 x 134 mm, PK-1968-T-61    b. red chalk, 337 x 535 mm, PK-T-AW-294

13.3 ANTON MAUVE

Lying Cow Seen from Behind, 1886  
Studies of Cows' Feet



In the early nineteenth century Wouter van Troostwijk meticulously studied the animals which he integrated in his Dutch landscapes. He produced countless detail studies. It is said that he died from a fever contracted after having stayed out in the open too long sketching. Although he used chalk, the details of the legs and noses are delicately rendered. More than half a century later, Anton Mauve produced the same sort of detail studies as van Troostwijk. He, too, was a landscape painter and

he also studied the animals he used for his staffage down to the detail. These animal painters, incidentally, were not only interested in details. Thus Mauve's cow is viewed from the back along the spine, a typical pose. As Mauve was such an accomplished animal painter, he sometimes painted in animals in other artists' landscapes, for example those of his friend Johannes Warnardus Bilders (Pl. 13.15), with whom he regularly worked in the countryside around Oosterbeek.

a. pencil and black chalk, 270 x 355 mm, PK-T-AW-5001    b. pencil, 183 x 330 mm, PK-T-AW-3264a



13.4 OTTO HOWEN

View of Madrid Seen from La Casa de Campo, 1812

340

ANNEMIEK OUWERKERK



Otto Howen was both a general and a draughtsman, who served in the French army at one point. Wherever he was sent as an officer, he recorded his surroundings with a subtle pen. From 1810 to 1814 Howen was on a campaign in Spain. Leiden's Print Room owns 174 sheets with Spanish topics, including

superb cityscapes, often presented as panoramic views. One example is this *View of Madrid Seen from La Casa de Campo*. The spectator watches the city's silhouette along with a draughtsman, who is seated in the loggia, working.

pen and brush in brown and grey, 138 x 315 mm, PK-T-428

13.5 OTTO HOWEN  
A Spanish Canon



While he was on campaign in Spain, Howen also produced a number of studies of various regional costumes and of Spanish types, whether or not incorporated in popular scenes. This drawing from the series of costumes shows a Spanish canon in an ample black robe wearing an extremely wide-brimmed tricorne. A nice feature is that he is not only posing in his clerical dress, but is also looking through a so-called Claude glass, a fad imported at the end of the eighteenth century from England,

where the atmospheric landscapes by the French artist Claude Lorrain were very popular. To experience the same soft and blurry effect found in the latter's paintings, the viewer looked through a landscape mirror such as this one, which yielded a cropped view. The convex mirror gave the view a more painterly quality. What is amusing is that the canon appears to be inspecting the landscape precisely where two elegant ladies are standing.

pen and brush in brown and black, 128 x 85 mm, PK-T-3230



**13.6** ALBERTUS BRONDGEEST  
 Standing Girl Drinking from a Bowl, 1810

JEAN AUGUSTIN DAIWAILLE  
 Standing Girl Drinking from a Bowl, 1810



In 1810 Albertus Brondgeest and Jean Augustin Daiwaille drew the same model at the Amsterdam art society 'Zonder wet of spreuk' (Without Law or Motto). These two studies were made during the same session, and ended up together in the collection of the Print Room by accident. They demonstrate the practice of drawing at a society. The artists were

gathered around the model in a semi-circle, so that each artist worked from his own vantage point, thus producing a different aspect of the same model. The studies were carefully preserved to be used in a composition which required a similar model, or pose, or a detail of the garments or attribute.

a. red chalk, 223 x 147 mm, PK-T-AW-2578    b. red chalk, 265 x 200 mm, PK-T-30

13.7 JACOB ERNST MARCUS

Walking Boy with Backpack and Two Men Gardening, before 1808

JOHANNES CHRISTIAAN SCHOTEL

Standing Boatman Leaning against a Ship, 1836



The Amsterdam artist Jacob Ernst Marcus produced numerous model drawings, which he integrated into etchings and collected in a model book for artists, the *Studie-Prentwerk*. Such model books could serve artists as inspiration for the composition and staffage of paintings. The boy with a knapsack and the man pruning a tree in the drawing were used for sheet 14 of this *Studie-Prentwerk*, dated December 1808, where they were combined with two other figures. The man cutting a tree was incorporated two years later in sheet 34 which dates from August

1810. Also reproduced is a figure study by Johannes Christiaan Schotel of a 'maritime nature', which he could integrate in his maritime pieces. In 1840 his biographer brother wrote: 'With unbelievable effort and stubborn persistence he would draw the same position of a ship or figure several times [...] and I'm not exaggerating when I say, that he often drew the same thing twenty times, before he was ready to make a full drawing' (G.D.J. Schotel, *Leven van den zeeschilder J.C. Schotel*, Haarlem 1840, p. 16-17).

a. black and red chalk, grey and brown wash, 260 x 329 mm, PK-T-AW-1522

b. pencil, pen in brown, brown wash, 350 x 255 mm, PK-T-AW-2355



## 13.8 JEAN AUGUSTIN DAIWAILLE

Head of a Young Man, Possibly  
Representing Cornelis Kruseman, 1812

JOHAN HENDRIK KOELMAN

Portrait of Cornelis Kruseman, 1838

BAREND CORNELIS KOEKKOEK

Self Portrait, 1824

JAN ADAM KRUSEMAN

Self Portrait, 1828



a



b



c



d

These four artist's portraits contrast starkly with the portrait made by De Neufville (Pl. 13.9). They are rapid sketches, made by and for artists among themselves. Far more than before, artists' portraits, self-portraits and group or friendship portraits were produced in the nineteenth century. They were

undertaken as studies or made for fun, swiftly and adroitly sketched and often very personal. This type of drawing mainly survived as part of artists' collections and studio inventories. They were not greatly valued by collectors at the time.

- a. black chalk, 290 x 213 mm, PK-T-217    b. pencil, white bodycolour, 150 x 105 mm, PK-T-AW-3137  
c. black chalk, 137 x 123 mm, PK-T-844    d. pencil, 177 x 134 mm, PK-T-AW-2404.

13.9 LOUISE CHARLOTTE DE NEUFVILLE-RITTER  
Portrait of an Unidentified Young Man



This portrait shows a young man whose dress and haircut follow the latest fashion of the early nineteenth century. It is evident from the portrait's precise and accurate technique that the artist was also a miniature painter. The colours are intense. The

style of drawing is totally different from the free and easy artist's portraits reproduced opposite (Pl. 13.8). A portrait like this was obviously a commissioned piece of work and the result was expected to be fully finished and representative.

watercolour and bodycolour, 228 x 189 mm, PK-T-AW-2414



Forest Landscape

346

ANNEMIEK OUWERKERK



This *Forest Landscape* is typical of the drawings in the Print Room collection. Countless tree studies were produced throughout the entire nineteenth century. Invariably the composition is ‘cropped’ at

the top of the tree. Ten Cate played with the light falling on the trunks of the tree and on the soil. By blurring the trees in the background he created the suggestion of a forest.

brush in grey and black over black chalk, 382 x 320 mm, PK-T-AW-1799



# Dune Landscape, 1807



This *Dune Landscape* proves that Marcus, who worked as a professional engraver, was also a talented draughtsman. His etched *Studie-Prentwerk*, a model book for artists (cf Pl. 13.7), contains a sheet dated May 1813, with vegetation that strongly resembles this drawing. The model book also includes a panoramic dune landscape (July 1814). The watercolour stands out because of its restrained use of colour. A few similar dune landscapes from

1806 and 1807 are known to have survived. One of them (Haarlem, Noord-Hollands Archief) bears the inscription 'near Beverwijk'. This refers to the village of Wijk aan Duin, where the estate of Marcus's in-laws, called Rooswijk, was located. In 1935 the collector Adolph Staring, of whom a collection of 236 drawings was acquired by the Print Room in 1969, bought this *Dune Landscape* from an art dealer for Dfl. 12.50.

watercolour, 242 x 362 mm, PK-1969-T-221



Forest Landscape with Hunters

348

ANNEMIEK OUWERKERK



The successful landscape painter Andreas Schelfhout used to refer to this type of landscape as 'Leafy landscapes'. The view is filled by a few trees on a hilltop covered with vegetation, while two hunters guide

the spectator's gaze into the distance. It is a finely executed drawing that has nothing sketchy about it. Schelfhout's autonomous drawings were highly valued in his time, almost as much as his paintings.

brush in grey and brown, 195 x 237 mm, PK-T-AW-2773

## Scene from the Poem Lenore, 1845



The 'Dutch Frenchman' Ary Scheffer frequently drew his inspiration from both older and contemporary literature. Here he turned to the theme of *Lenore*, a ballad written by Gottfried August Bürger in 1774. It was a well-known ballad in France thanks to the translations that began to circulate around 1830. When the army returns from the battlefield, Lenore, portrayed in the centre of the scene, is distressed to find her lover missing. Her mother tries to console her. The oblong format makes it possible to

offer as it were a synopsis of the narrative elements. The several groups depicted express an array of emotions. For this chivalric scene redolent of the Middle Ages, Scheffer appears to have been inspired by a group of German painters known as the Nazarenes. He painted a number of versions of this scene, the first one in 1829. What is remarkable is that this drawing was not a preparatory study, but a copy, which was made several years later for reasons that remain unclear.



13.14 CHARLES ROCHUSSEN  
Graveyard in Dresden, 1866

350

ANNEMIEK OUWERKERK



Charles Rochussen was a highly accomplished and versatile artist, although he is primarily known for his oil sketches of historical scenes and numerous book illustrations. This sober drawing evokes a romantic feeling of desolation and death. The

snow has been beautifully rendered by means of openings, which allow the white of the paper to transpire. This marks the true watercolourist, who does not resort to white paint.

watercolour, 287 x 347 mm, PK-T-AW-3398



13.15 JOHANNES WARNARDUS BILDERS  
Entrance to a Country Estate



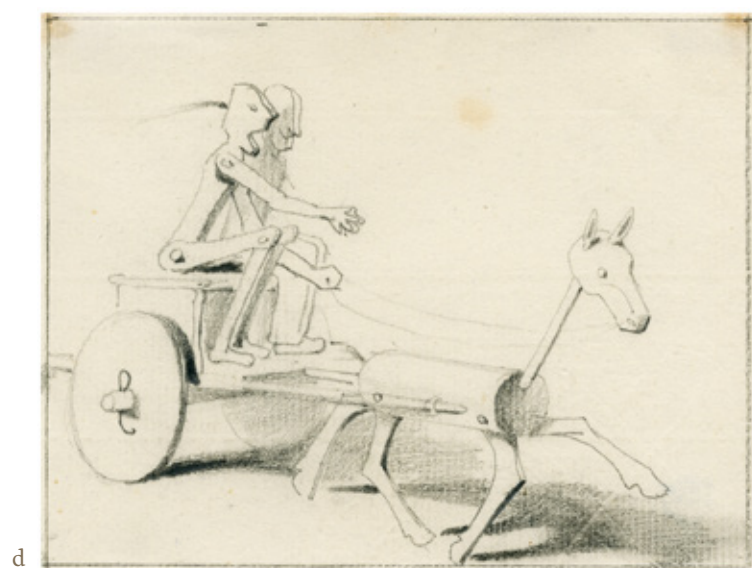
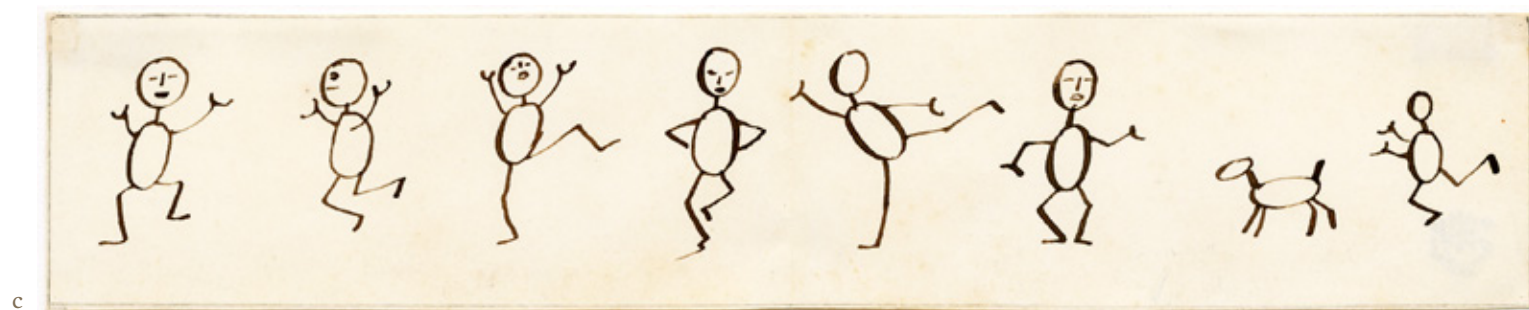
From the 1840s Johannes Bilders alternated stays in Oosterbeek, the Barbizon of the Netherlands, with periods in Amsterdam. In Oosterbeek he enjoyed the experience of nature around him, which he tried to capture in painted and drawn landscapes. As such he is regarded as a precursor of the Hague School. The eastern part of the Netherlands became a favourite

spot for artists who gathered around Bilders, attracted as they were by the painterly landscape and the unspoilt natural surroundings. The castle tower looming behind the trees, which is probably located on one of the numerous estates around Oosterbeek, recalls a remote past.

pen in brown, brush in grey and brown, 200 x 195 mm, PK-T-AW-3001



13.16 PIETER VAN LOON  
Mock Childrens's Drawings



Pieter van Loon, a scion from a famous and affluent family, drew for his own pleasure, as an 'amateur'. The collection of the Print Room includes many travel impressions, on which he sometimes also phonetically noted the speech of the figures he drew. He is known to have produced a number of 'Caricature Salons' in the period around 1840 and he also illustrated the controversial *Vermakelijke vaderlandsche*

*geschiedenis* (1854) by his brother-in-law Jacob van Lennep. For this collection of satirical verses he used the same sort of crudely drawn toy figures as reproduced on the lower sheet. The mock children's drawings are typical of the Romantic age, which also drew its inspiration from the still natural and unspoilt child. It was at the same time a favourite pastime of the genteel classes to draw humoristic caricatures.

pen in brown / pencil, a. 44 x 13 mm, b. 66 x 17 mm, c. 44 x 215 mm, d. 102 x 128 mm, e. 105 x 113 mm, PK-T-AW-5341a-c and e.

## Hares, 1871



These rapid impressions of hares were made on small scraps of paper, calling cards, the versos of drawings and fragments of letters. That Tavenraat knew how to 'flush the hare from its form' is evident from 'scribbles' like these. They appear to have been effortlessly sketched, but they are really the fruit of prolonged practice and study. The love

and admiration Tavenraat felt for animals was not sentimental or anecdotal, as is clearly obvious from these drawings. The hares have been rendered purely and directly in contour lines that reflect the essence of their appearance. The inscription in one of the drawings reads: Got away in the end! Those d\*\*d greyhounds!

pen in brown, a. 25 x 60 mm, b. 80 x 142 mm, c. 58 x 105 mm, d. 30 x 110 mm, e. 65 x 73 mm, f. 45 x 85 mm, PK-T-AW-2200a-f



13.18 ISAAC ISRAELS  
Woman's Head

354

ANNEMIEK OUWERKERK



The woman in this drawing was rapidly drawn with chalk in coarse hatchings. In the background are a few untidy scribbles, from which emerge a man on the right and some vague figures on the left. Isaac Israels drew and painted numerous elegant women; the hat with the veil and the posture in profile is typical of the artist. Israels often spent time in Paris from when he was young and lived and worked there

for years on end. This sketch is reminiscent of the fin-de-siècle atmosphere in Paris. It is likely that the drawing dates from after 1890, also in view of the technique used. At the time the artist almost exclusively worked in black chalk and produced only a few paintings. Many of his sketchbooks of the period have survived. This drawing, too, was originally a sketchbook sheet.

black chalk, 285 x 220 mm, PK-T-3599

13.19 FLORIS ARNTZENIUS  
Standing Woman, 1899



Arntzenius portrayed an elegant woman wearing a hat and a dress with a bustle after the latest fashion. She is the picture of French elegance. The watercolour is characteristic of how this technique was

applied at the end of the nineteenth century: using large colour swaths and the visible effect of running colour. The colours have been subtly selected from a palette of pink, purple and warm brown.

watercolour, 353 x 251 mm, PK-T-AW-3432



## 14 Dutch Drawings 1900-1950. The collection of Albertus Welcker

KARLIJN DE JONG

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KARLIJN DE JONG

A large share of the twentieth-century prints and drawings in the collection of the Print Room derives from the Leiden surgeon and connoisseur Albertus Welcker.<sup>1</sup> According to the obituary that was written a year after his death, Welcker had aimed to assemble a collection that 'ideally represented all artists from The Netherlands, from the earliest times to the present, with at least one drawing, preferably signed and if possible also dated.'<sup>2</sup> The collection consists of works by known and lesser known artists and as a result has acquired the character of a study collection. Johan Conrad Ebbinge Wubben, director of Museum Boijmans Van Beuningen, called it a 'virtually unique study tool' and praised Welcker's contribution to having 'deepened our knowledge and refined our view of Dutch art'. The Utrecht Professor of Art History Jan Gerrit van Gelder spoke of a 'unique source of study' that was 'of a high quality'.<sup>3</sup> Welcker himself was also aware of the collection's standing. He was profoundly committed to researching the works he acquired and built up a collection of reproductions to support him in this pursuit. In addition he regularly published about his drawings. In 1956 he was awarded an honorary doctorate in Literature and Philosophy by the University of Leiden for his research in the field of Dutch drawings and his activities as a collector. The University purchased the collection a year later.

Welcker began collecting contemporary prints during World War I. He acquired his first old drawings in 1927.<sup>4</sup> Towards the end of his life the collection contained some 5,800 drawings, 1,285 of which date from the first half of the twentieth century. Welcker bought a number of the works straight from the artist. Sometimes he exchanged works with fellow collectors or with dealers, from whom he would also purchase items. The bulk of the drawings, however, were bought at auction. Especially the collection of the physician-collector Jan Esser, which was auctioned after his death, was a notable source. Welcker regularly bought lots with multiple drawings at auction, as a result of which the collection sometimes contains dozens of drawings by the same artist. His main drive as a collector was to acquire works that aroused his curiosity, irrespective of the fame of the artist. Ebbinge Wubben observed that Welcker often managed to acquire works at auction at fairly modest sums, for instance because they were offered as drawings by an anonymous artist. It regularly happened that Welcker was eventually able to identify the work as having been made by a specific artist.<sup>5</sup>

Welcker's aim to amass works by all the Dutch draughtsmen from all centuries, a goal attributed to him by the Leiden Professor of Art History Henri van de Waal, was of course unrealistic. Consequently it was never achieved, not even with respect to the limited period of the first half of the twentieth



14a  
Bart van der Leek,  
*Speaker before a Crowd*,  
1904,  
pen and brush and  
grey and black ink,  
PK-T-AW-3714 v.

century. Welcker collected what he liked and he was conservative in his taste, so that works which he regarded as 'too modern' are not to be found in his collection. Abstract works are altogether out of the scope of his collection.<sup>5</sup> Experimental artists are as a rule represented in the collection, albeit with their most conventional, often early drawings. Welcker for example bought a few early sketches by Bart van der Leek (Fig. 14a), which served as studies for the book illustrations of *Het Hooglied van Salomo* (1905). This book, which van der Leek made together with the architect Piet Klaarhamer, ranks among the highlights of Art Nouveau, but Welcker never bought the abstract work which van der Leek, encouraged by Piet Mondriaan, began to produce from 1916.<sup>6</sup> Leo Gestel, one of the most prominent Dutch cubists, is represented in the collection with a few figurative pieces and various naturalistic chalk drawings and watercolours dating from before 1910 that express the atmosphere of the city and its nightlife. From Gestel's cubist period Welcker only acquired a single drawing, although it was one made in Mallorca (1914), the island where his cubist experiments culminated (Pl. 14.6).<sup>7</sup> Of Jacoba van Heemskerck, who achieved great fame in the Netherlands and Germany with her non-representational woodcuts, Welcker only bought a figurative female nude of 1915. There is likewise only a single café scene by Charley Toorop, whose striking faces with their piercing look gave such individualistic expression to realist art. The absence of drawings by figurative artists from the 1930s like Carel Willink, Pyke Koch, Wim Schuhmacher and Dick Ket, artists who are associated with magic realism or surrealism, is the most significant gap in his collec-

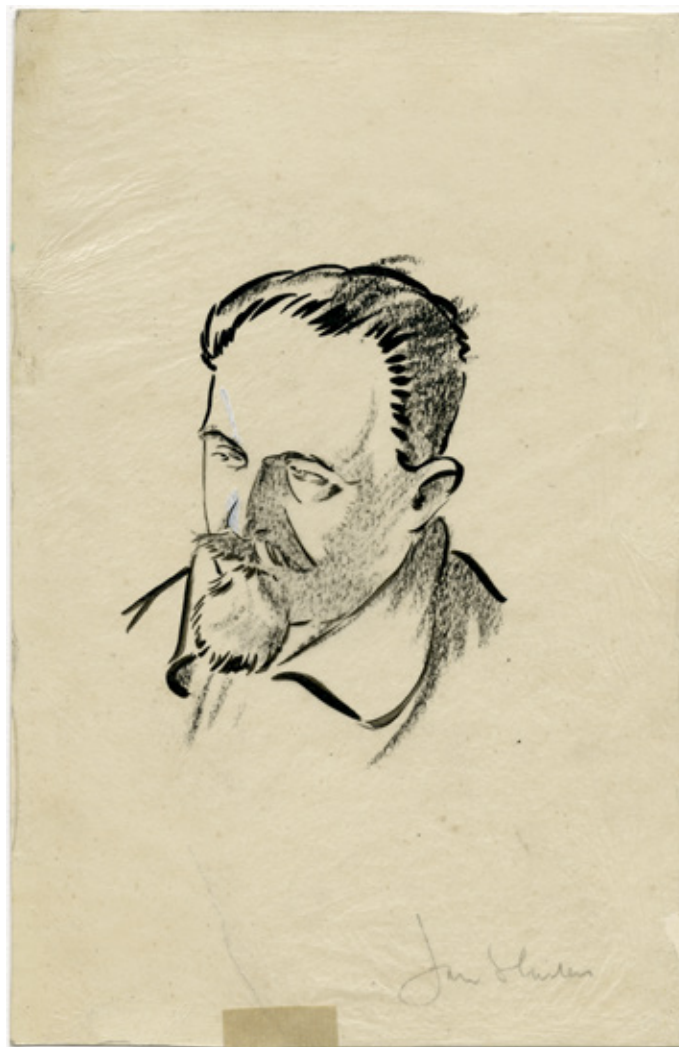


tion.<sup>8</sup> Nor are there any expressionist artists, such as the Groningen De Ploeg (The Plough) group, to be found in Welcker's collection.

Although the first half of the twentieth century was marked by innovation and experiment as exemplified by the artists mentioned above, Welcker usually chose cautiously and conservatively. While art-historical contributions on this period mainly focus on modern, experimental artists like Mondriaan, Jan Sluijters and Karel Appel, Welcker focused on artists who continued to represent nature in their work. Not all artists were looking to experiment: there were at least as many who remained loyal to tradition. Many of them were indeed influenced by modern developments, but chose not to abandon realism. Willem van den Berg conveyed a sense of the hardships of rural life with his expressively rendered peasant heads (Pl. 14.17). Jan Heyse, an artist from Zeeland, worked after nature, but produced 'internalized' paintings (Pl. 14.9). Samuel Jessurun de Mesquita did not let go of visible reality with his 'sensitivist' drawings, but created unique and visionary scenes (Pl. 14.12). As Welcker included a lot of works by artists like these, he still managed to achieve a fairly broad view of twentieth-century art.

The earliest pieces in Welcker's twentieth-century collection are by August Allebé and Nicolaas van der Waay, both of whom were affiliated with the Rijksakademie van Beeldende Kunsten in Amsterdam for a long time (Pl. 14.1). Welcker bought ten drawings by Allebé at auctions in the 1940s and 1950s, of which a few powerful heads and figure studies and two fledgling owls in watercolours are particularly noteworthy. Although the larger and best known part of Allebé's artistic career lies in the nineteenth century, he exerted considerable influence on numerous early twentieth-century artists as professor and later as director of the Rijksakademie. Allebé attached greater value to a precise and detailed rendition than to the free touch of a painter like George Hendrik Breitner. As many of his students eventually sought to connect with contemporary developments in art, there was a considerable contrast between the master and his students in this respect. All the same, he was idolized by virtually all students and former students because of his skilful drawing, didactic competencies and personal qualities. Only very rarely was there some friction. When his young student Jan Sluijters was felt to embrace modernism too enthusiastically after having won the prestigious Prix de Rome, both Allebé and van der Waay, the spokesmen of the jury of this important Dutch art prize, slashed his 'vulgar and sham taste'.<sup>9</sup> Sluijters' annual allowance was cancelled as a result. Although many of the offending features of his paintings were also to be found in his drawings, Allebé considered to continue Sluijters' allowance on the basis of his work on paper.<sup>10</sup> In the drawings by Sluijters which Welcker collected, these modern features are entirely absent. He bought from the artist three fine but unadventurous drawings: an illustration of Cyrano de Bergerac, a bust of a pensive woman and a self-portrait of 1925 (Fig. 14b).

Allebé's colleague Nicolaas van der Waay painted and drew his figures in a carefully finished style. Welcker bought no fewer than eighteen of his well-known drawings of Amsterdam orphan girls. They make up a fifth of the roughly hundred drawings by Nicolaas van der Waay present in Welcker's collection. Dozens of sketches and drawings which he made of fellow artists like Carel Lodewijk Dake, Ernst Witkamp, Marinus Heijl, Geo Poggenbeek, Eduard Karsen and George Hendrik Breitner are included in Welcker's collection, as



14b  
Jan Sluijters,  
*Self Portrait* (for a survey  
in the monthly *Beeldende Kunst*),  
1925,  
black chalk, brush and black ink,  
corrections in white bodycolour,  
PK-T-AW-5489.

well as a few cityscapes, landscapes and figure studies. The larger watercolours reveal the skill with which van der Waay handled this technique in a free and painterly way. He developed them as autonomous artworks which can hold their own against his oil paintings. The care and attention which van der Waay and other artists spent on (larger) drawings are in keeping with the nineteenth-century trend to award greater autonomy to work on paper. Drawings and watercolours more and more came to be regarded as independent artworks.<sup>11</sup> Being less expensive than paintings, they also appealed to a wider art market.

There was likewise a growing appreciation for graphic design and book design. Artists were increasingly engaged in illustrating books or designing posters. Bart van der Leek made the previously mentioned drawings for the *Hooglied* while Sluijters and Gestel, along with many other colleagues, provided illustrations for the weekly *De Groene Amsterdammer*. Theo van Hoytema made drawings and lithographs of animals which were used for calendars. Welcker's collection contains dozens of sketches Hoytema made of songbirds, birds of prey, water fowl and other animals, regularly already furnished with the appropriate name of the month (Fig. 14c). Rie Cramer became known as an illustrator of children's poems and fairy tales. In his aspiration to build up a scholarly collection, it is not surprising to find that Welcker did not acquire one of Cramer's all too familiar illustrations, but rather two lesser known drawings which were probably not commissioned (Pl. 14.11).





14c  
Theo van Hoytema, *Duck  
with Chicks*  
(*The Month of July*),  
1902,  
black chalk,  
watercolour,  
PK-T-AW-1847 v.



14d  
Marius Bauer, *Oriental  
Scene Showing a Vizier  
Entering the City*,  
watercolour,  
PK-T-AW-2470.

Welcker's commitment to figurative work does not therefore mean that the collection was not contemporary. The still highly popular Spanish drawings and evocations of Amsterdam urban life produced by Leo Gestel and Piet van der Hem exemplify the new perspectives: in the centre of the group, for instance, as if the spectator is among the public, with unexpected croppings to enhance the impression (Pl. 14.7). Other drawings reflect the journeys undertaken by artists, in search of foreign, sometimes even exotic subjects. The work of Marius Bauer, who made oriental scenes his specialty, is a case in point. Welcker purchased drawings by Bauer which show the architecture and population of cities like Delhi and Constantinople (Fig. 14d). The collection also makes clear, however, that artists did not have to travel far and wide to find a subject for their work. In the wake of the French impressionists, many Dutch artists also came to regard everyday life as a suitable topic. Artists like Willy Sluiter turned ordinary situations and people into the subject of his drawings. Sluiter had a way of adroitly capturing the genteel classes, sitting on a terrace or practising sports. Welcker bought a sketch of five gentlemen gambling, a caricature of a man on the ice with his skates in his hand and a drawing of a prosperous gentleman and lady on the tennis court (Fig. 14e).<sup>12</sup>

As indicated earlier, Welcker chose to ignore most of the various trends in realism that were highly fashionable in the 1930s. That there was a renewed interest in naturalist representation in this period, however, is obvious from his collection. Nicolaas Eekman, Maarten Krabbé, Wim Noordhoek and



14e  
Willy Sluiter,  
*Lawn Tennis*,  
black chalk, pastel,  
PK-T-AW-5158.

Joseph Teixeira de Mattos produced drawings in a contemporary realistic vein. Welcker bought many of these works directly from the artist. Of Willem van den Berg he owned drawings made in the 1940s showing farm labourers marked by age and work (Pl. 14.17). From that same period he bought watercolours with high cloudy skies above a Dutch polder landscape by the much older follower of the Hague School Frans Smissaert and a portfolio filled with landscapes and nude studies by the minor master Willem Frederik Andrea. As a result of this variety in drawing styles, quality and subjects, Welcker managed to keep a balance between the scholarly and the aesthetic side of his collection.

Finally it may be asked whether criticism regarding the absence or presence of work by certain artists in Welcker's collection is justified. The previously mentioned objective was not one espoused by Welcker himself, but was formulated by art historian Henri van de Waal after Welcker's death to characterize his collecting habits. Janno van Tatenhove, who wrote a comprehensive article about Welcker's collection in 1994, argued that Welcker only 'gradually formed a clearer idea' of the purpose of his collection, adding: 'For the larger part of the period that he collected drawings, he probably had a less ambitious goal in mind: to amass a broad and above all a substantial collection.'<sup>13</sup> Welcker undeniably succeeded in this latter purpose. To build up a collection of nearly six thousand drawings in the span of thirty years shows great passion and determination. An average acquisition rate of two hundred works a year is

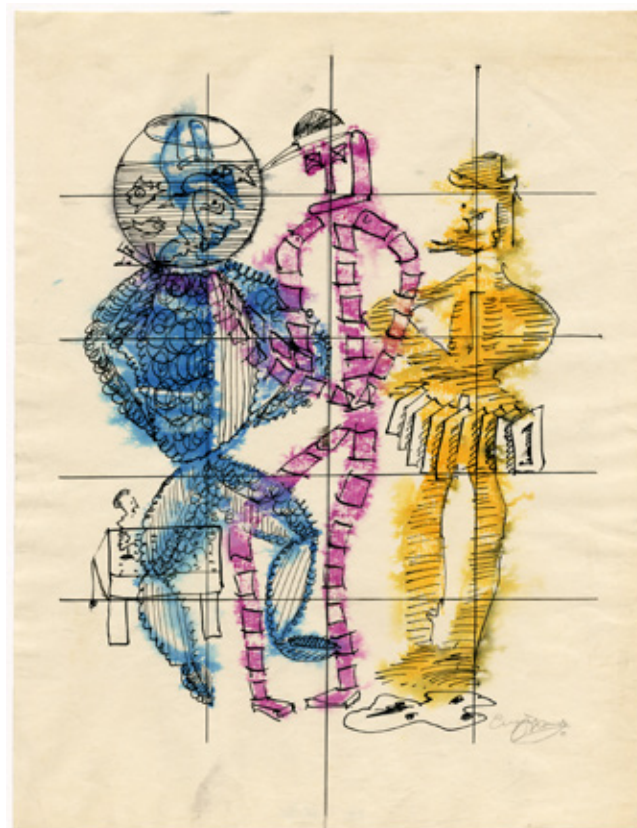




14f  
Jan Wiegiers,  
*View of Ernst Ludwig  
Kirchner's House in  
Frauenkirch, Davos*,  
woodcut,  
PK-1963-P-24

no mean thing, especially when we consider that Welcker spent a lot of time on his acquired drawings. He visited numerous auctions, dealers and artists, mounted his acquisitions in passe-partouts himself and gave an inventory number to each artwork, which he also noted on an inventory sheet. He also added information about the work, such as the format, bibliographical references and related drawings, and the price paid for the work in question, in code.<sup>15</sup> These inventory sheets were collected in small volumes, which can be consulted in Leiden. Welcker furthermore developed a comprehensive image bank, for which he cut and filed the reproductions from the auction catalogues of drawings. This collection, consisting of more than seventeen thousand images of Dutch drawings and over eight thousand reproductions of non-Dutch drawings, were donated to the Print Room in April 1957, where it is still kept.

Many of the artists whom Welcker did not include in his collection became part of the Leiden collection via other routes. Thus 23 of the previously mentioned woodcuts by Jacoba van Heemskerck eventually found their way to Leiden, as well as prints and drawings by Jan Wiegiers and Eugène Brands (Fig. 14f and 14g). Welcker's collection of modern art has been supplemented thanks to small donations and the occasional purchase by the University, as a result of which it has become broader and more representative of the modern era.



14g  
Eugène Brands,  
*Three Surreal Shapes,  
One with the Head  
of a Fish*,  
pen and black ink,  
watercolour  
PK-1968-T-92.



## The Artists' Bowling Club in Arti



In the nineteenth century bowling evolved into a sport for the masses. It was a fairly easy and inexpensive sport to practise, and artists, too, liked to amuse themselves playing bowls, besides the more familiar games of billiards and card games like bridge and whist. Carefully and in a finished style van der Waay portrayed himself (in the middle, holding the ball) and a few fellow members of M.A.B. (Michel Angelo

Buonarotti), an Amsterdam society which had been founded in 1878. M.A.B. was a private, informal club of young artists that included Ferdinand Oldewelt (fourth on the left) and Willem Steelink jr. (far right) and connoisseurs from Amsterdam. The watercolour is undated, but was made before June 1892, the year it was reproduced in *Elsevier's Geïllustreerd Maandschrift*.

watercolour, 410 x 573 mm, PK-T-AW-4554



Owl in Artis, 1895



The official name of the Amsterdam zoo Artis is 'Natura Artis Magistra': 'nature is the teacher of art and science'. The founders valued the interaction between nature and art and conceived of the zoo as a source of inspiration to artists. The practical lessons in drawing and sculpting offered by August Allebé inspired many students of the Rijksakademie

van Beeldende Kunsten to go to Artis. The zoo also loaned animals, however, which were copied in the Art Academy's garden. Bernard Wierink was one of the students of Allebé who was captured by the magic of the zoo. When he later became an art teacher he, too, took his students along to Artis.

watercolour, 480 x 120 mm, PK-T-AW-4525

## Beggars and Cripples



In the first decades of the twentieth century Johannes Josephus Aarts built a solid name for himself as a printmaker. In 1911 he succeeded Pieter Dupont as Professor of Graphic Techniques at the Rijksakademie van Beeldende Kunsten in Amsterdam. Aarts made drawings and sculptures that served as preparatory studies for his prints. He frequently portrayed people engaged in strenuous

physical labour, like stonecutters and dyke workers, and also beggars, tramps and cripples. Aarts did not focus on these figures because he wanted to convey a message, but because he found them interesting from an artistic point of view. This preparatory study for a print is elaborately finished in pencil and ink and coloured in black and several browns. By adding white Aarts gave extra depth to the scene.

pencil, brush and black and brown ink, white heightening, 243 x 328 mm (image), 285 x 430 mm (paper), PK-T-AW-4829



## Summer

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KARLIJN DE JONG



Jan Cossaar, commonly known as Ko, evolved from an ornamental painter into an artist. In the first decade of the twentieth century he was regularly to be found in Paris and London, where he painted cityscapes and harbour scenes in an impressionistic style. In the Netherlands he mostly made a name for himself with his interiors and exteriors of churches. This decorative piece, which Cossaar probably made

around 1900, shows a less familiar part of his oeuvre. The scene is one great celebration of the summer season. The brightly coloured tableau is framed by Art Nouveau motifs. Three children are plaiting garlands of flowers while a cow ambles past with an enamoured couple on her back accompanied by trumpet sounds: enter the summer!

pen in black and bodycolour, 358 x 252 mm, PK-T-AW-3534



## Adriaen Brouwer Selling His First Painting, 1901



The gifted draughtsman Willem Vaarzon Morel depicted in this scene the moment in the life of the seventeenth-century painter Adriaen Brouwer when he is acclaimed as a great artist. The drawing is one of a series of illustrations for Jan Gerrit Kramer's 'Adriaan Brouwer. Een verhaal uit het 17de eeuwse schildersleven' (Adriaan Brouwer. A tale of 17th-century artistic life), a largely fictitious biography of the painter. Here we see how Brouwer (left), aided

by the older painter Barend van Someren (right), sells his first artwork to the grand gentleman and connoisseur De Vermandois. Vaarzon Morel made numerous book illustrations, which he drew in pen. In the margins of some of his drawings of Adriaen Brouwer he indicated in which places and with which intensity the blue supporting colour had to be applied in printing.

pencil, pen in black, blue crayon, 238 x 317 mm, PK-T-AW- 3782



14.6 LEO GESTEL  
Mallorca, 1914

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KARLIJN DE JONG



After Leo Gestel had spent a few summers in Bergen, where he concentrated on working in the open air, he decided in 1913 that it was essential to be able to work outside in the winter as well. He gathered information about the climate, the food, the available models and the opportunities for painting in Mallorca and left for the island early in 1914. He stayed for six months, during which time he produced numerous cubist works. The sunny climate is

unmistakable in the bright colours which he began to apply next to the often used earth pigments. Gestel did not always follow the French cubist views of Pablo Picasso and Georges Braque to the letter: in these and other drawings showing the landscape around the bay he incorporated many naturalistic elements, appearing to have been more inspired in this by the work of Paul Cézanne.

pastel on brown paper, 316 x 480 mm, PK-T-AW-4190



14.7 PIET VAN DER HEM  
The Spanish Inn, 1914



The Spanish dancer is the focus of attention in this drawing, although Piet van der Hem did not place her in the centre of the sheet. He captured the twirling of her skirt with bright streaks of colour enveloped by circular bands. The *palmero* fires the flamenco dancer and redirects our gaze from the

charcoal and pastel, 408 x 629 mm, PK-T-AW-4227

musicians to the dancer. Van der Hem furthermore used most of the colour on her, so that it looks as if she emits a bright light that illuminates the musicians in the background: there is no other visible source of light.



14.8 JACOBA VAN HEEMSKERCK VAN BEEST

Composition VII / Sailing Ships at the Shore, 1916

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KARLIJN DE JONG



When Jacoba van Heemskerck became acquainted with the work and ideas of Wassily Kandinsky she turned away from cubism around 1914 and focused instead on German expressionism. Although landscapes, sailing boats and fish remained a staple element of her work, it became more and more abstract. The woodcut offered van Heemskerck the

opportunity to create forms that were powerful and stylized. Composition VII is a rhythmic play of line, form and colour. Like Kandinsky, van Heemskerck believed in the spiritual effect of colours, so that it is no surprise to find that she often coloured her woodcuts by hand.

woodcut coloured by hand, 190 x 280 mm (image), 340 x 520 mm (paper), PK-P-142.249



14.9 JAN HEYSE  
The Rosary



Jan Heyse, an artist from Zeeland, frequently took part in the exhibitions which were organized by Jan Toorop in Domburg. In this coastal town modern artists like Piet Mondriaan, Jacoba van Heemskerck and Jan Sluijters also exhibited their work. Nevertheless, Heyse's work does not testify to a reversal to modernism. Heyse continued to work

in his own 'internalized' way. In addition to painting, he also became skilled in print techniques. What mainly attracted him in this medium was the directness and the craftsmanship of the woodcut. Heyse produced woodcuts that could be highly stylized, such as this picture of five local girls at prayer, the composition of which is almost abstract.

woodcut, 380 x 252 mm, PK-P-133.795



## Miracle Flower in an Enchanting Mountain Landscape, 1916

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KARLIJN DE JONG



When Art Nouveau had passed its prime after the first decade of the twentieth century, the elegant and organic lines made way for a new type of design. In Art Deco, artists were looking to create more abstract compositions with rectilinear patterns. Anton van de Valk was one of these artists. He drew the large 'Miracle flower' in the stylized mountainous landscape in vividly coloured lines and planes

that stand out starkly against the deep black of the mountains. He often used these bright colours and clearly outlined forms in his imaginative drawings which are sometimes peopled with nuns and demons. Using the pseudonym Ton van Tast, van de Valk also produced political drawings, satirical prints, stamp designs and illustrations.

bodycolour, 295 x 200 mm (image), 440 x 310 mm (paper), PK-T-AW-5182

## Death and the Girl



Death is partly hidden from view behind the little girl, but is still very present. The viewer immediately understands that Rie Cramer had a point to make with this drawing. The wealth of the young woman contrasts sharply with the famine-stricken people outside. Cramer was well loved both at home and

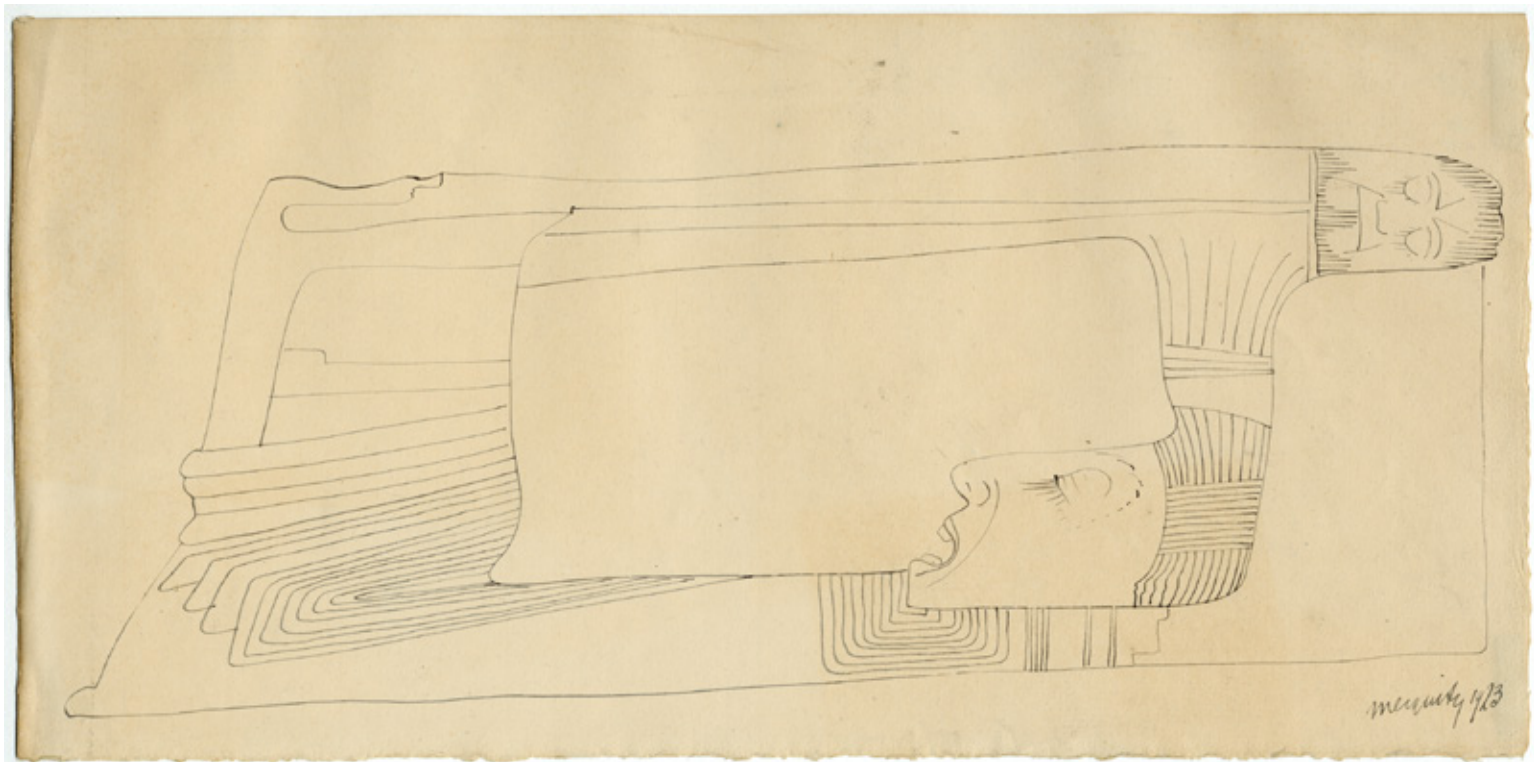
abroad as an illustrator of children's books, but she also made non-commissioned work that does not in the least exude that typical Dutch cosiness. The contrast in atmosphere, style and content between this drawing and the children playing happily and care-free in the children's books could not be greater.

black chalk and brush in black, 570 x 465 mm, PK-T-AW-2527



14.12 SAMUEL JESSURUN DE MESQUITA

Two Heads in an Angular Pattern of Lines, 1923



A large part of the comprehensive oeuvre of drawings by Samuel Jessurun de Mesquita consists of so-called 'sensitistic' work. He never threw light on the content or meaning of these caricature-like, visionary representations of mankind. The often fluent lines suggest that these images were sponta-

neously created. The drawings were mainly made in periods when he was not working in woodcut. Jessurun de Mesquita himself said about these works that they had been produced by his hand unconsciously and in spite of him: all he could do was wait attentively and find out what was being created.

pen in grey, 200 x 410 mm, PK-T-AW-3768

Portrait of Albertus Welcker (1884-1957), 1926



Nico Eekman drew this portrait of the surgeon and art collector Albertus Welcker in January 1926, the month in which Welcker turned 42. He depicted him in his doctor's coat, his hands gripping the lapels. Eekman, who later co-founded the artistic group 'De Populisten' (The Populists) in 1935, wanted to produce approachable art. By incorporating narra-

tive elements in his work he tried to ensure that his paintings, prints and drawings made sense to the 'man in the street'. The symbols in the background of Welcker's portrait refer to his profession. The hands – the instruments of the surgeon – are the most striking elements.

black chalk, c. 725 x 510 mm, PK-T-AW-1573



View of Capranica (Italy), 1927



Escher, whose imaginative prints made him famous throughout the world, settled in Italy in the beginning of the 1920s. Here he drew in the spring and in the autumn the then still undiscovered Italian towns in the countryside and on the coast. He later transferred a selection of his drawings to woodcut and printed them. In the course of his career, Escher

would stray further and further from natural representation and more and more explored the division of planes, metamorphoses and mathematical issues. As such they acquired an increasingly singular appearance until halfway through the 1930s they became unrealistic and naturalism was abandoned altogether.

pen and black ink, 485 x 615 mm, PK-T-AW-4181



14.15 JOSEPH TEIXEIRA DE MATTOS

Two Palettes Hanging on a Wall, 1933



Joseph Teixeira de Mattos was called a realist by the art historian Henk Bremmer, because he had a highly subtle way of recreating materials in his drawings. Bremmer gave courses in art appreciation throughout the country and had attracted a large following of well-to-do connoisseurs. To receive the support of this 'high priest of art' definitely had

great advantages for artists. In the 1930s Teixeira de Mattos created still lifes of objects which he hung on the wall of his studio isolated from the other objects. His drawing of the two palettes makes clear what Bremmer meant with subtly recreating materials: the artist managed to represent the structure of the dried paint with soft chalk pastels.

pencil, black chalk and pastel, 225 x 198 mm, PK-T-AW-5179



# View of the IJ in Amsterdam

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KARLIJN DE JONG



Although Evert Moll is mainly known as a painter of the ports of Rotterdam, he also worked in Scheveningen and Amsterdam, Paris and London. He was not an innovator in terms of style, but as a keen observer of shipping he did show the innovations that were being introduced in this industry:

the expanding port, and the steam ships and engines that superseded sailing vessels and manpower. It was not Moll's goal to depict ships. He used them with their colours and their masts to create a balanced composition.

watercolour over black chalk, 236 x 303 mm, PK-T-AW-3780

# Farmer with a Pick-Axe, 1940



At a time when magic realism was a major trend in the Netherlands, Willem van den Berg quietly continued working on his own brand of realism. He appeared to draw on the heavy and expressionist vein exhibited in the work of Flemish artists like Constant Permeke and Gustave De Smet after World War I. Nature provided the basis for van den Berg and he found inspiration in the late medieval artists of the

Low Countries; accordingly the characteristic heads of farm workers, fishermen and shepherds sometimes have a Brueghelian touch. Although van den Berg drew this farmer in the year the Second World War broke out, the work should not be interpreted as a social or political indictment. The farmer with his coarse features and his large hands presents a timeless picture of the harshness of rural life in general.

pencil, 141 x 98 mm, PK-T-AW-3461



14.18 MAARTEN KRABBÉ

Don Quixote amidst His Knights, 1945

Don Quixote amidst His Knights, 1945

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KARLIJN DE JONG



Maarten Krabbé produced dozens of drawings illustrating Cervantes' seventeenth-century novel about Don Quixote. These drawings served as preparatory studies for etchings that were published in an album together with brief letterpress texts. When comparing the drawing with the etching, the lively character of the former is striking. Not only because of the use of colour – the bright red flag is more

compelling and the red cloak focuses the attention on the horseman in the centre – but also because of the fluent and rapid draughtsmanship. A few minor changes were furthermore introduced in the etching. Don Quixote's gaze, who mistook a flock of sheep for a band of soldiers, has been transformed from a look of determination in the drawing to an anxious expression in the etching.

a. black chalk and some watercolour, 500 x 400 mm, PK-T-AW-4616    b. etching, 445 x 340 mm, PK-P-AW-4616



Road Lined with Plane Trees in Mausanne (Rhône Delta), 1949



Before Wim Noordhoek exclusively turned to photography in the 1950s, he explored numerous ways of rendering nature in increasingly simple forms. Initially he stippled his landscapes in soft colours or made airy pen drawings of trees and shrubs. By contrast, a few years later he represented air and land by applying horizontal and vertical swaths with a broad brush. Shortly afterwards he left most of the sheet

blank, to suggest the dunes or some trees with only a few single lines. In 1949, but also in the following years, Noordhoek used dramatically applied black chalk, as is visible in this drawing. The white sheet is at least as important a medium as the drawing itself. Not for nothing this type of image was later published in print.

brush and black ink, 200 x 327 mm, PK-T-AW-3824



## 15 Contemporary Drawings and Prints in Leiden

JEF SCHAEPS

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JEF SCHAEPS

The Print room has a history of collecting contemporary art right from the beginning. It started with David Humbert de Superville, the Print Room's first director, who at the time mainly acquired reproductive prints to illustrate the history of art. Although himself one of the pioneers of the relatively new technique of lithography, printmaking as an artistic medium with its own merits hardly interested him. His successors followed him in this respect. David van der Kellen was the first to purchase prints by contemporaries that were not meant as reproductions of other artworks. Thus he acquired work by Jan Weissenbruch (Fig. 8b). Later directors, such as Waller and De Vries, also regularly bought contemporary prints, although they had to operate on a tight budget. The emphasis with these purchases clearly lay on printmaking and drawings were only exceptionally acquired. Not until 1957, when the collection of drawings of Dr. Albertus Welcker was acquired, was the Print Room able to boast a mature collection of drawings. Allegedly, it was Welcker's aspiration to bring together a comprehensive overview of Dutch draughtsmanship, from the early sixteenth century to his own days. He therefore acquired twentieth-century drawings on a generous scale, often in large lots at auctions. The essay by Karlijn de Jong in this volume highlights a number of artists from the first half of the twentieth century in his collection.

Following the purchase of the Welcker collection, the emphasis in the acquisition policy also turned towards contemporary art. It was mainly a pragmatic choice. Changes in the art market after the Second World War meant that old master drawings were by then beyond the budget of the Print Room. Forming a collection that reflected contemporary trends in art may have been an ambition, but not one which could be realized with the limited funds available. The choices that were made were also somewhat conservative. The Cobra artists, for instance, hardly feature in Leiden. An exception is the early work by Eugène Brands, of whom a large group of drawings came into possession of the university in 1968 when the collection of Jean François George Boom was donated.

Donations have always played a substantial role in the growth of the collections. This essay mainly deals with the Print Room's acquisition policy, but donations were almost as important for the collection's profile. The previously mentioned collection of Jean François George Boom is a case in point. Boom was an art historian who died young. He had collected rather randomly during his life but did own a number of extraordinary works, such as the drawings by Brands referred to earlier. In the past decades the number of donations in the field of modern art have increased markedly. They made it possible to fill the gaps in the collections which cannot be addressed by purchases. The estates of Annie and Guus Huisman-van Bergen (2006), Nienke Bakker (2011) and Jan Strooker (2014) for instance included large numbers of prints from the 1960s



15a  
Dick Cassée,  
*Strath Bay*,  
1987,  
watercolour,  
PK-2015-T-14

and 1970s. Of major importance was the donation of the collection that had been amassed by the jurist Piet Cleveringa. Cleveringa, who was famous for his high-profile exhibitions in the *Kijkschuur* in Acquoy, had previously donated his paintings and sculptures to the state of the Netherlands. He donated his collection of prints, which contained numerous famous names, to the university in the years 2000-2004. Not only collectors but also artists have made donations. Thus the university acquired work by Dick Cassée (Fig. 15a), Cees Kortlang (Pl. 15.2) and Henc van Maarseveen from the artists themselves.

#### *Collecting contemporary art*

Cautious and reserved, that was how the Dutch museum director and Leiden alumnus Rudi Fuchs characterized Henri van de Waal's attitude towards modern art. Having started out as an assistant in 1934, van de Waal was director of the Print Room from 1946 until his untimely death in 1972. As a researcher he focused on Dutch seventeenth-century art, and the most important acquisitions that were made during his directorship, namely the collections of Albertus Welcker (1957) and Adolphus Staring (1969), consisted of old master drawings. As keeper of the collections, however, he also engaged with contemporary art. He purchased large amounts of graphic art from artists like Ap Sok, Wim Noordhoek and Aat Veldhoen, artists whose work was considered quite radical in the 1950s and 1960s. Occasionally he also wrote about contemporary art. In 1960 he contributed an article about a drawing by Ro Mogendorff to *Openbaar Kunstbezit*. Also in van de Waal's period the Print Room took a subscription to the print series *Prent 190*, which caused a continuous stream of contemporary graphic art to enter the collections. Perhaps his biggest achievement was the introduction of photography in the collection, starting with the acquisition of the Auguste Grégoire collection in 1953 which was followed by work of as yet unknown photographers. While modern art played only a modest role in his life and work, van de Waal thus created an atmosphere in which the acquisition of contemporary art became general policy.

However, it was only after 2002, when the Print Room became a part of the University Library, that a policy was developed to acquire prints and drawings by Dutch contemporary artists which would result in a representative collection. To this end a number of guidelines were established, but in general



acquisitions were meant to represent current trends in modern graphic art and drawing. Collecting prints from master printers, documenting artists who transcend the boundaries of their medium and gathering representative samples of contemporary drawing have been the goals in the past fifteen years.

### *Master Printers*

Publishers have always played an important role in the production of prints. Since the sixteenth century there have been publishing firms that specialized in printing, publishing and distributing prints. The printing was usually done by anonymous craftsmen working in the service of publishers. It is only in the nineteenth century that they became independent artisans, a development connected to the rise of lithography as an artistic medium. In the modern art period printers not only worked as artisans who could be engaged by artists, they were also instigators, stimulating artists to work with them, thus leaving a more lasting mark in the graphic art world. This development started in Paris, where printers such as Fernand Mourlot and Stanley Hayter attracted artists from all over Europe. It continued in the US, where printing workshops such as *Universal Limited Art Editions* (ULAE) in New York and the *Tamarind Lithography Workshop* in Los Angeles followed French examples. In the Netherlands the *Printshop* set up by Piet Clement in Amsterdam in 1958 was based on the same ideas: to provide technical expertise for artists who wanted to create lithographs or serigraphs. Clement's workshop became especially well known after a group of art lovers started *Prent 190*, a system supplying graphic art for subscribers that issued around 25 prints every year. As mentioned previously, the Leiden Print Room was one of the subscribers. Clement and his *Printshop* were also important in educating new master printers, who would move on to start their own workshops.

Clement, however, was not an absolute pioneer in his field. One of the oldest lithography firms in the country, with a history going back to the 1940s, was that of Jan Forrer. His son Gertjan Forrer was trained in the firm and started his own company in 1987 called *Forrer Steendruk* (Forrer Lithography). Forrer has collaborated with a number of well-known artists including Emo Verkerk and Ingrid Simons. The Print Room acquired a series of portraits which Emo Verkerk made of Franz Kafka and his sister Ottla (Pl. 15.19), besides a charming image of the artist's son Barend and his bike. Of Ingrid Simons two large and impressive landscapes were added to the collection. Another lithographic printer is Rento Brattinga, who received his training from Piet Clement and founded the *Steendrukkerij Amsterdam* (Lithographic Workshop Amsterdam) in 1977. A few works by two younger artists were acquired from his extensive stock, such as Bas Meerman (Fig. 15b) and Fons Haagmans. Of the firm *Handmade Prints*, also based in Amsterdam and led by master printer Marcel Kalksma, a series of lithographs by Robert Zandvliet was purchased. All these workshops have ceased to exist in the last decade, leaving *Aad Hekker Steendrukkerij* as the last active lithographic workshop in Amsterdam. Lithographs by Rineke Marsman, Arno Kramer and Rinke Nijburg (Pl. 15.17) made in this workshop were purchased in recent years.

Master printers can also be found in the realm of silkscreen or serigraph printing. For a long time Bernard Ruijgrok, who worked with a great many artists, was the most renowned silkscreen printer in the country. Working originally for Piet Clement's *Printshop*, where silkscreen printing fast rose to become a second expertise to cater to artist's demands, he later founded his own firm. A number of silkscreens and artist's books by Hans Landsaat and Annesas Appel were produced by Ruijgrok, who has since moved on to the pro-



15b  
Bas Meerman,  
*No Title (Bather)*,  
2002,  
lithograph,  
PK-2003-P-97.

duction of Piezographs (also called Giclées) or high-quality prints. Kees Maas is another silkscreen printer, like Ruijgrok working in Amsterdam, where he also founded his own publishing firm, *Interbellum Grafiek*. Besides publishing his own work, Maas closely collaborates with a range of artists. In the Leiden collections works by Richard Niessen (Pl. 15.11), Robbie Cornelissen, Toon Verhoef and JCJ Vanderheyden all originate from Maas' studio.

#### *Transcending boundaries*

Contemporary artists characteristically no longer feel confined to one specific medium. Although he still exists, the artist who devotes all his time creating etchings or lithographs in his workshop, he has become something of an endangered species. Some artists combine different techniques in their work, while still others transcend the boundaries traditionally assigned to graphic art and drawing. The artist Paul van Dongen for example combines his etchings, printed in colours, with watercolour, technically a rather simple process (Pl. 15.3). The result is mesmerizing. Ingrid Simons combines silkscreen and photography, already a happy union since the 1960s, but to a completely new effect (Pl. 15.12) while Harald Vlugt pastes (fragments of) typographical texts, ready-made or printed to his silkscreens, thus stressing the graphic nature of an illusionistic image.

Other artists take a different course. The Rotterdam-based artist Stefan Hoffmann incorporates graphic images from the everyday world, like traffic signs or direction signs, into his silkscreens. He developed a preference



15c  
Stefan Hoffmann,  
*Kleines Object Nr 10*,  
2007,  
screen print  
on Perspex,  
PK-2008-P-50.

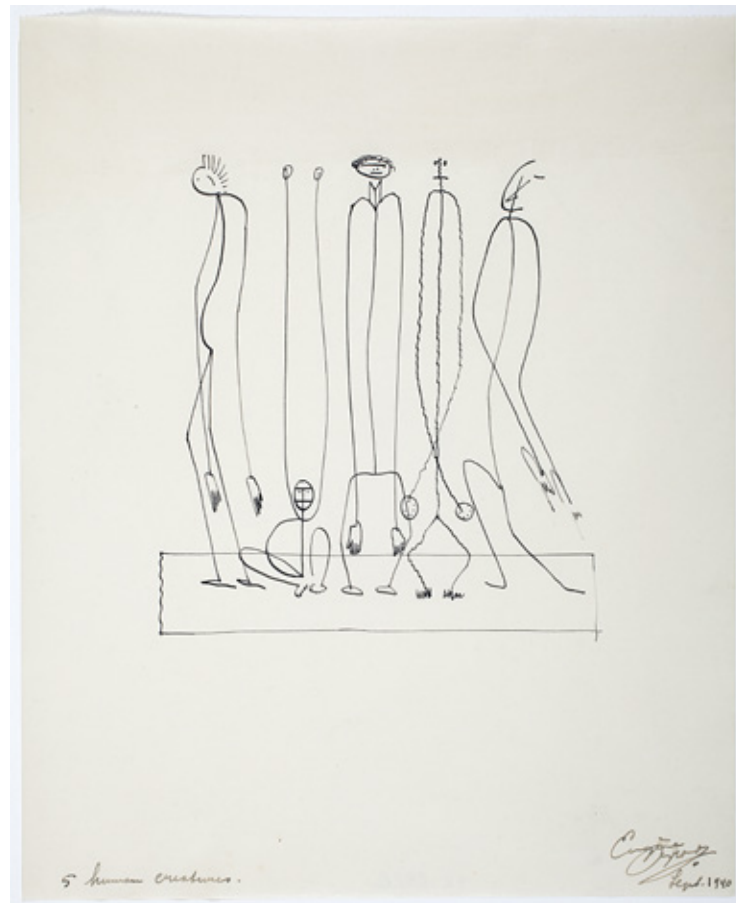


for working on glass, with the transparency enabling a connection between the art work and the outside world. In a small-scale object he examines the interference of several layers of printed glass (Fig. 15c). Scale or size can be a way to transcend traditional boundaries. Prints and drawings are generally not expected to exceed certain dimensions. But Sandro Setola's drawing *Beachhouse (Night)* has taken on the size of a large painting (Pl. 15.21). Bert Keller uses the mezzotint technique, usually reserved for small or very small prints, to create enormous images, which are based on photographs, another unusual feature (Pl. 15.13).

#### *Surreal flavour*

Surrealism has been a feature of modern art ever since artists like Max Ernst, Juan Miró and Man Ray introduced it in the 1920s. Once an international movement with manifestos, many artists have adhered to some form of surreal imagery since. It has become one of the stylistic manifestations of art. In the Netherlands surrealism was often combined with some sort of verisimilitude, as in the work of Pyke Koch or Carel Willink, thus creating a haunting image of reality. Contemporary artists who use surreal imagery as one of the characteristics of their work no longer focus on realist or illusionist imagery. They feel free to use it in any context. The donation in 1968 of the works of Eugène Brands, an artist later associated with the Cobra Movement, brought a large surrealist ensemble to the Leiden collections (Fig. 15d). His work has been a stimulus to investigate the surreal character of much contemporary drawing.

Rens Krikhaar is an artist who creates narrative scenes of a surrealist nature, painted or drawn, using images from a variety of sources. *Sputnik Romantik* (Pl. 15.8) is a good example of his work. Part of a series entitled *Ungoing Project of Distilled Dreams* (2011-2013), it unites images derived from films, history books and dreams. Krikhaar uses them to create a new universe, 'Ruw, deels onontdekt, een aantal eeuwen terug in de tijd. Een wereld bewoond door mensen of figuren die gespiegeld aan mijzelf, onderworpen waren aan de wil en de wet van de natuur. Een kolkende oerkracht die soms met mededogen dan weer meedogenloos over het lot van de mens zou beslissen' (Raw, partially



15d  
Eugène Brands,  
*5 Human Creatures*,  
1940,  
pen and black ink,  
PK-1968-T-86.

uncharted, a few centuries thrown back in time. A world inhabited by people or figures who, in comparison to myself, were subject to the forces of nature. A churning primal force that dictated man's fate, sometimes with compassion, sometimes without), as the artist writes on his website. Another artist, Nour-Eddine Jarram (Pl. 15.9), creates a dreamy, ambiguous world in his pastel drawings, in which human figures emerge from landscapes only to be absorbed by them again. His drawings evoke an imaginary universe, a dreamland, in which figures appear alienated. Alienation is a term that also applies to the drawings of Sandro Setola (Pl. 15.21), although they are devoid of human figures. His utopian architectural structures seem to originate from another universe and although they raise curiosity, they are eerie at the same time.

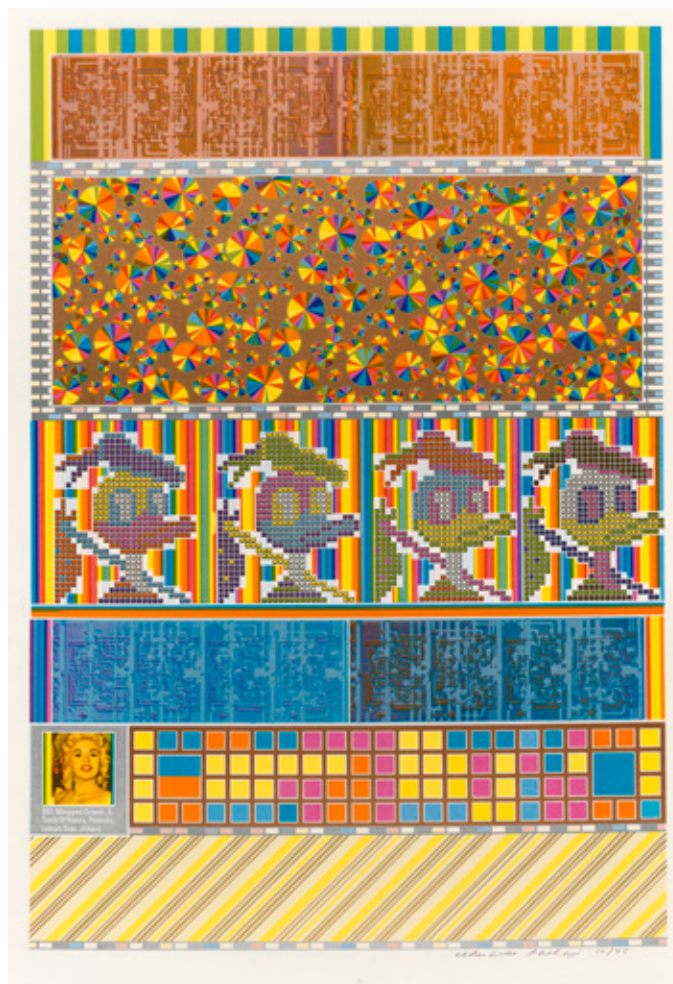
#### *The prominence of patterns*

In the years 2000-2004 Leiden University received a donation from the jurist Piet Cleveringa, consisting mainly of modern graphic art with the addition of a few drawings (Pl. 15.1). One of the highlights of his collections was a portfolio of ten screen prints by Eduardo Paolozzi, entitled *Universal Electronic Vacuum* and dated 1967 (Fig. 15d). The screen prints show a variety of images familiar from contemporary pop culture, characters from Disney cartoons, a floating rocket, aeroplanes, machine parts, actors, and other popular imagery. Paolozzi combined these with graphic, colourful patterns which subdivide the surfaces into different compartments and stress the flat, graphic quality of the prints. Paolozzi's portfolio is a masterpiece of European pop art and caused the Print Room to focus on the role of patterns in contemporary art.

Many artists take an interest in patterns nowadays, whether they are print-makers or draughtsmen. An artist like Alexandra Roozen has been making large-size drawings in pencil for quite some years now. She repeats and varies



15e  
 Eduardo Paolozzi, *Universal  
 Electronic Vacuum*,  
 1967,  
 screen print,  
 PK-2000-P-2.

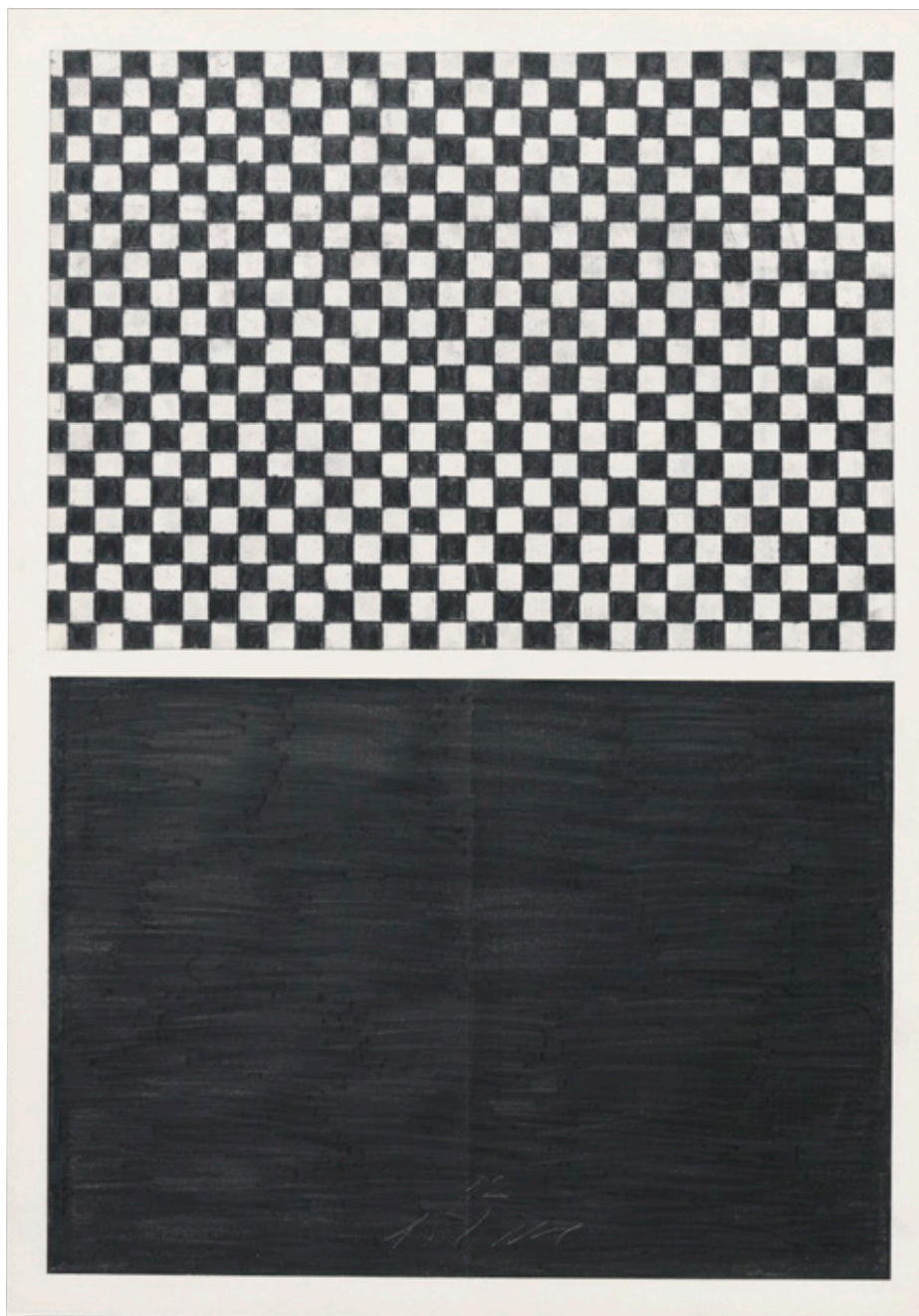


patterns that have been drawn with consummate patience, sometimes with the help of instruments (Pl. 15.6). In printmaking she has made drypoints of considerable dimensions whereby she scratched the surface with tremendous power, using a drilling machine. The creative act, the manual labour needed in the production of these art works have become a part of the patterns she creates. Her drawings and drypoints never look mechanical, the hand that created them remains visible at all time. Roozen's drawings are also about repetition and variation, about light and dark, about (the absence of) colours and about the autonomy of drawing.

Taking an interest in patterns is almost a second nature for graphic artists. This is not so surprising considering the fact that a screen print for instance is nothing but a pattern: the screen with its regular horizontal and vertical lines produces a pattern which creates an image through manipulation (blocking, using more screens). In etching, lines constitute a pattern that builds up images through variation in direction, thickness or colour. And in reproductive techniques there is often an intermediate grid. Computers have established new possibilities in creating images from grids, dots or other patterns, sometimes out of necessity, sometimes by choice. So patterns are everywhere in graphic art and turning them into a subject of research is making art the subject of art, which of course is an important theme in art throughout the modern age. Richard Niessen (Pl. 15.11), Peter Kalkowsky (Pl. 15.20) and Gracia Khouw, artists whose work has been purchased in recent years, all work with patterns and each in a different way.

15.1 CAREL VISSER

Vloer op een zwarte sokkel II (Floor on a black pedestal II), 1992



The work of Carel Visser does not lack humour. He once entitled a series of sculptures consisting of sliding iron plates *Salami* (1964-68). There is humour in this drawing as well, and again it is in the title. Visser abolished the pedestal in his sculpture. In most cases he simply placed his sculptures on the floor, so that there was nothing between the artwork and the ground. Here he put a chessboard pattern, described as a floor, on a pedestal of black graphite.

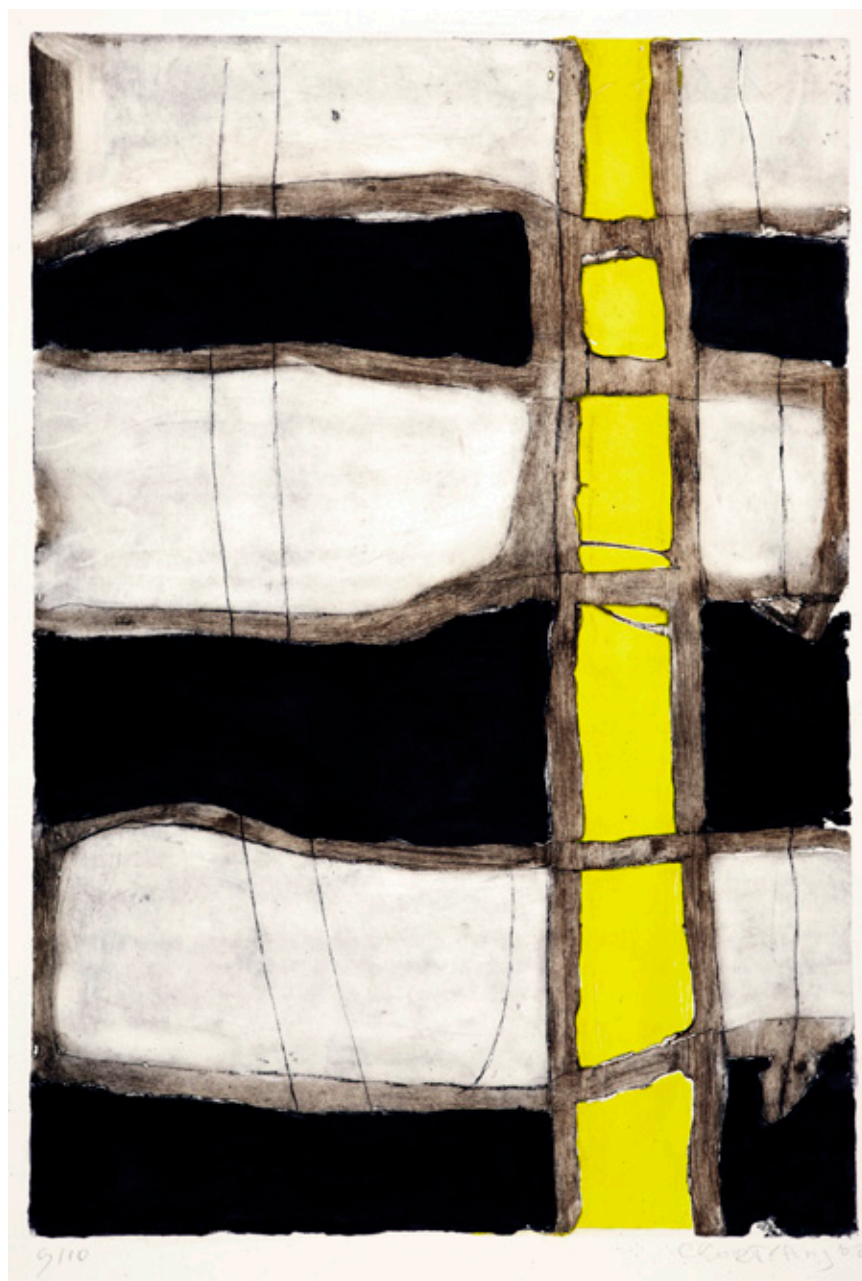
Black and white chequered floors are typically Dutch and figure in many seventeenth-century paintings of interiors. But paper is not a suitable material for a floor and floors do not need pedestals. The severity of the composition, reminiscent of Visser's earlier geometrical sculptures, is counterbalanced by the title. The drawing, actually two drawings of equal size mounted one above the other, plays with notions of illusion and gravity.

graphite, 210 x 295 mm, PK-2001-T-6 [gift of Piet Cleveringa in 2001]



15.2 CEES KORTLANG

Hoop (Hope), 2002



Cees Kortlang made more than 900 etchings during a career which spanned from the mid-1950s until his death in 2008. With all but a few exceptions, his works are abstract. His early work was in black and white and recalled the work of Cobra artists. But he soon started adding colour to his prints. At first he opted for a single bold colour, blue, yellow or red / orange. In the 1990s the etchings became more colourful while the shapes often became more straightforward. Instead of preparing a single printing plate,

Kortlang started working his plates as if they were objects. He cut out shapes from metal plates which he etched, combined with other shapes and then ran them through the press. As a result his etchings gained in monumentality. *Hope* dates from the last decade of the artist's career. A typical feature are the outlines around the black, yellow and white compartments. The etching is echoed in a painting made in the same year.

etching printed in colours, 648 x 445 mm, PK-2011-P-47 (Gift of the Karin Kortlang Foundation in 2011)

15.3 PAUL VAN DONGEN

Rozenbottels met schedels (Rose Hips With Skulls), 2004



Transience, death and vanity are omnipresent in the work of Paul van Dongen. They can be found in his religious imagery, in his nudes and in his still lifes. A certain correspondence with the work of older artists, from Hendrick Goltzius to Lucian Freud, has often been established. This still life of rose hips and human skulls is also reminiscent of work of predecessors, although perhaps more thematically than formally. The vanity of life has been a subject for

still life painters ever since the sixteenth century, if not earlier. The split-fountain technique has been used for the rose hips, with the colours changing from light brown at the bottom to deep purple at the top. Van Dongen added the five skulls which serve as a background to the rose hips in watercolour. The combination of the clearly etched lines with the diaphanous watercolour hues create an especially poignant feeling.

etching and watercolour, 610 x 580 mm, PK-2004-P-96



15.4 FAHRETTIN ÖRENLI

No Title (The Tiananmen Square in Beijing), 2006



Fahrettin Örenli is an artist who crosses the boundaries between media, switching from one to the other or combining them in one image. Photography, poetry, drawing, computer-generated or manual, all are means to express his views. This drawing he made during a stay in Beijing as an artist-in-residence in 2005. It is an image of the Tiananmen Square with the Great Hall of the People, the centre

of political power in China. Below the pavement another city seems to be hidden. Örenli understands cities not just as an architectural structure but as a social-psychological entity that changes continually. Cities grow, the inhabitants leave their mark, but they are *lieux de mémoire* at the same time. Whether the underground vision here belongs to the realm of history or to the future is up to the viewer.

mixed media, 310 x 202 mm, PK-2006-T-1

# You Think I Ain't Worth A Dollar, 2009



A man is lying face down on the ground. Marks on the man's back suggest wounds from bullet holes. The puddle of blood surrounding him has been filled by seductive images and chatty texts, all in bright colours. They counteract the gruesomeness of the scene and create a surreal setting. The artist Justin Wijers takes images of anonymous victims from shootouts or violent assaults as found on the

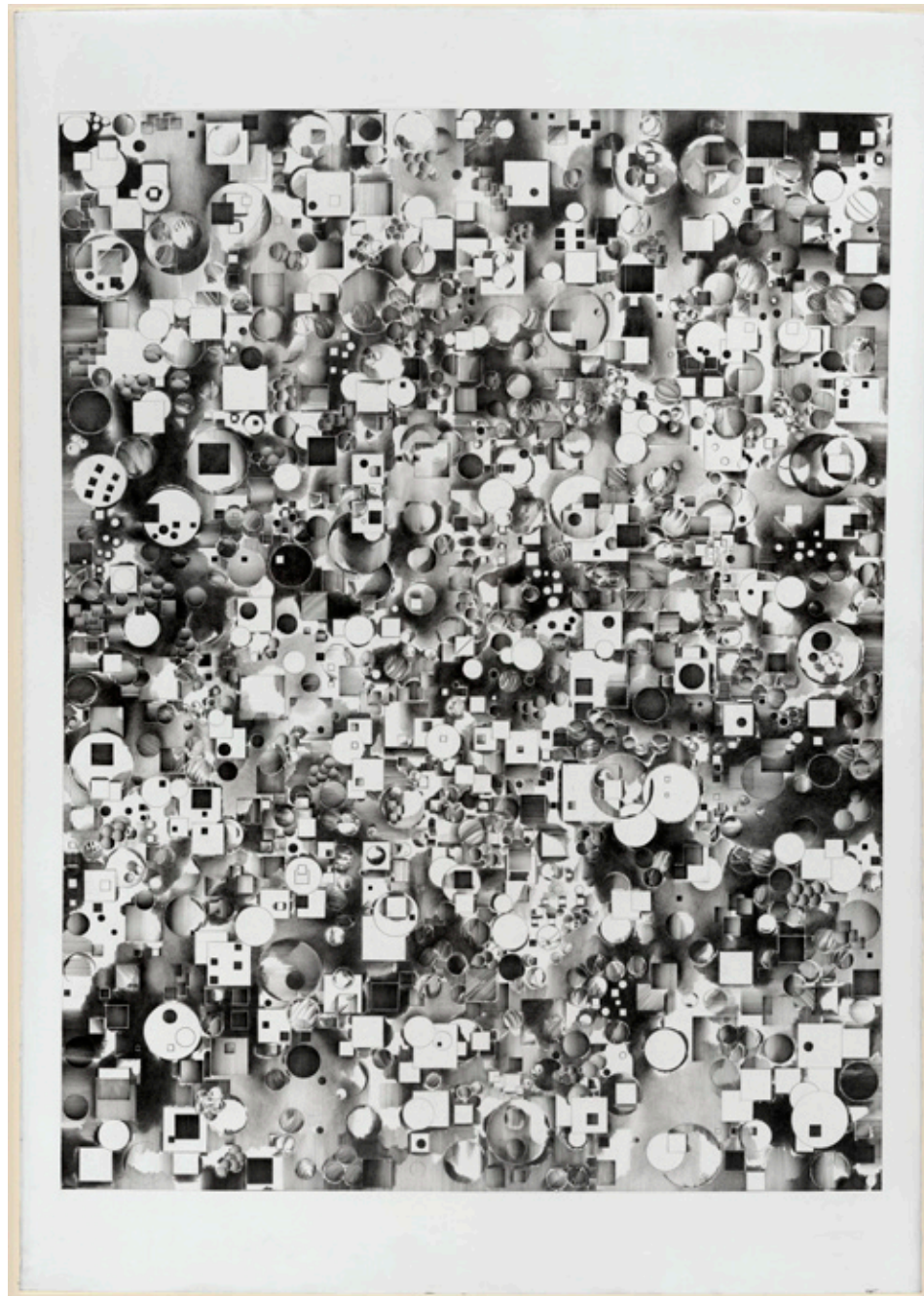
internet, with the aim of restoring to them their dreams, their personality and their dignity. He uses a variety of drawing materials on paper of monumental dimensions. The colours and drawing are so overwhelming that it takes a while before the viewer becomes aware of the atrocity of the scene, which is exactly what he wants to achieve. Wijers' drawings are an act of humanization.

mixed media, 1003 x 1405 mm, PK-2010-T-1



15.6 ALEXANDRA ROOZEN

No Title, 2008



This untitled drawing is composed of a multitude of squares and circles. They overlap and intersect, some are light, some are dark, some are drawn on top of others. The more we look, the more complex the image turns out to be. Are these shapes floating, is there depth? What are we looking at? At first sight the drawing recalls architectural plans where cities have been reduced to miniature houses, streets and

trees. But on closer view the squares and circles are nothing more than that. Some are shaded and thus create an illusion of three-dimensionality but there is no indication of a logical space or location. There is a sense of floating in every direction though there is no chaos. The shapes have been evenly distributed over the paper. Looking at the drawing leaves the viewer hypnotized.

pencil, 840 x 640 mm, PK-2012-T-1

## Monument of the Battle, 2012



Robbie Cornelissen is well-known for his monumental drawings of architectural structures. Some represent existing buildings but in many instances his drawings show imaginary spaces, usually vast and always coherent. As a rule his spaces are empty; no humans are present. The pencil is Cornelissen's preferred medium but occasionally he adds some watercolour. The Leiden drawing is perhaps not typical of Cornelissen's oeuvre. It is small-sized, the red water-

colour covers almost the entire paper and there is a stain on the left side that has been partially masked with pencil marks. The central motif is a complex of buildings, reminiscent of the small hilltop towns that can be seen in Mediterranean countries towering over the countryside. It seems to be floating in a void. The stain must have been an accident. Could it be that the title is a tongue-in-cheek reference to this mishap?

pencil, red watercolour, stain, 250 x 180 mm, PK-2014-T-5



15.8 RENS KRIKHAAR  
Sputnik Romantica, 2012



Rens Krikhaar is a romantic. Not because the word figures in the title of this drawing but because he often dwells in the past. He recreates scenes from history in his drawings, although his images are never realistic. Naval history especially fascinates him. He dwells in dreams a lot, too. This scene, in which a man watches some kind of organic form sprouting from the earth against the backdrop of

a wall with artworks, is part of a series entitled *An Ongoing Project of Distilled Dreams* (2011-2013). The man is a spectator, perhaps a visitor to an exhibition. Could this be an allegory of art? The threat of being swallowed, crushed, taking a fall or being devoured is a returning motif in Krikhaar's surreal universe. *Torments* is the title of another series of his drawings. Man is never more than a tiny presence in his world.

pencil and some watercolour, 290 x 200 mm, PK-2012-T-16



La Morale, 2010



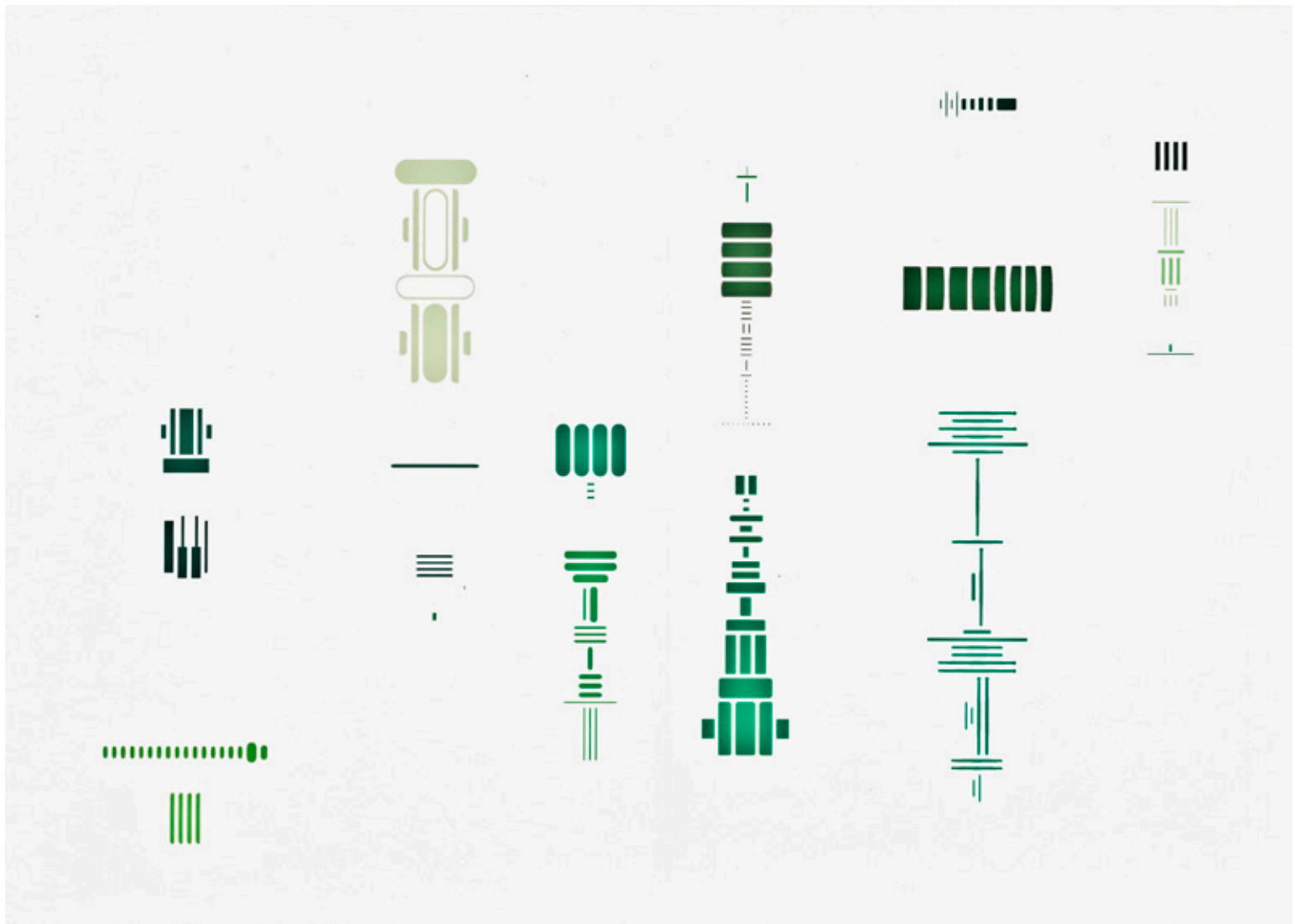
The artist Nour-Eddine Jarram makes large pastel drawings. Pastel is a drawing material that is known for its delicate velvet surfaces, though it is not often used nowadays by artists. His enigmatic, ambiguous scenes contribute to a feeling of nostalgia but there is nothing old-fashioned about Jarram's drawings. The technique he uses, the subject matter and the opulent and luscious colours set Jarram apart from most contemporary Dutch draughtsmen. When observing his drawings closely, shapes emerge in

what at first sight seems to be a rather undefined space. Two heads are included in *La Morale*, one the head of a man slightly right of the centre, and one a female head entering, so it seems, from the left border. Could the man, who seems to be wearing a wig, be a portrait of Jean-Jacques Rousseau, who wrote extensively about ethics or *La Morale*? An identification such as this one may be too specific. The artist leaves it up to the viewer to make his own interpretation.

pastel, 500 x 600 mm, PK-2011-T-4



## Unnoticed Collections: Green Objects, 2011

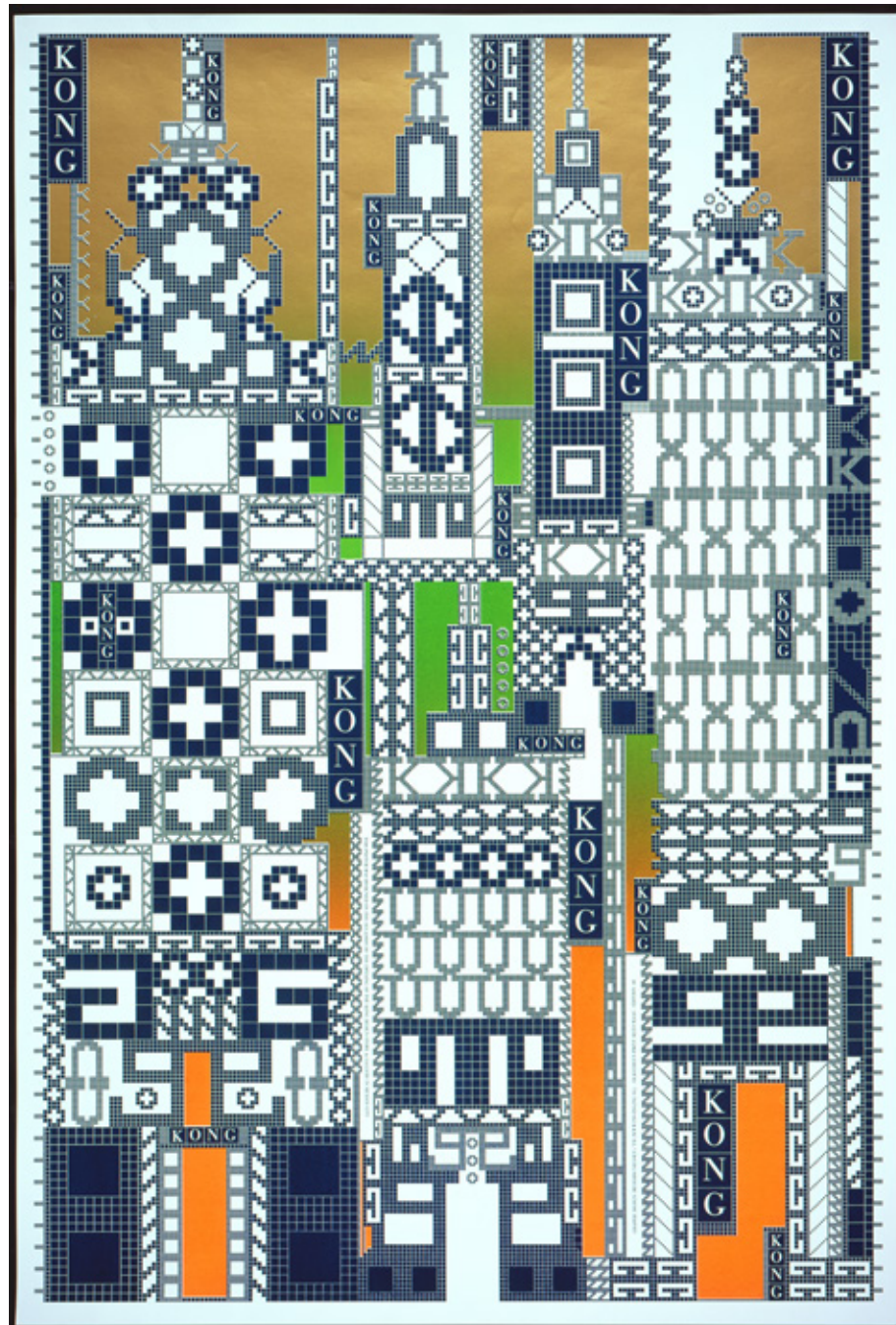


Annesas Appel focuses on making artist's books. Her work is an attempt to create order in the chaos surrounding us or, on a more personal level, surrounding her. One of her earlier projects, also owned by Leiden, was entitled *Ruiten alfabet* (Tartan Alphabet, 2006). In this project Appel researched all possible patterns (colours and stripes) of tartans, according to a mathematical system devised by herself. *Unnoticed Collections* is another project: the inventory of her own house. We all wonder from

time to time how many things we have amassed in our homes over the years. Annesas Appel has mapped all the green objects in her home, green being her favourite colour. She drew every object, life-size, in six different views, printed the images and united them in books, from the smallest object to the largest, being her bookshelves, which had to be included in folded pages. The insanity of a chaotic world is here matched by the artist's obsessive passion for control.

digital prints, 200 x 278 mm, PK-2011-P-59

15.11 RICHARD NIESSEN  
KONG, 2006



Is there a difference between a graphic designer and a graphic artist? Yes there is. Does it matter? Not to Richard Niessen. In his view typography can be used to different purposes. He arranges every possible graphic symbol, letters, dingbats and ornaments, into images, using a brilliant range of colours. There is a baroque quality to his work, though it is muted by a modernist touch. In this poster, made for the

opening of design shop Kong in Mexico City, Niessen arranged the letters K O N G into skyscrapers against a background of gradually changing colours. A famous film ape and a computer game served as inspiration. The poster was printed by master printer Kees Maas, with whom Niessen has collaborated on several occasions.

silk screen, 1200 x 800 mm, PK-2008-P-15



15.12 INGRID SIMONS

Só os caminhos eram meus I (Only the roads were mine I), 2010



A landscape as seen when blinded by the sun. In Portugal, where she shot this view and where Ingrid Simons spent several seasons as an artist-in-residence, the sun can be merciless. The impression has been heightened by Simons. She separates her photographs during the silk screen process in different layers, working each layer separately. By using

silvery inks she creates a surface that can be either transparent or opaque, depending on the angle her prints are looked at. The result is stunning. Simons does not strive to create a realistic landscape, instead her works represent frozen images of a landscape remembered, a private *lieu de mémoire*. Her landscapes are mysterious and intriguing.

silkscreen, 700 x 500 mm, PK-2011-P-54

Kew No. 1, 2007



The technique of the mezzotint was developed in the mid-seventeenth century. It is a tonal process, meaning it can produce half-tones between black and white and not just black lines on a white surface, as was the case with older techniques. Producing mezzotints is extremely laborious, however, and after the introduction of lithography in the early nineteenth century artists no longer used the mezzotint process. It makes the prints of Bert

Keller exceptional both in terms of technique and because of the dimensions he works with. Even though the printing plates, which need to have a grinded surface, are produced mechanically nowadays, the process of creating an image demands a mastery of the technique that is impressive. Keller usually works after photographs he took himself. In this case he used a photograph he made inside a greenhouse in Kew Gardens in London.

mezzotint, 694 x 994 mm, PK-2007-P-17



Vreemdeling 2 (Stranger 2), 2005



There is always a sense of imminent danger in the woodcuts of Jos de l'Orme. Whether he pictures landscapes or human figures, a certain uneasiness constantly lingers in his images. The man in this print, walking towards the viewer, does not look amiable. Something bad is about to happen and there is no escape from it. De l'Orme's work often has a cinematic quality, like a still from an Orson Welles

film. The tension inherent in the image is enhanced by the quality of the woodcutting. The man is surrounded by a pattern of dark, heavy lines, which is characteristic of de l'Orme's work. The woodcut gives no indication of the whereabouts of the man. The viewer is left to guess what will happen when this stranger arrives at his destination.

woodcut, 610 x 485 mm, PK-2009-P-10



Op het gezicht (On the Face), 2007



Portraits of children often have a sentimental quality about them. Not so in the work of Inez Odijk. There is nothing sweet or engaging about the children she portrays. Nor are her portraits attempts to bare the child's psyche for the viewer. On the contrary, the children block the viewers out from their life. Like the boy in this portrait, one from a series of ten prints. He averts his head and his eyes

are almost closed. He seems to have withdrawn into his own world. This impression is enhanced by the extreme close up, with the head barely fitting within the margins of the (large-sized) paper. It is a portrait that respects the child's privacy. The technique of the woodcut supports this vision. Odijk uses it to her advantage, combining delicate linear patterns with roughly cut patches.

woodcut, 700 x 700 mm, PK-2011-P-15



## Der Traum des Tiefseetauchers (The Dream of the Deep Diver), 2007

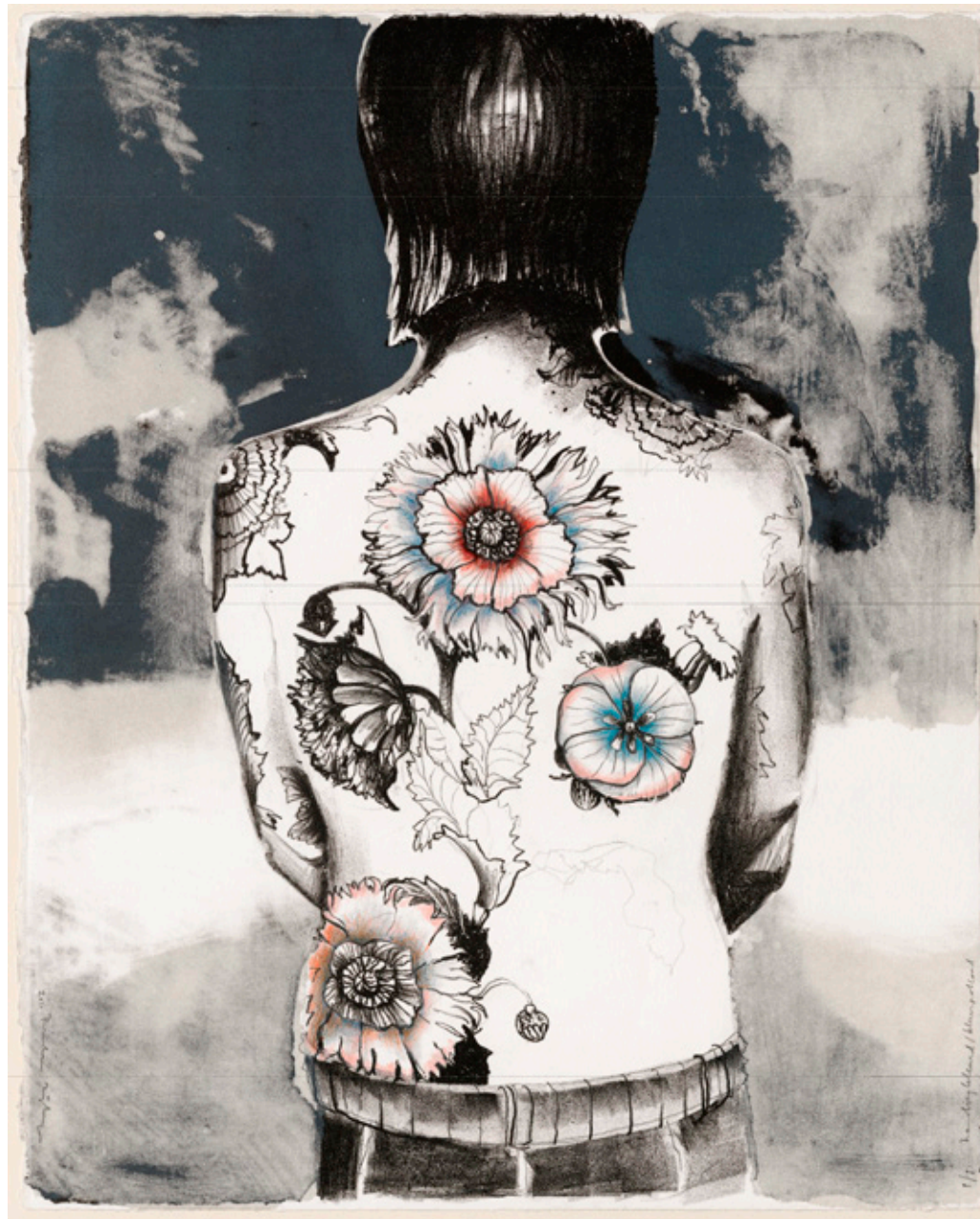


Screen printing is a technique initially developed for commercial purposes which can be applied to all kinds of surfaces. Artists commonly use it to print on paper. Stefan Hoffmann, however, increasingly turned from printing on paper to printing on glass (windows). He creates his artworks in site-specific projects which are often temporary in character. As for the imagery, he 'recontextualizes information graphics', as the artist writes in a statement on his personal website. These information graphics he

finds in the vicinity of the space where he is working, combining them with images he has collected from books and other sources. As he usually works in public spaces, there is a social dimension to his work as well. Next to working on location Hoffmann still creates screen prints on paper. In the *Der Traum des Tiefseetauchers* Hoffmann combines a human figure drawn by hand with images from medical handbooks and graphic symbols, all of these connected by brightly coloured planes.

silk screen, 1000 x 700 mm, PK-2008-P-39

No Title (Man with tattooed back), 2011



The art of tattoo has a ritualistic significance in some cultures. And although it has become more of a fashion statement in the western world, to many people tattoos fulfil an identifying role. Rinke Nijburg takes a lively interest in religion and rituals as defining principles in people's lives and has made a number of drawings and prints of figures with tattoos. In most cases they have turned their back toward the

viewer so that their identity remains hidden. Their tattoo is the only distinctive characteristic. In some cases a landscape is visible in the distance but in this lithograph, printed by master printer Aad Hekker, the background is blurred. Both background and figure are printed but Nijburg added the colours by hand, making this a unique copy.

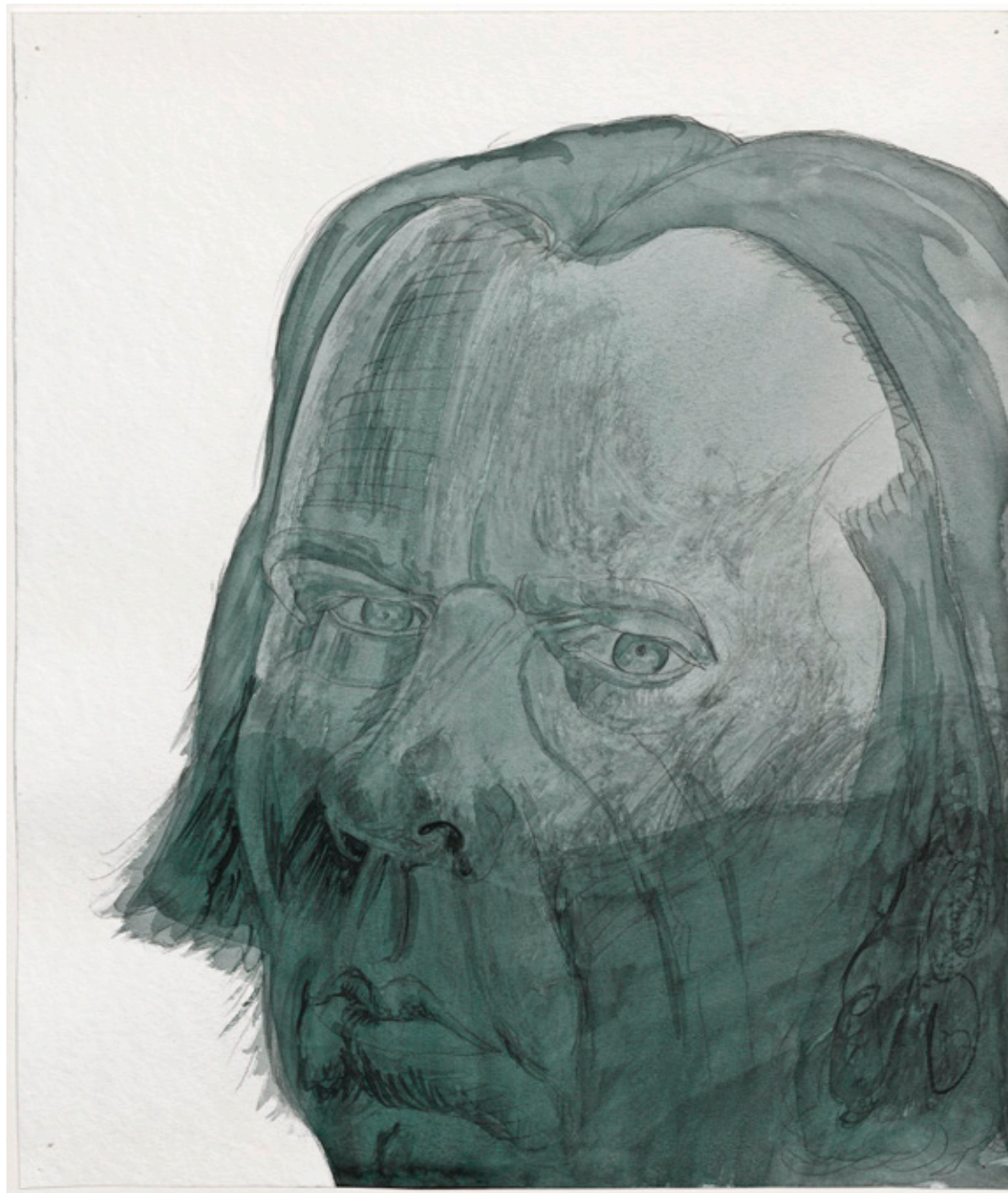
lithograph, coloured by hand, 500 x 400 mm, PK-2012-P-8



15.18 PHILIP AKKERMAN  
2009, no. 70

406

JEF SCHAEPS

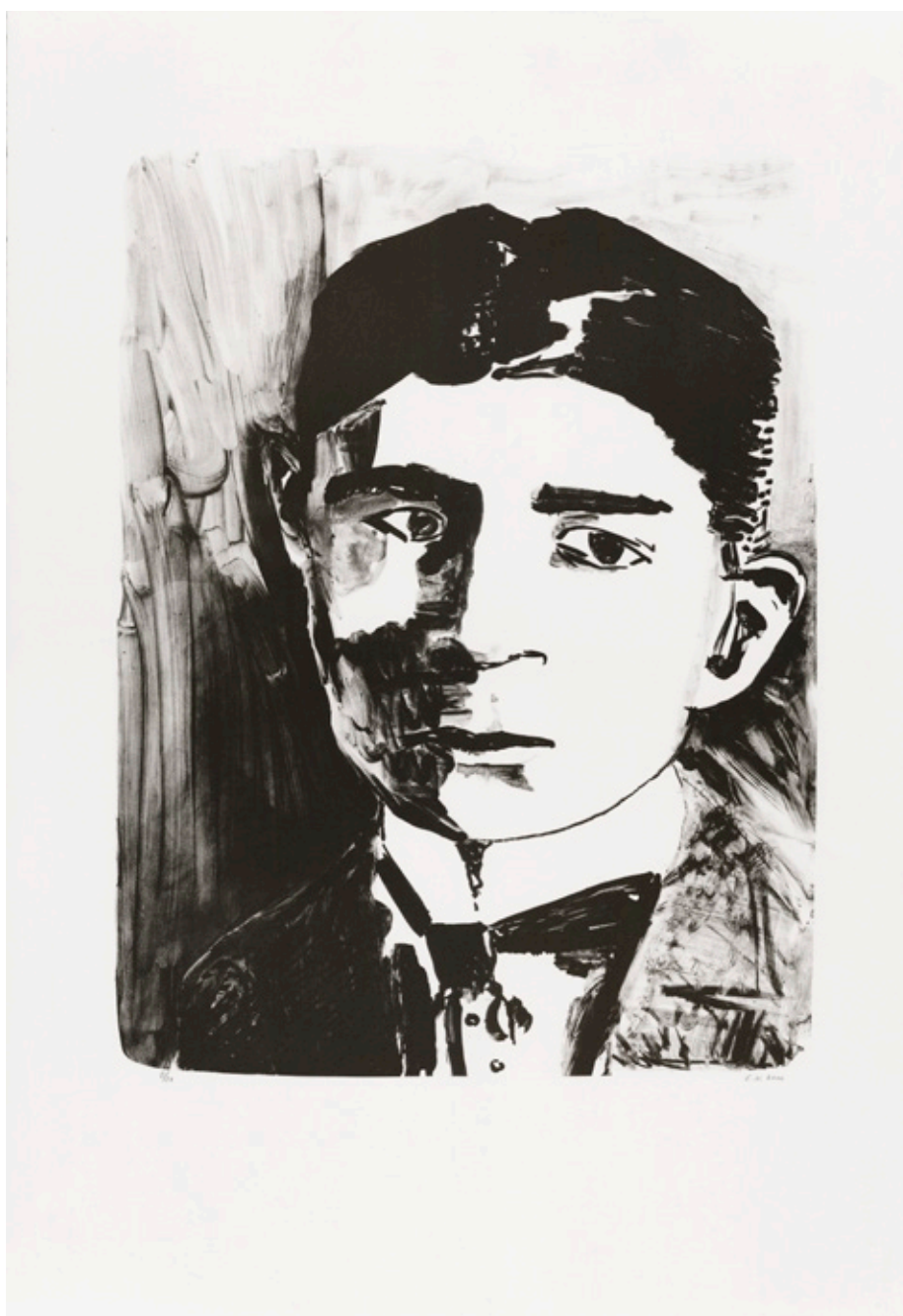


Probably no artist has made as many self-portraits as Philip Akkerman. Since the early 1980s he has painted around 3,000 self-portraits, matched by an almost equal number of watercolours and drawings. They are not self-portraits in a traditional sense. Akkerman objectified his own face and turned it into a source of an inexhaustible range of stylistic experiments. Sometimes he creates a series of successive

portraits that are stylistically related, sometimes he opts for a completely different approach. In this monochrome self-portrait from 2009 the artist's face has been moved to the corner of the paper, as if reluctant to take up centre stage. There is a certain aloofness in his gaze, perhaps even an embarrassment about this public exposure.

pencil and watercolour, 400 x 340 mm, PK-2012-T-17

# Portrait of Franz Kafka, 2010



The writer Franz Kafka is represented wearing a tie and stiff collar while his hair is parted in the middle. This lithograph by Emo Verkerk was modelled after a photograph of Kafka from 1910, when he had established himself as a writer of stories. Verkerk is mainly known for his portraits. He often portrays people from the realms of writing, music, art and philosophy. In most cases the portraits are posthumous and he usually does not work on assign-

ment. Verkerk considers his portraits, paintings and objects, as assemblies, the sum of connections he feels with the person he portrays. In a way they all are also self-portraits. The portrait of Kafka was made in close collaboration with Gertjan Forrer, a master printer who invites artists to work on lithographs. The *Portrait of Franz Kafka* is one in a series of three; the other two being a different portrait of Kafka and one of his sister Ottla.

lithograph, 900 x 630 mm, PK-2006-P-311





Peter Kalkowsky has developed a new printing technique which can be called thread printing ('draad-druk' in Dutch). Basically this is a negative screen printing process. Threads are stretched within a frame, after which they are inked and printed. The kind of threads used, their number, the direction in which they are stretched, partial cover-ups, the ink used and the number of printings all influence

the result. The prints range from delicate, almost transparent images to intensely coloured ones. They can be monochrome or display a rainbow of colours. The linearity that is inherent in this way of printing, can be manipulated as the artist wishes. Structure is fundamental to Kalkowsky's prints. There is no background or foreground, it is all about the rhythm of the lines and their colours.

thread printing, 655 x 505 mm, PK-2012-P-25

# Beachhouse (Night), 2008



Many contemporary artists are fascinated by architecture. The social aspect of architecture, the deep impact it has on people's lives, the individual and the community, makes it a decisive factor in society. The artist Sandro Setola shares this fascination. His interest is not so much the architecture we experience around us every day but a visionary, ideal sort of architecture which belongs to the future or is part of an imaginary world. Or comes from the world of dreams, as is the case with this *Beachhouse*. The artist

saw this structure in one of his dreams. As is customary with dream images, they are never well defined, or logical. Setola turned this dreamt beach house into the subject of a number of drawings and sculptures. *Beachhouse (Night)*, drawn in chalk on blackboard, is certainly the most impressive of these explorations. The exterior of the scallop-like building displays some kind of basalt structure, perhaps inspired by the visionary architecture of Bruno Taut, who employed a similar structure in his Alpine architecture.

chalk on blackboard, 1500 x 3000 mm, PK-2015-T-1 [purchased with the support of Mr and Mrs Caesar C. Sterk and C.J.M. Sterk-Berkvens, Ms Remke Kruk and the Friends of Leiden University Libraries Foundation]



## Chapter 2: Bartholomeus Spranger and Mannerism in the Northern Netherlands

- 1 E.K.J. Reznicek, 'Two 'Masters of the pen', in: Rotterdam-Washington 1985, p. 17: "The Spranger virus scarcely touched De Gheyn".
- 2 See especially W. T. Kloek, 'Northern Netherlandish Art 1580-1620. A survey', in: Amsterdam 1993, p. 15-24.
- 3 For an excellent, up-to-date biography see Metzler 2014, p. 16-61 ('Life').
- 4 Van Mander was far more communicative and generous than the artists-theoreticians Giorgio Vasari and Federico Zuccari, who were arrogant and competitive in spirit. Van Mander once characterized himself as 'an advisor to every man' (*Van elke mans rader*).
- 5 Van Mander 1936 [1604], fol. 284r. English translation: *The Lives of the Illustrious Netherlandish and German Painters...*, edited by Hessel Miedema, vol. 1, Doornspijk 1994, p. 394.
- 6 Oberhuber 1958, p. 127: 'Er ist das grundlegende Manifest des neuen Stils', cited by Orenstein in Amsterdam-New York-Toledo 2003, p. 87 under no. 28.
- 7 Sluijter 1986, p. 14 ff.
- 8 A neglected phenomenon is that of the *fortuna critica* of the prints by and after Goltzius in mural paintings in various parts of Italy. For an exploratory discussion see Boschloo 1993.
- 9 Van Mander, *Levensbericht* (1618), fol. S2r. For a detailed analysis of the Haarlem Academy see Van Thiel 1999, p. 59 ff.
- 10 It appears, however, problematic to determine when exactly he produced this part of his oeuvre, as it is no longer generally accepted that Jan Muller stayed in Italy for a longer period of time from 1594. See Filedt Kok 1999, p. 16. For Muller as a draughtsman see Reznicek 1956 and 1980.
- 11 See especially Bolten 2007, vol. 1, nos. 507-509, 512 and 524.
- 12 Roethlisberger 1993, vol. 1, p. 104, under no. 56.
- 13 The drawing described by Reznicek (1961, vol. 1, pl. II) as an autograph, was recently listed by Sally Metzler under the "misattributed drawings", though without justification (Metzler 2014, p. 350-351).
- 14 A fair number of early works by Bloemaert have gone lost, including some paintings referred to by Aernout van Buchel in his diary entry of 17 January 1591 (Roethlisberger 1993, vol. I, p. 44).
- 15 Bolten 2007, vol. 1, p. 180, no. 508, vol. 2, Fig. 508. The sheet was previously attributed to Spranger, as testified by the inscription below right.
- 16 Goltzius after Spranger 1588 (Bartsch 276); Metzler 2014, no. 182.
- 17 For the painting see Roethlisberger 1993, vol. I, p. 60, no. 9 and vol. II, Fig. 20 ('suggested date: about 1590').
- 18 Roethlisberger 1993, vol. I, p. 66.
- 19 Bolten 2007, vol. I, p. 199, no. 564. According to Wouter Kloek (see p. van Thiel in: Washington-Detroit-Amsterdam 1980, p. 88 under No. 5) Abraham Bloemaert was to have personally presented Spranger with this drawing when the latter was visiting friends in Haarlem and Amsterdam in 1602. The style of the drawing, however, dates it to the 1590s, and I consider it more likely that the drawing was sent to Prague from Amsterdam or Utrecht. The pose of Fame is virtually identical to that of the Fame in Bloemaert's painting of the *Wedding of Peleus and Thetis* of c. 1593-95. Only the position of the head differs.
- 20 Goltzius's engraving of *Judith with the Head of Holofernes* (Metzler 2014, No. 176) was used for a painting in Princeton (Lowenthal 1986, p. 90 under no. A-12). *Mercury embracing Venus*, made into a print by Pieter de Jode I (Metzler 2014, no. 204), was almost certainly used for *Mars, Venus and Cupid*, Amsterdam (Lowenthal 1986, p. 126 under no. A-52).
- 21 Wtewael's mild style was already praised by Aernout van Buchel when he compared Abraham Bloemaert and Joachim Wtewael: "There remain two growing talents in the bloom of their age who in the judgement of the future will reach the fame of the greater ones: Abraham Bloemaert and Joachim Wtewael; the former in bolder, the latter in a somewhat softer style (*mitiori quodam filo operosior*)..." (Muller 1906, p. 256; Roethlisberger 1993, vol. I, p. 44).
- 22 For the importance of migration in connection with the history of art in the Netherlands see Scholten, Woodall and Meijers 2014, p. 6-39.
- 23 As was recently emphasized, though from a broader perspective, by Scholten, Woodall and Meijers 2014, p. 12. The philosopher and scientist John Ziman chose this motto as the title of a chapter in his book *Puzzles, problems and enigmas*, Cambridge 1981.
- 24 In addition to Sion Luz, Jan Nicquet, Jacob Rauwaert, Jacques Razet and Melchior Wijntgis also deserve to be mentioned. For these collectors see M. J. Bok in: Amsterdam 1993, p. 136-166, especially p. 147-149 and appendix II.
- 25 For Barvitius and art see for instance Mout 1975, p. 168, note 111, and Melion 2001, p. 165. Wolfgang Rumpf had been of assistance in introducing Spranger to the court in Prague from Vienna. In 1581 Spranger and Johannes Sadeler together dedicated an engraving to Wolfgang Rumpf. Metzler 2014, p. 284-285, no. 174.
- 26 Together with the master's students Godelieve Huijskens and Eline Levering I curated the exhibition *Op weg naar de Gouden Eeuw. Hendrick Goltzius en Jacques de Gheyn II*, which ran from 28 November 2009 to 28 February 2010 in the Limburgs Museum in Venlo, and prepared the online catalogue listed in the bibliography. In 2014, a seminar was established to study the culture (including the graphic arts) at the courts of Fontainebleau and Prague. Benjamin de Groot, Sarah Moine, Michael Partington, Rosa Veltman and Willem Zoetmulder carried out research on Joris Hoefnagel, Bartholomeus Spranger and Jan Muller. From September till December 2016 the Library of Leiden University has hosted an exhibition on Arts and Sciences at the court of Rudolf II, curated by Godelieve Huijskens, Sandra van der Sommen and myself.

## Chapter 3: Etchings by Painters of the Dutch Golden age: Freedom and Experiment

- 1 Tholen 1994, p. 54-61 and 117-120.
- 2 For the Northern Netherlands see Ackley 1981, for the Southern Netherlands see Diels 2009. For similarities with the 18th-century French *peintre-graveurs* see Stein 2014.
- 3 Bartsch 1807, ed. 1854, p. III-IV.
- 4 De Lairese 1707, vol. II, p. 374-381.
- 5 'Het etssen is veel teykenachtiger', Van Hoogstraten 1678, p. 196. Cf. De Lairese 1707, vol. II, p. 375.
- 6 Luijten 2006, p. 135-136.
- 7 Ackley 1981, p. XIX-XXVI.
- 8 De Lairese 1707, vol. II, p. 375.
- 9 De Lairese 1707, vol. II, p. 377.
- 10 Stijnman 2012, p. 419-420, Huet 2006, p. 84-85.
- 11 For Romeyn de Hooghe see Van Hoogstraten 1678, p. 196 and Wilson 1974, p. 411-417; for Schoonebeek see Janssen et al. 2010.
- 12 Schuckman, Royaltan-Kisch and Hinterding 1996.
- 13 Amsterdam-London 2000, p. 132-134.
- 14 For Ruisdael see Slive 2005, p. 246, for Van Dyck see Antwerp-Amsterdam 1999, p. 125-

- 131 and p. 151-154, for Bol see Ackley 1981, p. 148-149.
- 15 Many thanks to Laura Verstappen MA for her unpublished research paper (UvA) on Jan Luyken's technique and studio practice.
- 16 Kolfin 2011.
- 17 Bredius 1906.
- 18 Hinterding 2011.
- 19 Peltzer 1925, p. 245.
- 20 De Beer 2002, p. 169-175.
- 21 Köhler 2006, p. 259.
- 22 Laurentius 2010, p. 57-60.
- 23 Dickey 2008, p. 64-65.
- 24 Schuckman 1997, p. 12-16.
- 25 Wedde 1994, part I, p. 511-515, cat. nos. E10-35
- 26 Wedde 1994, part I, p. 45 ff.
- 27 Wedde 1994, p. 505-506, cat. no. E 1.
- 28 Houbraken 1718-1721, part I, p. 271.
- 29 Korthals Altes 2004-2005, p. 223-224 and 241.
- 30 Schuckman 1997, p. 25.
- 31 Laurentius 2010, p. 82.
- 32 Hinterding 2011, p. 193-194.
- 33 Haverkamp Begemann 1973 and Nakamura 2015.
- 34 Van der Waals 2006, p. 29.
- 35 Houbraken 1718-1721, part I, p. 271.
- 36 Luijten 2006, p. 141.

### Chapter 5: French Printmaking in the Seventeenth Century: Skill and Diversity

- 1 Much has been published recently about seventeenth-century French prints, but it is Marianne Grivel who in *Le commerce de l'estampe à Paris au XVIIe siècle* (Geneva 1986) provided an excellent and seminal study. This introduction is therefore largely based upon this study, which covers a lot more ground than the trade in prints as suggested by the title. Sources on the early history of printmaking are scarce, but thanks to the totalitarian regime of Louis XIV and Colbert, a relatively large amount of information about French printmaking has been preserved. The most recent publication is Los Angeles 2015.
- 2 The first edition was published in Florence, c. 1617. Due to the use of soft copperplates he could not produce as many good impressions as needed. He re-etched the plates in Nancy in 1621.
- 3 Grivel 1986, p. 92-93.
- 4 Grivel 1986, p. 96-99. The printers were an exception.
- 5 Grivel 1986, p. 100.
- 6 In the 1970s there was much debate about the use of the term reproductive print. It is by all means clear that the term is anachronistic, but nowadays generally accepted to define prints after artworks made by others. The tendency now is to refer to them as interpretive prints,

because they are always based on an interpretation of someone else's work. In the seventeenth century interpretive prints were as highly valued as originals.

- 7 Virtually nothing is known about the identity of the *enlumineurs* (colourists) and the letter engravers.
- 8 Fuhring 1986, p. 176 and Grivel 1986, p. 112.
- 9 The *dépôt légal* was instituted under François I in 1537.
- 10 Huygens 1888-1950, vol. 3 (1888-1899): no. 820, Letter by Philips Doublet to Huygens.
- 11 'Notice historique', in: *Catalogue des planches gravées composant de la chalcographie et dont les épreuves se vendent au musée*, Paris: Imprimerie Nationale, 1881, p. V-XVII.
- 12 Grivel 1985, Guibert 1926, p. 111.
- 13 Quoted from the English translation of 1706.

### Chapter 6: Dutch Drawing in the Eighteenth Century

- 1 An overview of eighteenth-century Dutch art, and especially drawing, is still lacking. This introduction is not exhaustive either. I have focused on the popularity of certain genres, and on the artists in the collections of the University Libraries. A few art scholars however, have written interesting articles and books about aspects of eighteenth-century Dutch draughtsmanship, including J.W. Niemeijer (Ploos van Amstel, Cornelis Troost); Janno van Tatenhove, who studied the drawings by Jacob de Wit; Charles Dumas, Albert Elen, and Robert Jan te Rijdt. Many students of art history developed a fascination for the eighteenth century, most of them inspired by Janno van Tatenhove. I have found Michiel Plomp's *Hartstochtelijk verzameld* (2001), his dissertation *Een voortreffelyke liefhebberye* (2002), and articles by Els Tholen, Janno van Tatenhove and Robert Jan te Rijdt in *Het Leidse Prentenkabinet* 1994 most inspiring and helpful. This essay is largely based on these publications. It is Janno van Tatenhove, however, who stimulated my interest in the eighteenth century.
- 2 Van Gool 1750-1751, vol. 2, p. 202.
- 3 Otten Husly 1768, p. 358.
- 4 Plomp 2001, p. 239-240. For the cultural background of the increasing interest in the national history I refer to studies by Jonathan Israel.
- 5 Plomp 2001, p. 241.
- 6 For flora and fauna drawings see chapter 9 by Marrigje Rikken.
- 7 For portraits see chapter 8 by Frans Laurentius.
- 8 Knolle 1979, p. 2.

- 9 Only in 1767 did artists of the Amsterdam *Stads teekenacademie* complain that they wanted to draw after female nudes. Knoef 1942, p. 40.
- 10 Otten Husly 1768, p. 12-17 and Wagenaar 1760-67, vol. 3, p. 406.
- 11 This is obvious thanks to the fact that drawings of the same model which were made on the same date have survived.
- 12 Robert Jan te Rijdt wrote a comprehensive article on Staring's collection of drawings, for which he consulted all the archival material that has been preserved in addition to the drawings. This paragraph is largely based on his article. Te Rijdt 1994, p. 157-230.
- 13 Te Rijdt 1994, p. 190.
- 14 Te Rijdt 1994, p. 177.
- 15 The other two are Cornelis Troost, PK-1969-T-284, and Jacob Cats, PK-1969-T-283.

### Chapter 7: Dutch Printmaking in the Eighteenth Century: Abundance and Innovation

- 1 Description of Holland 1743, p. 240.
- 2 On aspects of eighteenth-century print culture, see Rasterhof 2012, p. 139-193, Buijnsters-Smets 2003, p. 117-119, Enschede 1998, Laurentius 1987, p. 59-64 and Fontaine Verwey 1979, p. 58-64. For printing techniques see Gascoigne 1986 and Griffiths 1995 (providing the international historical context).
- 3 Van Egmond 2009, Amsterdam 1989.
- 4 See Van Eeghen 1960-1978.
- 5 Poortman 1983-1986, Van der Coelen 2001, Jonkhof 2011.
- 6 Hoftijzer 1999.
- 7 Hunt, Jacob and Mijnhardt 2010.
- 8 Knolle et al. 1996.
- 9 Hale 2008.
- 10 Amsterdam 2014, p. 162-163.
- 11 Spaans and Van 't Hof 2010, Luycks 2014.
- 12 Goetzmann 2013.
- 13 Knolle 1983, for Van Woensel see Nieuwenhuis 2014.
- 14 Houbraken 1718-1721, vol. II, p. 132: 'Ledige plaatsen in de oeffenschool van Pictura'. For developments in the painting market see Rasterhof 2012, p. 275-313.
- 15 Roy 1992 (De Lairese), Aono 2015 (genre).
- 16 Leiden 2006 (Rembrandt).
- 17 Wuestman 1998.
- 18 Plomp 2001.
- 19 Stijnman and Savage 2015.
- 20 Laurentius, Niemeijer and Ploos van Amstel 1980, Ploos van Amstel 1980.
- 21 Marres-Schretlen 1998.



### Chapter 8: The Portrait Collection

- 1 Ekkart 1994, p. 316. Such an arrangement was not unusual for portrait collections. I have been able to consult a few volumes of the portrait collection which Hans William Bentinck assembled in Paris around 1699. The same criteria were obviously used here.
- 2 Jacqueline Burgers et al., *In de vier Winden, de prentuitgeverij van Hieronymus Cock, 1507/10-1570 te Antwerpen*, Rotterdam (Museum Boymans-van Beuningen) 1988, p. 120.
- 3 On behalf of his survey Muller also bought, in 1879, the Dutch portraits owned by the collector/trader Wilhelm Eduard Drugulin from Leipzig. Drugulin had a collection of at least 35,000 sheets, which formed the basis for several catalogues. For the history of the Drugulin collection see: Lugt 1921-1956, p. 490.
- 4 Muller 1853 and Van Someren 1888.
- 5 The collection for example includes more than a hundred different portraits of Erasmus.

### Chapter 10: Reproductions of Art: Humbert de Superville's Observations in the Leiden Print Room

- 1 Tholen 1994, p. 112.
- 2 Tholen 1994, p. 14-35, 111-116.
- 3 De Haas, 1941, p. 33-37; Stafford 1979, p. 19; Tholen 1994, p. 31; Bolten and Schaeps 1997, p. 242-243.
- 4 Humbert, Leiden Print Room; Bolten and Schaeps 1997, M5, p. 242-243.
- 5 Humbert did not use the term reproduction but translation. Bolten and Schaeps 1997, p. 89.
- 6 Bartsch 1803-1821, vol. 1, p. III-VIII.
- 7 The Royer collection contained 21,000 prints and 800 drawings and was valued at 2,500 guilders. Tholen 1994, p. 16.
- 8 Royer's print collection also included English prints and prints 'after the Chinese fashion'. Tholen 1994, p. 112; Royer catalogue, Leiden Print Room (APK 1).
- 9 These are the first three of seven classes distinguished by Humbert. The others are devoted to St. Peter's Basilica in Rome (the 4th class), Christian art (the 5th class), portraits (the 6th class) and engravings (the 7th class). The period after 1670 was not awarded a distinct category; the prints after artworks from this period were placed separately.
- 10 D'Agincourt 1810-1823.
- 11 D'Agincourt stayed in Italy from 1778 to 1814, Humbert from 1779 to 1800. Bolten and Schaeps 1997, p. 11-25; Miarelli Mariani 2005, p. 149-152; Humbert, Ms Cat II, Leiden Print Room.
- 12 Vermeulen 2010, p. 211-214.
- 13 Mondini 2005, p. 309-311.

- 14 Bolten and Schaeps 1997, p. 20; Miarelli Mariani 2005, p. 152.
- 15 A part returned to Leiden, another part ended up in Venice.
- 16 Miarelli Mariani 2005, p. 152.
- 17 Gombrich 2002, p. 87-144; Stafford 1979, p. 134-135.
- 18 Heijbroek 2006-2007, p. 50-64.
- 19 Marini 2011, p. 176-183.
- 20 Humbert for instance did not refer to Della Valle 1791, Labruzzi 1809 or D'Agincourt 1810-1823. Labruzzi 1809 came to the collection of the Print Room after Humbert's death as a donation by Nicolaas de Gijsselaar.
- 21 Stafford 1979.
- 22 Ottley 1826, 'To the Lovers of the Fine Arts', no pagination.
- 23 Bolten 1997, p. 128, 150-157.
- 24 Bolten and Schaeps 1997, PK 2156, p. 155, 236.

### Chapter 11: David Humbert de Superville: A Passion for Drawing

- 1 Ottani Cavina 2004.
- 2 Rosenblum 1976.

### Chapter 12 Humbert de Superville: representing Theory

- 1 See for example Karin Winkel, 'A Supplement to the Biography of D.P.G. Humbert de Superville up to the Year of his Return from Italy', in: Bolten and Schaeps 1997, p. 19 and also the contribution by Ingrid Vermeulen in this volume.
- 2 Leiden University Libraries, Letters David Humbert de Superville, inv. no. MS 8-1. The deed is dated 11 October 1816.
- 3 Leiden University Libraries, Letters David Humbert de Superville, inv. no. 20-7: letter by Tommaso Piroli to Humbert de Superville, dated 23 April 1803. See also R.W. Scheller, 'Humbert de Superville's schetsboek' in: Miedema, Scheller and Van Thiel 1969, p. 210.
- 4 'Notes', in: Humbert de Superville 1827, p. 24, note 74, to p. 59.
- 5 Miedema, Scheller and Van Thiel 1969, p. 210.
- 6 Humbert de Superville, 'Coup d'Oeil sur l'Apolon du Belvedere', in: *Verslag Vijfde Openbare Vergadering* 1824, p. 58-67.
- 7 Humbert de Superville 1827, p. 54.
- 8 *Ibidem*, p. 54-56.
- 9 'Notes', in: Humbert de Superville 1827, p. 26, note 78, to p. 61.
- 10 Bodel Nijenhuis 1849, p. 10.
- 11 Humbert de Superville 1827, p. 54 and also p. 73-74.
- 12 *Ibidem*, p. 77-78.
- 13 'Appendice du troisième livre', in: *Ibidem*, p. i-vi.

- 14 *Ibidem*, p. 52.
- 15 J.W. Te Water, 'Toespraak, gehouden den 28 van Zomermaand 1820', in: *Handelingen MNL* 1820, p. 6; Jeronimo de Vries, 'Paul Joseph Gabriël, Nederlandsch Beeldhouwkunstenaar', in: *Almanak* 1847, p. 158; Bodel Nijenhuis 1849, p. 15; Van der Aa 1852-1878, vol. 2 (1855), p. 1472; Van Daalen 1957, p. 20 and 95; Kneppelhout van Sterkenburg 1864, p. 81; Edward Grasman, 'Marmeren dankbaarheid voor Kemper', in: Den Hartog et al. (eds.) 2011, p. 425.
- 16 *Verslag Vijfde Openbare Vergadering* 1827, p. 36-38.

### Chapter 13: Nineteenth-Century Dutch Drawings

- 1 This figure does not include the c. 1,000 drawings by the nineteenth-century artist D. Humbert de Superville, which are separately kept. See about him chapters 10-12.
- 2 Van Tatenhove 1994, p. 129.
- 3 Letter dated 5 February 1858, in: *Bilders* 2009, p. 197-198.
- 4 J. Tavenraat, PK-T-AW-2221 verso: drawing of a greyhound.
- 5 We see this practice for instance in A. Schelfhout, *Kunst-Album* (1861) in Teylers Museum Haarlem, inv. no. Z 67:6.
- 6 Inv. nos. PK-2004-P-38 to 46.
- 7 Koekkoek 1841, p. 14-15.

### Chapter 14: Dutch Drawings 1900-1950: The Collection of Albertus Welcker

- 1 The Print Room also made acquisitions, but on a modest scale, and few acquisitions lists have been preserved (communication by Jef Schaeps, curator Special Collections University Libraries Leiden).
- 2 H. van de Waal, 'Albertus Welcker (Alkmaar, 11 January 1884-Amsterdam, 11 July 1957)', in: *Jaarboek van de Maatschappij der Nederlandse Letterkunde te Leiden* 1958-'59, Leiden 1959, p. 109-114.
- 3 Van Tatenhove 1994, p. 127. Letters accompanying a letter dated 24 August 1956 by Welcker's solicitor to Henri van de Waal, professor and director of the Print Room and Art-Historical Institute, offering the collection to the State of the Netherlands for 150,000 guilders. Ebbinge Wubben and van Gelder, as well as the director of 's Rijks Prentenkabinet in Amsterdam (the National Print Room) Johan Quirijn van Regteren Altena, underlined the exceptional nature of the collection.
- 4 Van Tatenhove 1994, p. 123. Welcker sold his collection of contemporary prints in the 1940s. The larger part was auctioned by Paul Brandt

- in Amsterdam on 22 and 23 June 1944, and another part at an auction by Paul Brandt on 22 and 23 June 1948.
- 5 Van Tatenhove 1994, p. 138.
  - 6 Artists who produced more conservative, non-experimental work are, however, not all represented in Welcker's collection. Thus Welcker did not acquire work by Jan Mankes, Herman Kruyder, Else Berg, Quirijn van Tiel, Tinus van Doorn, Herman Bieling and Louis Schrikkel.
  - 7 According to the inventory, a work by Mondriaan appears to have been in the collection, but it was 'cast off', probably because Welcker thought the quality of the drawing was not up to scratch or because he thought it had no place in the collection.
  - 8 Welcker bought this drawing as part of a lot containing several more traditional drawings.
  - 9 Of the cubist and magic realist Raoul Hynckes only a crucified Christ and an old oak tree have been included in the collection.
  - 10 Emke Raassen-Kruimel, 'Studie Bal Tabarin', Vereniging Rembrandt autumn 2008, p. 28-30.
  - 11 Robert-Jan te Rijdt, 'Johannes Carolus Bernardus (Jan) Sluijters', in: Carel Blotkamp [ed.], *Rond 1900. Kunst op papier in Nederland*, Zwolle-Amsterdam 2000, p. 146.
  - 12 From 21 February to 8 June 2015 The Mesdag Collection (The Hague) and Teylers Museum (Haarlem) devoted an exhibition to Dutch watercolours from the nineteenth century, the golden age of watercolours, in which period the technique developed into an autonomous and highly appreciated medium: Terry van Druten, Maite van Dijk and John Sillevs, *De aquarel*, Bussum 2015.
  - 13 The Leiden collections also includes two oil paintings by Willy Sluiter, both showing a mother with child in the Buitenhof in The Hague.
  - 14 Van Tatenhove 1994, p. 135.
  - 15 He generally added his collector's mark to the verso of the drawing: a hand with an eye nestled in the palm and a serpent around the wrist, flanked by his initials. Van Tatenhove 1994, p. 128: 'As explained by Lugt, the mark visualizes the motto 'manus oculata chirurgi' (the hand of the surgeon has eyes)'. As a code Welcker used the letters 'kcwsutrebld', reading from right to left Welcker's first name and surname without the duplicate letters, and the corresponding figure 123456789. The code 'wsk' for instance indicates he paid the sum of Dfl. 12.50. See also Van Tatenhove 1994, p. 129.



## Chronological list of publications by or about the Print Room

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CHRONOLOGICAL LIST OF PUBLICATIONS BY OR ABOUT THE PRINT ROOM

*Tentoonstelling in het Stedelijk Museum “De Lakenhal” te Leiden, van 60 teekeningen van de Hollandse school uit de verzameling van het Prentenkabinet der Rijksuniversiteit aldaar.* Leiden (Stedelijk Museum De Lakenhal), 1915.

J.J. de Gelder, *Honderd teekeningen van oude meesters in het Prentenkabinet der Rijksuniversiteit te Leiden.* Leiden 1920.

J.J. de Gelder, *Catalogus van gravures en houtsneden, alsmede van kleurproducties naar teekeningen door Albrecht Dürer uit het Universiteits-prentenkabinet.* Leiden (Stedelijk Museum De Lakenhal), 1928.

*Catalogus van Hollandsche prentkunst van de XVIde tot de XXste eeuw.* Leiden (Prentenkabinet der Rijksuniversiteit), 1930.

I.Q. Regteren van Altena, *Oud-Hollandsche teekeningen der verz. Dr. A. Welcker.* Amsterdam (Museum Fodor), 1934.

*Tentoonstelling van Italiaansche en Hollandsche chiaroscuro-houtsneden.* Leiden (Prentenkabinet der Rijksuniversiteit), 1935-1936.

*Tentoonstelling “Het schip”. Prenten en teekeningen van de XVde-XIXde eeuw.* Leiden (Prentenkabinet der Rijksuniversiteit), 1939.

C.M. de Haas, *David Pierre Giottin Humbert de Superville 1770-1849.* Leiden 1941.

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*Prenten van Paul Schuitema.* Leiden (Prentenkabinet der Rijksuniversiteit), 1957.

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Jaap Bolten, *Het vroege landschap. Tekeningen uit het bezit van het Prentenkabinet van de Rijksuniversiteit te Leiden.* Leiden (Prentenkabinet der Rijksuniversiteit), 1966.

Jaap Bolten, *De collectie Jean François George Boom.* Leiden (Prentenkabinet der Rijksuniversiteit), 1968.

Jaap Bolten, *Lijst van tekeningen in 1975 aangekocht door het Prentenkabinet der Rijksuniversiteit te Leiden.* Leiden (Prentenkabinet der Rijksuniversiteit), 1976.

A.W.A. Boschloo, Y. van Erp, *Cornelis Cort 1533-1578. De functie van de reproductie-grafiek.* Leiden (Prentenkabinet der Rijksuniversiteit), 1976.

Projectgroep Architectuurgeschiedenis 1978-1979, *Universiteit & architectuur. Ontwerpen ten behoeve van de Leidse Universiteit, 1600-1900.* Leiden (Kunsthistorisch instituut), 1979.

A.W.A. Boschloo, *Ovidius herschappen. Geïllustreerde uitgaven van de Metamorfosen in de Nederlanden uit de zestiende zeventiende en achttiende eeuw.* The Hague (Rijksmuseum Meermann-Westreenianum), 1980.

F. Kuyvenhoven, ‘De Leidse collectie tekeningen en grafiek van Hendrik Voogd’, in: C. Scheffer et al. (eds.), *Achttiende-eeuwse kunst in de Nederlanden.* Delft 1987, p. 235-239. (Leids Kunsthistorisch Jaarboek 4).

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Jef Schaeps, *Cornelis Springer als tekenaar.* Haarlem (Teylers Museum), 1990.

Jaap Bolten, *Positur. Gaan en staan in de beeldende kunst van de 16de en 17de eeuw.* (Inaugural lecture as Professor of Prints and Drawings at Leiden University). Leiden 1991.

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Jef Schaeps and Christiaan Vogelaar, *Tekeningen van Ars Æmula Naturæ. Leidens oudste tekengenootschap.* Leiden (Stedelijk Museum De Lakenhal), 1994.

Jaap Bolten and Jef Schaeps, *Miscellanea Humbert de Superville.* Leiden 1997.

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Nelke Bartelings et al., *Italiaanse prentkunst van de zestiende eeuw uit de collectie van het Prentenkabinet Leiden.* Leiden (Universiteitsbibliotheek and Prentenkabinet van de Universiteit), 1999.

*Bulletin PKL. Mededelingenblad van het Prentenkabinet van de Universiteit Leiden.* Leiden 2000-2001.

Jef Schaeps, *Daniel Hopfer en Lucas Cranach de Oude.* Leiden (Prentenkabinet van de Universiteit Leiden), 2000.

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J.W. Niemeijer, *Hollandse aquarellen uit de 18<sup>de</sup> eeuw in het Rijksprentenkabinet.* Amsterdam (Rijksmuseum), Zwolle 1990.

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Savery, Salomon (1593-1683)  
Scheffer, Ary (1795-1858)  
Schelfhout, Andreas (1787-1870)  
Schenk, Jan (1698-1752)  
Schenk, Pieter (1660-1718/1719)  
Schenk, Pieter II (1693-1775)  
Schiavonetti, Luigi (1765-1813)  
Scheurleer, Theo Lunsingh (1911-2002)  
Schoonebeek, Adriaen (1657-1705)  
Schotel, Joahnnes Chrsitianus (1787-1838)  
Schouman, Aert (1710-1792)  
Schreuder, Bernard (?-1780)  
Schut, Cornelis (1597-1655)  
Schuylenburch, Cornelis van (1683-1763)  
Schweikhardt Bilderijk, K.W. (1776-1830)  
Scorel, Jan van (1495-1562)  
Seba, Albert (1734-1765)  
Seghers, Hercules (1589-1637)  
Senefelder, Aloys (1771-1834)  
Setola, Sandro (1976)  
Sichem, Christoffel I van (1546-1624)  
Silvestre, Israel (1621-1691)  
Simons, Ingrid (1976)  
Simons, Menno (1496-1561)  
Sluijter, Eric-Jan (1946)  
Sluijters, Jan (1881-1957)  
Sluiter, Willy (1873-1949)  
Sluyter, Dirk Jurriaan (1811-1886)  
Spanier, Elias (1821-1863)  
Spranger, Bartholomeus (1546-1611)  
Spronck, Gheraert van der  
Staring, Adolph (1890-1980)  
Steelink, Willem jr. (1856-1928)  
Stevens, Pieter (c. 1567-c. 1626)  
Stimmer, Tobias (1539-1584)  
Stolker, Jan (1724-1785)  
Stoop, Dirk (1615-1686)  
Strij, Abraham van (1753-1826)  
Strij, Jacob van (1756-1815)  
Swanenburg, Isaac Claesz. van (1537-1614)  
Swanevelt, Herman van (1603-1655)  
Swart, Jan (1490/1500-1560/70)  
Sweelinck, Gerrit Pietersz. (1566-1612)  
Tanjé, Pieter (1706-1761)  
Tavenraat, Johannes (1809-1881)  
Teixeira de Mattos, Joseph (1892-1971)  
Tempesta, Antonio (1555-1630)  
Thier, Barend Hendrik (1743-1811)  
Thiry, Leonard (c. 1500-c. 1550)  
Thulden, Theodoor van (1606-1669)  
Titian (1488/1490-1576)  
Toeput, Lodewijk (c. 1550-1603/05)  
Tortebat, François (1616-1690)  
Troost, Cornelis (1696-1750)  
Troostwijk, Wouter Johannes van (1782-1810)  
Trouvain, André (1653-1708)  
Uden, Lucas van (1595-1672)  
Vaarzon Morel, Willem de (1868-1955)  
Vaillant, Wallerant (1623-1677)  
Valck, Gerard (1651-1726)  
Valckert, Werner van der (1580-1627)  
Valk, Anton van der (1884-1975)  
Veen, Gerard van (c. 1620-c. 1683)  
Veen, Rochus van (c. 1618-1693)  
Velde, Adriaen van de (1636-1672)  
Velde, Esaias van de (1587-1630)  
Velde, Jan van de IV (before 1610-1683)  
Velthuysen, Diederick van (1651-1716)  
Verheyden, Mattheus (1700-1777)  
Verheul, Judith (or Voorheul mother of Nicolaas Verkolje)  
Ver Huell, Quirijn Maurits Rudolph (1787-1860)  
Verkerk, Emo (1955)  
Verkolje, Jan I (1650-1693)  
Verkolje, Nicolaas (1673-1746)  
Vermeyen, Jan (c. 1504-1559)  
Versteegh, Dirk (1751-1822)  
Vinkeles, Abraham (1790-after 1864)  
Vinkeles, Reinier (1741-1816)  
Vinne, Jan Laurensz. van der (1699-1753)  
Vinne, Laurens van der (1658-1729)  
Vinne, Vincent Laurensz. van der I (1628-1702)  
Visscher, Claes Jansz. (1587-1652)  
Visscher, Nicolaes (1618-1709)  
Visser, Carel (1928-2015)  
Vlieger, Simon de (1600-1653)  
Vliet, Jan van der (1600/1610-1668)  
Volpato, Giovanni (1735-1803)  
Vondel, Joost van den (1587-1679)  
Voogd, Hendrik (1768-1839)  
Voorhelm, Pieter (1711-1780)  
Vorsterman, Lucas (1595-1674)  
Vos, Maerten de (1532-1603)  
Vosmaer, Arnout (1720-1799)  
Vouet, Simon (1590-1646)  
Vredeman de Vries, Hans (1525/26-1609)  
Vries, Adriaen de (1556-1626)  
Vries, Dirck de (?-c. 1609)  
Vrijdag, Daniël (1765-1822)  
Waal, Henri van de (1910-1972)  
Waay, Nicolaas van der (1855-1936)  
Wael, Cornelis de (1592-1667)  
Wagenaar, Jan (1709-1773)  
Waller, François Gerard (1867-1934)  
Wandelaar, Jan (1692-1759)  
Wassenaer, Johan Lodewijk Haganus van (1719-1798)  
Wassenaer-van Aerssen, Maria Cornelia van (1691-1760)  
Welcker, Albertus (1884-1957)  
Wetstein, Rudolf (1679-1742)  
Weyden, Rogier van der (c. 1400-1464)  
Wierink, Bernard (1856-1939)  
Wijers, Justin (1981)  
Wijngaerde, Franciscus van den (1614-1679)  
Willeboirts, Thomas Bosschaert (1613-1654)  
Willem IV, Stadtholder (1711-1751)  
Willem V, Stadtholder (1748-1806)  
Wilp, Sara Maria van der (1716-1803)  
Wit, Jacob de (1695-1750)  
Witgeest, Simon (17th/18th century)  
Withoos, Pieter (1654/55-1692)  
Witmond, Pieter (years unknown)  
Woensel, Petrus van (1747-1808)  
Wtenbrouck, Mosyes van (c. 1595-before 1647)  
Wtewael, Joachim (1566-1638)  
Wtewael, Paulus (1555-1611)  
Ziman, John (1925-2002)
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## About the authors

**Nelke Bartelings** (1951) is Lecturer at the Leiden University Centre for the Arts. She specializes in the history of prints and printmaking, in particular French and Italian prints of the 17<sup>th</sup> and 18<sup>th</sup> centuries. She hopes to finish her PhD on Bernard Picart after her retirement in 2017.

**Edward Grasman** (1953) works at Leiden University. He studied art history at Utrecht University and received his PhD from Leiden University (1992) with a dissertation on the reception of Vasari's *Vite*. His studies are mostly concerned with historiographical subjects in the field of both Italian and Netherlandish art.

**Karlijn de Jong** (1985) is art historian and researches the Amsterdam artists' society De Onafhankelijken (The Independents) in the period 1912-1940. She works for Kunsthandel Studio 2000 in Blaricum, where she is primarily engaged in researching the work of Jan Toorop and his Dutch contemporaries. She is on the editorial board of *Article*, a magazine on the visual arts and architecture.

**Elmer Kolfin** (1969) is Assistant Professor of Art History at the University of Amsterdam. He received his PhD from Leiden University in 2002 with a dissertation on Dutch genre painting. He publishes on Dutch art of the Golden Age and has a special interest in prints and book illustrations.

**Frans Laurentius** (1971) has been active as an art historian and art dealer in old prints since 1998. He specializes in prints, drawings and watermarks in paper. In 2010 he completed a PhD on the print publisher Clement de Jonghe (c. 1624-1677). In addition he has published, with Theo Laurentius, two catalogues on watermarks used in the Northern Netherlands between 1600 and 1700.

**Annemiek Ouwerkerk** (1956) is Subject Librarian for Art History and Literary Studies at Leiden University Libraries. She obtained her PhD from Leiden University in 2003 with a dissertation on nineteenth-century art criticism.

**Marrigje Rikken** (1984) studied art history at the University of Amsterdam and graduated cum laude. After having worked at the Rijksmuseum and the University of Amsterdam she received her PhD from Leiden University with a dissertation on the development of Southern-Netherlandish animal imagery between 1550-1630. Currently she works as a curator of history paintings at the RKD in The Hague and as an associate curator at the Frans Hals Museum in Haarlem.

**Jef Schaeps** (1960) is curator of prints & drawings at Leiden University Libraries. He specializes in sixteenth-century drawings, prints and illustrated books and hopes to obtain his PhD on the illustrated title page in early printed Netherlandish books in 2017.

**Gert Jan van der Sman** (1961) is Professor of the History of Drawing and Printmaking at Leiden University and researcher at the Dutch Institute for Art History in Florence (Utrecht University). He has published extensively on Dutch, Flemish and Italian art. He has curated several exhibitions, including *The Age of Titian. Prints and Printmaking in Renaissance Venice* (2002-03), *Ghirlandaio and Renaissance Florence* (2010) and *Caravaggio and the Painters of the North* (2016).

**Ingrid Vermeulen** (1972) is Associate Professor of Early Modern Art History and coordinator of the MA programme Museum Curator (Heritage Studies) at Vrije Universiteit Amsterdam. She has published widely in the fields of art collecting and museums, art historiography and printmaking, among which her book *Picturing Art History* (2010) features prominently.