

**Catalogue of Drawings by Rembrandt and his School in the British
Museum**

Martin Royalton-Kisch

VOLUME III

Named artists of Rembrandt's School 1

(Jacob Backer, Ferdinand Bol, Anthonie van Borssom)

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This PDF version, compiled from the British Museum website in 2013-14, includes a few references and some conservation reports that had been added to the website since 2010.

JACOB BACKER (painter/draughtsman; Dutch; Male; 1608 - 1651)

Biography

History and portrait painter. Born in Harlingen, Backer studied in Leeuwarden in c.1625-7 under his fellow-Mennonite, Lambert Jacobsz., where Govert Flinck (q.v.) was a pupil at the same time. From 1633, when Backer moved to Amsterdam, his work betrays the influence of Rembrandt, although it is very doubtful whether he was ever active in Rembrandt's workshop, either as a pupil or assistant. In 1638 he drew his Self-Portrait when in Flushing (Vlissingen; the drawing is in the Albertina, Vienna [Sumowski 4]). From the 1640s he was inspired by artists such as Bartholomeus van der Helst, and enjoyed considerable success in Amsterdam, where he died aged only 42.

Dated works by Backer are rare and his chronology, especially as a draughtsman, is difficult to reconstruct. His drawings in chalk on blue paper are stylistically close to those by Flinck. The drawings are mostly single figure studies.

No.	Artist	Title	Date	Reference	Registration number
1	Backer	Seated Lady with hands raised	c.1640-45	Sumowski 36x	Oo,9.60
2	Backer	Woman standing with a Jug		Sumowski 29x	1926,1009.5
3	Attributed to Backer	Head of an old Woman			1897,0813.9 (95)
4	After Backer	Four Regents at a Table			1946,0713.947

Backer 1



Registration number: Oo,9.60

Bibliographic reference

[Hind 1](#)

[Sumowski 36x](#)

[Royalton-Kisch 2010 Backer.1](#)

Location:

Dutch Roy XVIIc

Drawn by Jacob Backer ([biographical details](#) | [all objects](#))

Date

1640-1645

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

Seated lady with hands raised; turned to left, her hair dressed. c.1640-45.

Black chalk, heightened with white, on greyish-blue paper.

Verso: laid down.

No watermark visible.

Inscriptions

Inscription Content: None visible.

Dimensions

Height: 327 millimetres (chain lines vertical, distance apart uncertain)

Width: 222 millimetres

Condition

Good; some slight brownish discolouration.

Curator's comments

Hind suggests that judging by the pose, this is probably an academical or costume study, and not intended as a portrait.

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Jacob Adriaensz. Backer, cat. no.1:

The dramatic pose of this characteristic drawing by Backer suggests that it was made as a study for a history painting, but no related work is known. A date in the first half of the 1640s has been suggested.[1]

NOTES:

[1] By Sumowski, 1979 (see Lit. below).

LITERATURE (always as Backer):

Bauch, 1926, no.88 and p.113 (not a portrait but a study for a history piece); London, 1926, p.10, no.1, repr. pl.VI; Exh. Paris, 1970, p.108, under no.236 (compares 'Kneeling Woman' in Orléans, inv.1822 [Sumowski 22x]); Sumowski, I, 1979 etc., no.36x, repr. (presumably dates from c.1640-45).

Subject

headgear/hairstyle ([scope note](#) | [all objects](#))

dutch costume 17thc ([all objects](#))

Acquisition date

1824

Acquisition name

Bequeathed by Richard Payne Knight (in 1824, as Backer) ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Charles Rogers (L.624) ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Jonathan Richardson Junior (L.2170) ([biographical details](#) | [all objects](#))

Acquisition notes

Jonathan Richardson, jun. (L.2170); Charles Rogers (L.624); Richard Payne Knight, by whom bequeathed, 1824 (as Backer).

Exhibition History

No exhibitions recorded.

Backer 2



Registration number: 1926,1009.5

Bibliographic reference: Sumowski 29x; Hind Add.4; Royalton-Kisch 2010 Backer.2

Location: Dutch Roy XVIIc

Drawn by Jacob Backer (biographical details | all objects)

Date: 1623-1651

Description

A woman standing, with a jug; turned almost to front, looking to left, her left hand on an unseen object, wearing a dress with high waistband.

Black chalk, heightened with white, on grey paper; framing lines in pen and black ink.

Verso: laid down.

No watermark visible.

Inscriptions

Inscription Content: No inscriptions visible.

Dimensions

Height: 321 millimetres (chain lines not visible)

Width: 160 millimetres

Condition

Good, if a little discoloured; the lines slightly rubbed.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Jacob Adriaensz. Backer, cat. no.2:

A reworked offset from the drawing is in the École des Beaux-Arts in Paris (Sumowski 30x).[1] Backer made several studies of women servants in this technique, some of which appear to have been taken from the same model.[2]

NOTES:

[1] Inv. no.M.1.505 (Paris, 1950, p.2, no.7; repr. Sumowski, 1980[II], p.61, fig.9). The existence of the offset may explain the slightly rubbed appearance of the lines, as noted under Condition above. The outlines of the Paris drawing have been completely reworked with the brush by a later hand, so that only the offsetting from the whites remains visible.

[2] Sumowski, under no.29x (see Lit. below) noted that the model in the Abrams drawing, Sumowski 26x, is the same. She may also appear in the 'Woman kneeling' in the van Regteren Altena collection, Amsterdam (Sumowski 33x)

LITERATURE (always as Backer):

Dodgson, 1926, p.72, repr. pl.xli-a; London, 1931, p.146, no.Add.4; Sumowski, 1979, I, no.29x, repr. (perhaps for a 'Samaritan Woman at the Well'; same model seen in the 'Woman standing, pointing towards the right' in the Abrams collection, Boston, Sumowski 26x; notes related drawing in Paris, École des Beaux-Arts, Sumowski 30x [see above]); Sumowski, 1980[II], p.59; Exh. Amsterdam-Vienna-New York, 1991-2, p.120, under no.51, repr.fig.1 (compares technique of drawing in Abrams collection, Boston, also showing a 'Woman with a Jug').

Acquisition date

1926

Acquisition name

Donated by John Postle Heseltine ([biographical details](#) | [all objects](#))

Exhibition History

No exhibitions recorded.

Backer 3



Registration number: 1897,0813.9.95

Bibliographic reference: [Croft-Murray 1960 1](#); [Binyon 7\(95\)](#); [Royalton-Kisch 2010 Backer.3](#)

Location: Dutch Roy XVIIc

Attributed to Jacob Backer ([biographical details](#) | [all objects](#))

Formerly attributed to John James Backer ([biographical details](#) | [all objects](#))

Formerly attributed to Edward Byng ([biographical details](#) | [all objects](#))

Formerly attributed to Robert Byng ([biographical details](#) | [all objects](#))

Date

1623-1651

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

Head of an old woman; her head covered in drapery, in profile to left, looking upwards and smiling.

Black chalk, heightened with white, on blue paper.

Verso: Laid down.

No watermark visible.

Inscriptions

Inscription Content: Inscribed lower right, in pen and black ink: 'Backer invent.'; verso, top right, in pen and black ink: '72'; and upper centre: 'AW' [in mon.], and below this, 'f'.

Dimensions

Height: 399 millimetres (chain lines vertical, 24 mm apart)

Width: 271 millimetres (top corners made up)

Condition

Somewhat faded; top corners made up; diagonal fold lower right; other minor losses and repairs to extreme edges.

Curator's comments

Catalogued by Binyon as Byng after Jacob Adriaensz. Backer and by Croft-Murray as John James Backer, but reattributed by Martin Royalton-Kisch (1995) to J. A. Backer. From a large collection of sketchbooks and studies mainly by Edward Byng.

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Jacob Adriaensz. Backer, cat. no.3:

Previously catalogued as by Byng after J.A. Backer and later as by John James Backer (active from 1697; d. after 1705?),[1] who is recorded as a drapery painter and assistant to Sir Godfrey Kneller, the style seems close to that of J.A. Backer himself. Yet the large size of the sheet is exceptional for the earlier painter and the concentration on the head (rather than the whole body) is also unusual for him. No comparable head is to be found in Backer's other surviving works, although connections between his figure-studies on blue paper and his finished paintings are unusual.[2] A comparable old woman, however, appears in a painting

by his pupil or follower, Adam Camerarius (active 1644-65), of 'Christ and the Centurion of Capernaum' now in the Rijksmuseum, Amsterdam.[3]

Some further caution about the attribution seems warranted because of its provenance. It comes from a large collection of sketchbooks and studies by Edward Byng (d.1753), who like John James Backer worked as a drapery painter in Kneller's studio. The collection included just one other drawing that was not by Byng, the work of Marcellus Laroon the elder, another assistant to Kneller. Nevertheless, on stylistic grounds an attribution to J.A. Backer seems to us preferable than one to John James Backer.

NOTES:

[1] See Lit. below.

[2] See Amsterdam-Vienna-Cambridge, 1991-2, under no.50.

[3] Sumowski, 'Gemälde', VI, no.2216, repr.

LITERATURE :

London, 1898, p.172, no.7/95 (as by Byng after J.A. Backer); London, 1960[I] , I, p.95, no.1, repr. vol.II, pl.88 (by John James Backer; see above).

Acquisition date

1897

Acquisition name

Purchased from George R Harding ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Robert Bateman Wray II ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Robert Bateman Wray I ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Robert Wray ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Margaret Wray ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Elizabeth Wray ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Cecil Wray Byng Wilkins Roberts ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Edward Byng ([biographical details](#) | [all objects](#))

Acquisition notes

The provenance of these and other drawings that descended through the Wray family has been modified by research since the publication of ECM 1960. The wills of Edward Byng and his sister Elizabeth show that she inherited a life interest in the artist's estate and that it was then divided between her sons William Wray, Robert Bateman Wray and Charles Wray. The subsequent descent through the family is not certain, but it seems that the drawings now in the BM descended from Robert Bateman Wray to his great-granddaughter, Margaret Wray, who gave them to Cecil Wray Byng Wilkins. Edward Byng; his great-great nephew, C.W.B.W. Roberts; G.R. Harding, from whom purchased, 1897.

Exhibition History

No exhibitions recorded.

Backer 4 (after Backer)



Registration number: 1946,0713.947

Bibliographic reference

[Royaltan-Kisch 2010 Backer.4 \(after\)](#)
[Phillipps-Fenwick p.174\(1\)](#)

Location:

Dutch Unmounted Roy XVIIc

After Jacob Backer ([biographical details](#) | [all objects](#))

Date

1623-1651

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

Four regents at a table, with a serving-woman; study for a group portrait of four men wearing hats, a woman behind at right bringing them a large loving cup, an arch and drapery in background; after Jacob Backer

Pen and brown ink with brown and grey wash over black chalk; framing lines in pen and brown ink.

Verso: blank.

No watermark.

Inscriptions

Inscription Content: Inscribed on recto, on mount, at top, in graphite : '1100/8'; and below: 'Bakker'; and lower left: ',4.4.0' and in blue crayon: '8.'.

Inscribed on verso of drawing, in lower left: in graphite 'B' and in scarlet chalk '1007'; an illegible inscription in top left.

Inscribed on verso of mount, in lower left: '947' in graphite and '1007' in scarlet chalk.

Dimensions

Height: 160 millimetres

Width: 157 millimetres (chain lines horizontal, 28mm apart)

Condition

Good condition.

Curator's comments

Attribution on old mount to "Bakker".

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, after Jacob Adriaensz. Backer, cat. no.4:

The traditional attribution to Backer himself cannot be sustained on the basis of his known drawings, although it seems generically dependent on his style. Nor can the composition be related to any of his surviving paintings of the regents of Dutch institutions. Yet the figure seated on the right is comparable in pose to his counterpart in the painting of the 'Regents of the Nieuwe Zijds Huiszittenhuis' now in the Rijksmuseum, Amsterdam, painted in around 1650;[1] but the painting shows seven seated men with a servant, rather than four, and a direct connection between the two works therefore seems unlikely. The drawing may possibly be based on an otherwise unrecorded design by Backer, or be an independent work by a pupil or follower.[2] A copy of a comparable type, after the painting in Amsterdam, is in the Staatliche Graphische Sammlung, Munich.[3]

NOTES:

[1] Sumowski, 'Gemälde', I, no.76, repr.

[2] No related work is listed in the catalogue of Amsterdam group portraits published in Exh. Amsterdam, 1972.

[3] Munich, 1973, no.221, repr. pl.371.

LITERATURE :

Bauch, 1926, p.107, no.58 (notes the drawing in de Vos sale); Popham, 1935, p.174, no.1 (by Backer); Sumowski, I, 1979 etc., p.189, no.11 (as whereabouts unknown; links sheet catalogued by Popham, 1935, with de Vos provenance).

Acquisition date

1946

Acquisition name

Donated by Count Antoine Seilern ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Samuel Woodburn (Christie's, 12.vi.1860/1100 as 'Backer - Burgomasters seated at a table, bistre; Buytenweck - Studie) ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Sir Thomas Phillipps ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Thomas Fitzroy Fenwick ([biographical details](#) | [all objects](#))

Acquisition notes

J. de Vos sale, Amsterdam, de Vries, Brondgeest, Engelberts and Roos, 30 October, 1833, Kunstboek CC, no.11; Samuel Woodburn sale, Christie's, 12 June, 1860, part of lot 1100, bt Sir Thomas Phillipps, Bart.; T. Fitzroy Fenwick; presented anonymously with the Phillipps-Fenwick collection, 1946.

FERDINAND BOL (printmaker; painter/draughtsman; Dutch; Male; 1616 - 1680)

Painter; born the son of a surgeon in Dordrecht, Bol may have received his first training there under Jacob Gerritsz. Cuyp. Shortly after December 1635, when he signed a document as an independent painter in Dordrecht, he seems to have moved to Amsterdam. There he initially worked in Rembrandt's studio, perhaps as much as an assistant as a pupil. On 30 August 1640, he witnessed a document on Rembrandt's behalf in Amsterdam, where it is thought that he became an independent painter in or by 1641 (when he signed and dated the Sacrifice of Gideon, a painting now in Utrecht, Rijksmuseum 'Het Catharijneconvent').

In 1653 he married Elisabeth Del (d.1660), having obtained Amsterdam citizenship in the previous year, and he became an officer of the local painters' guild in 1655. During these years he was commissioned to produce paintings for the new Town Hall. In 1666 he was a sergeant in an Amsterdam militia company, and other posts of this kind followed. After his second marriage in 1669 to Anna van Arckel, his wealth and social position were enhanced and he seems not to have painted after this date. He died in 1680.

Bol's independent works from the 1640s all betray the influence of Rembrandt, although from the 1650s he increasingly worked in an international manner indebted to van der Helst and van Dyck. The degree with which he continued to respond to Rembrandt's work fluctuated, but the influence is difficult to detect after c.1660.

No.	Artist	Title	Date	Reference	Registration number
1	Bol	Saskia van Uylenburgh as Flora in Arcadian Costume, after Rembrandt	c.1635-40	Sumowski 127x	Oo,10.133
2	Bol	The Standard-Bearer, after Rembrandt	c.1636	Sumowski 128x	Oo,10.132
3	Bol	The Holy Family in an Interior	c.1643	Sumowski 95	1836,0811.337
4	Bol	The Agony in the Garden	c.1645	Sumowski 200x	1918,0615.9
5	Bol	The Death of Adonis	c.1650-55	Sumowski 276x	1946,0713.168
6	Attributed to Bol	The St Anthoniessluis, Amsterdam	c.1642-44	Sumowski 279x	1860,0616.131

Ferdinand Bol 1



Registration number: Oo,10.133

Bibliographic reference

[Sumowski 127x](#)

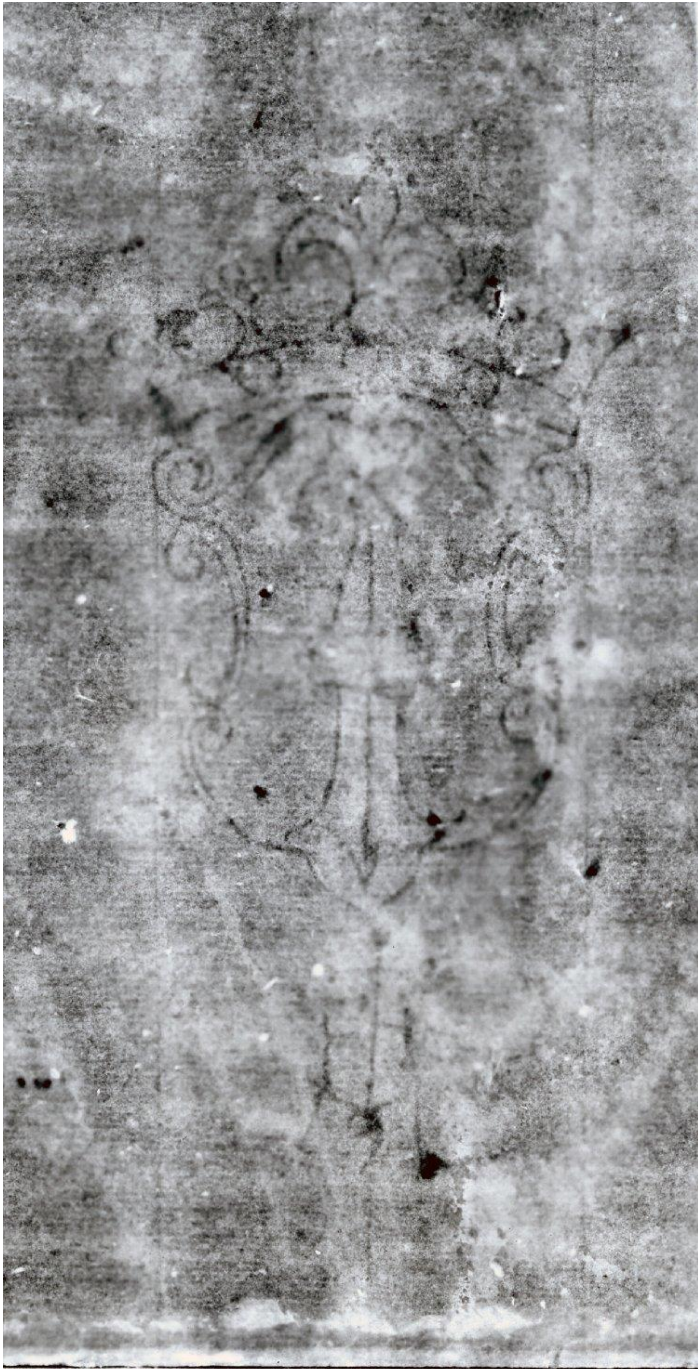
[Hind 139 \(as School of Rembrandt\)](#)

[Royalton-Kisch 2010 Bol.1](#)

[Corpus of Rembrandt Paintings III.A.112 \(copy 1\)](#)

Location:

Dutch Roy XVIIc



Drawn by Ferdinand Bol ([biographical details](#) | [all objects](#))
Formerly attributed to Philips Koninck ([biographical details](#) | [all objects](#))
After Rembrandt ([biographical details](#) | [all objects](#))

Date

1635-1640

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

Portrait of Saskia van Uylenburgh in Arcadian Costume; three-quarter length, standing to front, holding a wreath of flowers and a staff, wearing a dress with long sleeves and a veil on the back of her head, foliage behind; after Rembrandt's 'Saskia as Flora'. c.1635-1640

Drawn with the brush in shades of grey, touched with the pen in grey and brown ink, on paper washed pale brown.

Verso: see Inscriptions.

Watermark: Basel staff in crowned shield with 'FHM' below, similar to Tschudin 226 (1637) and Laurentius p.129, no.,282 (1636). See also Bol cat. no.2 (Oo,10.132).

Inscriptions

Inscription Content: Inscribed on verso, below, in pen and brown ink in an early hand: '4/ [?] Renbrant'; the register number in pen and black ink.

Dimensions

Height: 218 millimetres ((chain lines vertical, 24/26mm apart))

Width: 172 millimetres

Condition

Good; a small patch in the nearer sleeve; minor nicks at corners.

Curator's comments

After the 1635 painting by Rembrandt in the National Gallery, London, inv.no.NG4930 (Bredius 103).

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Ferdinand Bol, cat. no.1:

A copy after Rembrandt's painting of c.1635 now in the National Gallery.[1] The painting appears to represent the artist's wife, Saskia van Uylenburgh (1612-41), in the guise of a shepherdess or as Flora, Goddess of Spring and of Flowers. There was a tradition in seventeenth-century Holland for portraits in idealised pastoral costume.[2] The drawing omits the flowers in the lower right corner of the composition, but is otherwise a generally faithful copy. It shows the full extent of the picture, which has since been cut slightly at the top and right edges, and very slightly at the left.

The drawing seems to be by the same hand as cat. no.2 (Oo,10.132), which has a similar watermark of the mid-1630s and is based on a painting by Rembrandt of 1636. The attribution to Bol depends on the similarity of the two drawings to a third sheet of the same type, now in the Rijksmuseum in Amsterdam, which is inscribed with Bol's name in an old hand and copies Rembrandt's painting of 'Minerva', now on the New York art market (Bredius 469, Corpus A114).[3] The style of these drawings has some affinities, in pictorial finish, with Bol's study for the 'Liberation of St Peter',[4] a signed painting now in a private collection, especially in the treatment of the background, and the evidence of the watermark on the present sheet suggests that it was made earlier, during Bol's years in Rembrandt's studio (c.1635-40). The manner in which the penwork in brown ink (readable only in the original) is added to a rather elaborated composition also has affinities with cat. no.3 (1836,0811.337). In addition, Bol was associated with this or a related type of work by Rembrandt in an inscription on the verso of a drawing now in Berlin (Benesch 448), which

mentions copies of an 'Abraham', a 'floora' and perhaps also a 'Standard-Bearer' by 'fardynand' - presumably Bol, although the reference is assumed to be to painted rather than drawn copies.[5]

Other drawn copies in a comparable style after paintings by Rembrandt are known, although the hand may not be the same.[6] The making of such copies may have formed part of the training of Rembrandt's pupils, so that they learnt from the master's style as well as creating their own stock of motifs and compositions for future inspiration, but they may also have been made as independent works for sale.[7]

Bol himself produced a painted 'Portrait of Rembrandt and Saskia in a Landscape' (collection of Lord Somleyton) in which the figure of Rembrandt's wife is based on this composition.[8]

NOTES:

[1] Bredius 103, Corpus A112 (as a characteristic work of 1635).

[2] For a summary, and a discussion of the oil, see London, 1991, pp.353-8 and Exh. London, 2006[1], no.6.

[3] Inv. no.1975:85, Sumowski 126x.

[4] Sumowski 87, formerly London art market; the painting is repr. Sumowski, 'Gemälde', I, no.78.

[5] The inscription is fragmentary, but reads: 'verkoft syn vaendrager synt 15-/ een floora verhandelt 6-' and below: 'fardynandus van sijn werck verhandelt/ aen n ander werck van syn voorneemen/ den Abraeham een floora/ Leenderts floora is verhandelt tegen 5g' ('sold his standard bearer being 15-, a flora traded 6- ferdinand of his work traded with another work of his execution the Abraham and flora, Leendert's flora traded for 5g[uilders]'). The drawing is Rembrandt's copy after Lastman's 'Susannah and the Elders'. 'Leendert' presumably refers to Leendert van Beyeren, who was Rembrandt's pupil in the period around 1635-40 (see Sumowski, 'Gemälde', I, 1983, p.280 on this artist). Painted copies of the National Gallery picture are repr. by Corpus, III, 1989, pp.158-9 (formerly in the Ellice collection, Bode 187) and in London, 1991, I, fig.84 (Kisters collection, Kreuzlingen).

[6] See the 'Portrait of Rembrandt' and the 'Portrait of a Woman' in the Teyler Museum (inv. Ox64 and Ox65) repr. Schatborn, 1981, p.40, figs 25-6. These are traditionally given to Dirck Dircksz. Santvoort. There is also the copy in Washington after Rembrandt's 'Self-Portrait' of 1640 in the National Gallery (the drawing is given to Bol among others by Sumowski, no.142x, repr.). Also comparable in technique is the drawing in Budapest after Rembrandt's painting of 'Susannah and the Elders' in Berlin (inv. no.1737, repr. Sumowski 823x as by Barent Fabritius).

[7] See Franken, 1997.

[8] Sumowski, 'Gemälde', I, 1983, no.149, repr., pointed out the relationship.

LITERATURE :

London, 1915, p.49, no.139 (anon. school of Rembrandt, after the painting; possibly by the pupil responsible for the copy then in Ellice collection, Invergarry, Bode 187); Exh. Chicago-Minneapolis-Detroit, 1969-70, p.23 (by Doomer after Rembrandt); Sumowski, 1979 etc., I, no.127x, repr. (by Bol, who later used the figure in his painting of 'Rembrandt and Saskia in a Landscape' [see above]); Sumowski, 'Gemälde', I, 1983, p.17, repr. p.52; Bruyn, 1984, p.160, n.20 (superior to Rijksmuseum 'Minerva', 1975:85, Sumowski 126x, and therefore not by Bol); Corpus, III, 1989, pp.10, 14 repr. fig.1, 15, 155-7, repr. fig.6 (not a companion to cat. no.2 (Oo,10.132); by same hand as Amsterdam 'Minerva', but later; a generally reliable copy, it shows original size of the related painting, but omits the plant at lower right; connects with Rembrandt's note on verso of Berlin drawing, Benesch 448; attribution uncertain); London,

1991, p.354; Exh. Berlin-Amsterdam-London, 1991-2, p.75, repr. in colour fig.87, and p.190, fig.23c (attribution of this group of drawings, which were probably made for sale, uncertain and perhaps more than one hand involved; Rembrandt's notes include mention of a 'floora' and a standard-bearer; otherwise as Corpus, 1989); Dudok van Heel, 1993, p.17, repr. p.18, fig.3 (the painting not a commission but remained in the studio to be copied); Bruyn, 1996, p.172, n.7; Exh. London, 2006[1], p.90, under no.6; Sluijter, 2006, p.256, repr. fig.225 (Bol; part of pupil's training).

Subject

allegory/personification ([scope note](#) | [all objects](#))

Associated names

Representation of Saskia van Uylenburgh ([biographical details](#) | [all objects](#))

Acquisition date

1824

Acquisition name

Bequeathed by Richard Payne Knight ([biographical details](#) | [all objects](#))

Acquisition notes

In the 1845 Register as by 'De Koning'. It was transferred to Bol's name in 1964 (note in copy of London, 1915 in the British Museum).

Exhibition History

1988-9 Oct-Jan, National Gallery, 'Art in the Making: Rembrandt', p.60;
1992, BM, Drawings by Rembrandt and his Circle, Ex-catalogue.

Ferdinand Bol 2



Registration number: Oo,10.132

Bibliographic reference

[Sumowski 128x](#)

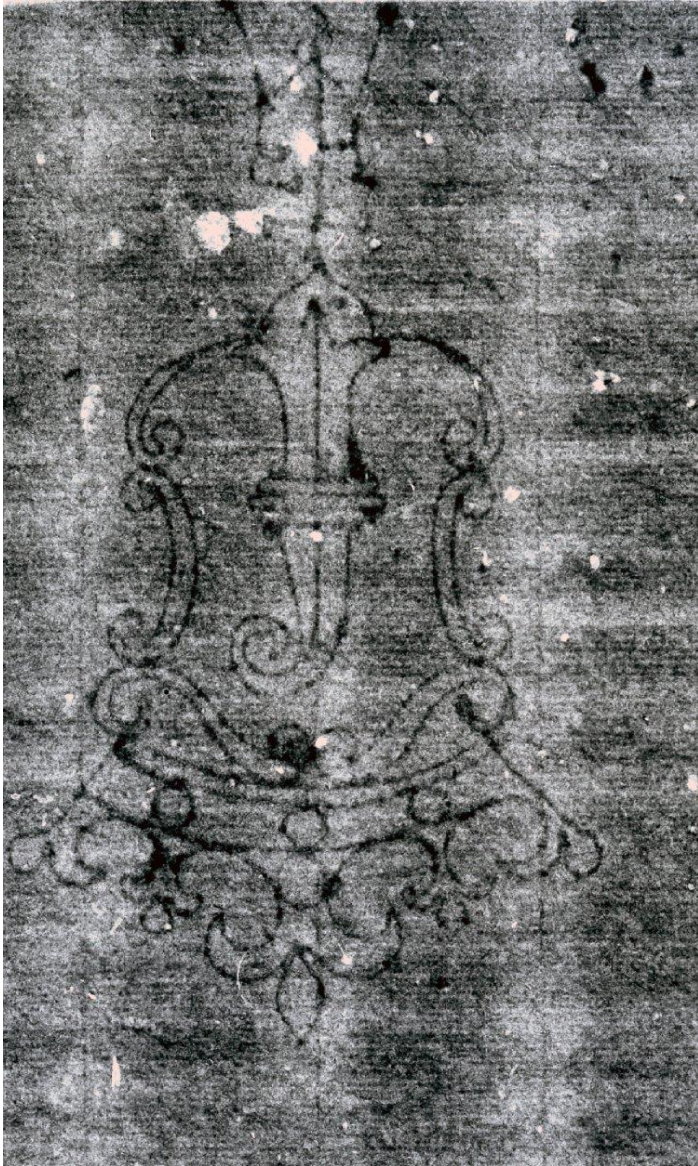
[Hind 140 \(Anon. School of Rembrandt\)](#)

[Royaltan-Kisch 2010 Bol.2](#)

[Corpus of Rembrandt Paintings III.A.120 \(copy 1\)](#)

Location:

Dutch Roy XVIIc



Drawn by Ferdinand Bol ([biographical details](#) | [all objects](#))

After Rembrandt ([biographical details](#) | [all objects](#))

Date

1635-1640

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

The Standard-Bearer; a standing man, half-length in profile to right but looking to front, wearing a soft feathered cap, his left arm raised supporting the standard, his right hand on his hip; after Rembrandt

Drawn with the brush in shades of grey and touched with white.

Verso: see Inscriptions.

Watermark: Basel staff in a crowned shield (see Tschudin 226 [1637] and Laurentius p.129, no. 282 [1636]). See also Bol cat. no.1; Oo,10.133.

Inscriptions

Inscription Content: Verso inscribed in pen and brown ink, lower left (much abraded): 'Rembrant'.

Dimensions

Height: 220 millimetres ((chain lines vertical, 26mm apart))

Width: 171 millimetres

Condition

Good condition, apart from a few minor scuffs; possibly cut (see further in Curatorial Comment; Royalton-Kisch draught entry).

Curator's comments

An early copy after the 1635 painting by Rembrandt in the private collection of Baron Gustave de Rothschild, Paris (Bredius 433). In Hind as School of Rembrandt.

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Ferdinand Bol, cat. no.2:

For the attribution and date, see cat. no.1 (Oo,10.133), where other drawings made after Rembrandt's paintings are enumerated. The present work is copied from the picture in the Rothschild collection, Paris, which is signed and dated 1636.[1] The copy was probably made soon after the oil and may have been cut: the composition of the painting is larger on all sides, particularly at the top and left. The correct proportions were retained in another, equally faithful copy in a similar technique, formerly in Dresden and now known only through an old photograph.[2] Other, painted copies are known or recorded.[3] The painting has sometimes been considered to be a self-portrait of the artist, but the resemblance is no more than general.[4] It may be that Rembrandt used his face as the starting-point for a fanciful portrait.

NOTES:

[1] Corpus A120; Bredius-Gerson 433.

[2] According to Corpus, 1989 (see Lit. below), the drawing is now missing. The photograph, of which there is a copy in the Department, was produced by Adolphe Braun, 'Musée de Dresde. Catalogue des dessins reproduits en fac-simile', 1872, p.16, no.256.

[3] See Corpus, III, pp.230-31. Another copy, of the head and shoulders only, was sold New York, Sotheby's, 14 October, 1998, lot 84, repr.

[4] See Exh. Berlin-Amsterdam-London, 1991-2, p.202, for a discussion of this point.

LITERATURE :

London, 1915, no.140 (after the painting in Paris; a comparable copy of the picture is in Dresden); Van Dyke, 1927, p.89 (tentatively given to Horst, like the Dresden drawing and the Rothschild painting); Exh. Chicago-Minneapolis-Detroit, 1969-70, p.23 (by Doomer after

Rembrandt; the Rijksmuseum 'Minerva' copy by Bol); Sumowski, I, 1979, no.128x, repr. (Bol; dates from about the same time as the painting); Bruyn, 1984, p.160, n.20 (superior to Rijksmuseum 'Minerva', 1975:85, Sumowski 126x, and therefore not by Bol); Corpus, III, 1989, pp.10, 14, 15, 156, 229-30, repr. fig.4 (copy after the painting; attribution uncertain, but not same hand as Amsterdam 'Minerva'; not a companion to cat. no.1 (Oo,10.133); Dresden copy mentioned in London, 1915, now missing); Exh. Berlin-Amsterdam-London, 1991-2, p.75 (attribution of this group of drawings, which were probably made for sale, uncertain and perhaps more than one hand involved; Rembrandt's notes include mention of a 'floora' and a standard-bearer; otherwise as Corpus, 1989); Dudok van Heel, 1993, p.17, repr.p.18, fig.4 (the painting not a commission but kept in the studio to be copied and perhaps to gain commissions from militia companies; unusual for its 'antique' style of dress; seen as developing Rembrandt's ideas for the 'portrait historié'); Windsor, 1994, under no.317 (compares type of drawing with Bol's 'Standing Oriental in a Turban', Windsor inv.6515, Sumowski 138x); Exh. Dresden, 2004, p.109, under no.42 (compares school drawings of standard bearers in Dresden which have affinities with the painting in Paris).

Subject

standard-bearer ([all objects](#))

Acquisition date

1824

Acquisition name

Bequeathed by Richard Payne Knight (as a copy after Rembrandt)) ([biographical details](#) | [all objects](#))

Exhibition History

1992, London, BM, Drawings by Rembrandt and his Circle (ex-catalogue).

Ferdinand Bol 3



Registration number: 1836,0811.337

Bibliographic reference

[Hind 1](#)

[Sumowski 95](#)

[Royalton-Kisch 2010 Bol.3](#)

Location:

Dutch Roy XVIIc

Drawn by Ferdinand Bol ([biographical details](#) | [all objects](#))

Date

1635-1642 (Circa. (Please refer to the Curatorial Comment for further discussion).)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

The Holy Family in an interior; study for a print, a room with a canopied hearth at left foreground and a tall window behind, a cat in front, the Virgin seated on the ground suckling the Child, Joseph behind, an open basket and wicker cradle at centre, a chair, and a wicker bed propped against a chest at right.

Pen and brown ink with black chalk, touched with red and yellow ochre chalks, with grey and brown wash, heightened with white; the outlines indented for transfer.

Verso: Laid down on card.

No watermark visible.

Inscriptions

Inscription Content: No inscriptions visible.

Dimensions

Height: 180 millimetres ((chain lines vertical, 22mm apart))

Width: 207 millimetres

Condition

Generally good condition, though a few rubbed parts and scuffs.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Ferdinand Bol, cat. no.3:

A key work for reconstructing Bol's work as a draughtsman, this is his preparatory drawing, indented for transfer to the copper plate, for his etching of 1643 (Bartsch 4; for an impression in the British Museum, see 1973,U.1548).[1] The etching is in reverse and follows the drawing faithfully, apart from the simplification or clarification of some minor details. For example, the articulation of the wall near the window is mostly abandoned, the individual planks of the cupboard by the chair and the floor are largely suppressed, the fenestration is clarified, and the tablecloth by the window is darkened, allowing greater definition of the books resting on the table.

As has often been noticed, the composition is related to other works produced by both Bol and Rembrandt between the late 1630s and 1642. The format of the design owes much to Rembrandt's print of 'St Jerome in a dark Chamber' of 1642 (Bartsch 105; Hind 201), in which a window acts as the single light source in a comparable way. This is also the case with the painting in the Louvre of the 'Holy Family with St Anne',[2] which although an upright composition, includes many of the motifs seen in the drawing, such as the bed, the basket hanging on the far wall and the wicker cradle. The construction of beams and floorboards provides further analogies between these works, some of them echoed in other compositions, most clearly in the painting of the 'Parable of the Workers in the Vineyard' in the Hermitage. This has also been assigned to the school of Rembrandt, but it could be an original by the master of around 1637.[3]

Comparable interiors are also found in Bol's drawings, in particular the 'Annunciation' now in Veste Coburg, with its window illuminating a dark room, complete with similar furniture to

that seen here (and a cat).[4] Bol also returned to the image of the breast-feeding mother on several occasions, as in his painting of the 'Rest on the Flight into Egypt', for which a preparatory drawing survives in the Louvre,[5] and in his drawing of the 'Holy Family' now in Darmstadt.[6]

A painting, doubtless based on the etching, was on the art market in 1997,[7] and there is an early drawn sketch after the print, now in Weimar.[8]

NOTES:

[1] The date has sometimes been read as 1645 or 1649, but the reading 1643 is now generally accepted, and indeed seems almost beyond question in the best impression in the British Museum (1973.U.1548).

[2] Corpus C87 (as perhaps by Bol; this remains a controversial reattribution), Bredius 563.

[3] Corpus C88, Bredius 558. The Corpus suggested that it reflects a lost work of c.1637, but in the compiler's opinion it is more probably the original by Rembrandt.

[4] Inventory no.Z2704, Sumowski 147x.

[5] The painting is known through a version, the authenticity of which is disputed, in San Diego (repr. Benesch, II, under no.359). A variant is in Dresden (Sumowski, 'Gemälde', I, no.81, repr.). The Louvre drawing, inv. no.RF29734, which has sometimes been connected with the 'Holy Family in an interior', is repr. Benesch, no.359 and Sumowski, no.96 (with further literature).

[6] Inv.no.AE592, Sumowski 195x, repr.

[7] London, Phillips, 2 December, 1997, lot 288 (as circle of Salomon Koninck); panel, 190 x 230.

LITERATURE :

London, 1915, p.61, no.1, repr. pl.xxix (Bol; for his etching of 1643; compared with painting in Louvre; chair to right compared with Rembrandt's 1639 etching of 'Death of the Virgin', B.99, H.161); Hirschmann, 1918, p.23; Van Dyke, 1927, p.47 (by Bol, but resembles van der Pluym); Henkel, 1931, p.81; Köhne, 1932, p.27 (the etching already reworked in first state, thus the drawing preserves a notion of its authentic appearance); Amsterdam, 1942, p.65, under no.2 (shading compared with 'God's Messenger appearing to Joshua' in Rijksmuseum, inv. no.1930-37, Sumowski 196x); Hollstein, III, p.18, under no.4; Sumowski, 1957-8, p.237; Sumowski, 1963[I], p.92 (compares Veste Coburg 'Annunciation', inv.Z.2704, Sumowski 147x); Sumowski, 1965, p.121, under no.5 (as Sumowski 1963[I]); Tsuritani, 1974, pp.18 and 55; Sumowski, 1979, I, no.95, repr.; Exh. Boston-St Louis, 1980-81, p.155, under no.100 (influence of Rembrandt's St Jerome etching, Bartsch 105, Hind 201); Broos, 1984, p.181; Corpus, III, 1989, p.546 and pp.564-6, repr. fig. 7 (1643 date on etching questionable; incorporates elements from other Bol works, including 'Annunciation' in Wroclaw, Sumowski 153x; preceded by the Louvre painting, Corpus C87, Br.563; cat as in Rembrandt's 1639 etching of 'Death of the Virgin', Bartsch 99, Hind 161); Exh. New York, 1995-6, pp.238-9, under no.104, n.2; Royalton-Kisch, 2003, pp.152, repr. fig.5; Dibbits, 2006, p.116.

Subject

holy family ([scope note](#) | [all objects](#))

Associated names

Representation of Virgin Mary ([biographical details](#) | [all objects](#))

Representation of St Joseph ([biographical details](#) | [all objects](#))

Representation of Jesus Christ ([biographical details](#) | [all objects](#))

Acquisition date

1836

Acquisition name

Purchased from William Smith, the printseller ([biographical details](#) | [all objects](#))

Previous owner/ex-collection John Sheepshanks ([biographical details](#) | [all objects](#))

Acquisition notes

John Sheepshanks; purchased with his collection, 1836 (in inventory as by Jan Lievens).

Exhibition History

1858-1860, London, British Museum, no.120 (Bol; for the etching);

1956, London, British Museum, p.31, no.2;

1992, London, British Museum, Drawings by Rembrandt and his Circle, (ex-catalogue).

Ferdinand Bol 4



Registration number: 1918,0615.9

Bibliographic reference

[Sumowski 200x \(as Bol\)](#)

[Hind Add.177 \(as School of Rembrandt\)](#)

[Royaltan-Kisch 2010 Bol.4](#)

Location:

Dutch Roy XVIIc

Drawn by Ferdinand Bol ([biographical details](#) | [all objects](#))

Formerly attributed to Rembrandt (School of) ([biographical details](#) | [all objects](#))

Date

1645 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

The Agony in the Garden; Christ prostrate before the angel, the three Apostles asleep behind to left and a castle on a steep hill beyond, c.1645.

Pen and brown ink, touched with red chalk, with brown, grey and yellow wash.

Verso: laid down on mat with grey wash strip and pen and brown ink lines.

Watermark: crowned eagle with Basel staff, general resemblance to Heawood 1248 (1618) and 1249 (undated) and to Churchill 439 (Basel, 17th cent.).

Inscriptions

Inscription Content: No inscriptions visible.

Dimensions

Height: 186 millimetres

Width: 174 millimetres (chain lines vertical, 25 mm apart; arched top, but stuck to a rectangular sheet 188mm in height)

Curator's comments

In Hind Vol.IV, p.139 as Rembrandt (and placed as 39a). In Sumowski as Bol.

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Ferdinand Bol, cat. no.4:

Acquired in 1918 as the work of Rembrandt, most authorities have assigned the drawing to his pupil, Ferdinand Bol. It reflects Rembrandt's style of the mid-1630s but is inseparable from a drawing by Bol in Amsterdam of 'Hagar and the Angel' (Sumowski 89).[1] The treatment of the background foliage is especially close, and the similarities extend to the broad use of wash and some details of the figures. The technique of coloured washes is characteristic of Bol, and other drawings that have stylistic features in common include the 'St Jerome at Prayer' in the Metropolitan Museum, New York (Sumowski 190x).

The Amsterdam drawing is related to Bol's painting of the same subject in Gdansk, thought to have been painted in around 1650. The drawing, however, is usually dated earlier, and seen as an immediate reflection of Rembrandt's style of c.1635-40.[2] Yet a comparison with cat. no.3 (1836,0811.337), a study for Bol's etching of 1643, and the liquidity of Rembrandt's own style in the 1640s suggest that Bol's drawings may date from the same decade, and a date c.1645 is here tentatively proposed. If correct, the Amsterdam drawing might have been made as a preparatory sketch for the painting in Gdansk.

The subject of the 'Agony in the Garden' was not often depicted by Rembrandt and his followers. A sketch in Munich of 'Christ comforted by the Angel in Gethsemaneh' has

recently also been assigned to Bol (Benesch 104, Sumowski 181x) and Rembrandt was himself to make an etching of the subject in the 1650s (Bartsch 75, Hind 293). Like the present work, this shows the sleeping apostles in the background, with soldiers approaching from Jerusalem to arrest Christ.

NOTES:

[1] Recently discussed by Schatborn in Exh. Berlin-Amsterdam, 1991-2[I], no.41, repr. in colour.

[2] Schatborn, loc. cit., suggests the second half of the 1630s. Sumowski, 1979, etc., prefers a date 'towards the end of the 1630s'.

LITERATURE :

Van Dyke, 1927, p.51 (Bol); London, 1931, p.139, no.Add.177 (Rembrandt, c.1635-40); Sumowski, 1979, etc., I, no.200x, repr. (Bol, early 1640s; compares 'Hagar and the Angel' in Amsterdam, Sumowski 89, and 'Dream of Jacob' in Berlin, Sumowski 202x; records that Valentiner, in unpublished proofs for his projected third volume, included the drawing as by Rembrandt).

Subject

agony in garden ([all objects](#))

Associated names

Representation of Jesus Christ ([biographical details](#) | [all objects](#))

Acquisition date

1918

Acquisition name

Donated by Sir Otto Beit ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Edward John Poynter (L.874; his sale, Sotheby's, 2nd day, 25 April, 1918, lot 285 (as 'Jacob's Dream'), bt Colnaghi) ([biographical details](#) | [all objects](#))

Acquisition notes

E.J. Poynter (L.874); his sale, Sotheby's, 2nd day, 25 April, 1918, lot 285 (as 'Jacob's Dream'), bt Colnaghi; presented to the British Museum by Otto Beit, 1918.

Exhibition History

1933, London, British Museum, no.94 (Rembrandt);
1938, London, British Museum, no.39a (c.1635-1640?);
1992, London, British Museum, (ex-catalogue, as Bol).



Registration number: 1946,0713.168

Bibliographic reference

[Sumowski 276x \(Bol\)](#)

[Hind Add.150b \(placed as School of Rembrandt\)](#)

[Royalton-Kisch 2010 Bol.5](#)

Location:

Dutch Roy XVIIc

Drawn by Ferdinand Bol ([biographical details](#) | [all objects](#))

Formerly attributed to Rembrandt (School of) ([biographical details](#) | [all objects](#))

Date

1650-1655 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

The death of Adonis; Venus bending over the body of Adonis, behind/on left is her chariot drawn by swans, c.1650-55.

Pen and brown ink with brown and greyish-brown wash, heightened with white.

Verso: laid down on old mat.

Watermark: Basel staff.

Dimensions

Height: 155 millimetres

Width: 252 millimetres (chain lines horizontal, 26mm apart)

Condition

In good condition, though somewhat foxed.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Ferdinand Bol, cat. no.5:

The subject is from Ovid ('Metamorphoses', X, 708-728): Venus mourns Adonis, killed when hunting.

The style is characteristic of Bol, and the drawing resembles his sketch of 'Thisbe mourning Pyramus' in the Rijksmuseum.[1] These works still reveal Bol's dependence on Rembrandt and may date from around 1650-1655, although his chronological development as a draughtsman is difficult to plot, for lack of securely datable material. The subject is treated unconventionally, there being no clear precedents for the design, as is so often the case with works from the Rembrandt school.

NOTES:

[1] F. Lugt, in his notes in the Rijksbureau voor Kunsthistorische Documentatie, The Hague, considered the work similar to Bol's (according to Sumowski, loc. cit.). The Rijksmuseum's drawing was given to Bol by Schatborn, 1985, pp.95-6, repr. fig.3 (captioned as fig.2).

LITERATURE :

Popham, 1935, p.193, repr. pl.LXXXII (by Rembrandt); Sumowski, 1979, etc., I, no.276x (by Bol, late work).

Subject

classical mythology ([scope note](#) | [all objects](#))

classical deity ([scope note](#) | [all objects](#))

Associated names

Representation of Aphrodite/Venus ([biographical details](#) | [all objects](#))

Representation of Adonis ([biographical details](#) | [all objects](#))

Acquisition date

1946

Acquisition name

Donated by Count Antoine Seilern ((presented anonymously with the Phillipps-Fewick collection)) ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Samuel Woodburn (Christie's, 13.vi.1860/1419 as 'Rembrandt, Van Rhyn - The Death of Adonis' bt 'Boone' £2-6-0) ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Sir Thomas Phillipps ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Thomas Fitzroy Fenwick ([biographical details](#) | [all objects](#))

Previous owner/ex-collection Henry George Bohn (?) ([biographical details](#) | [all objects](#))

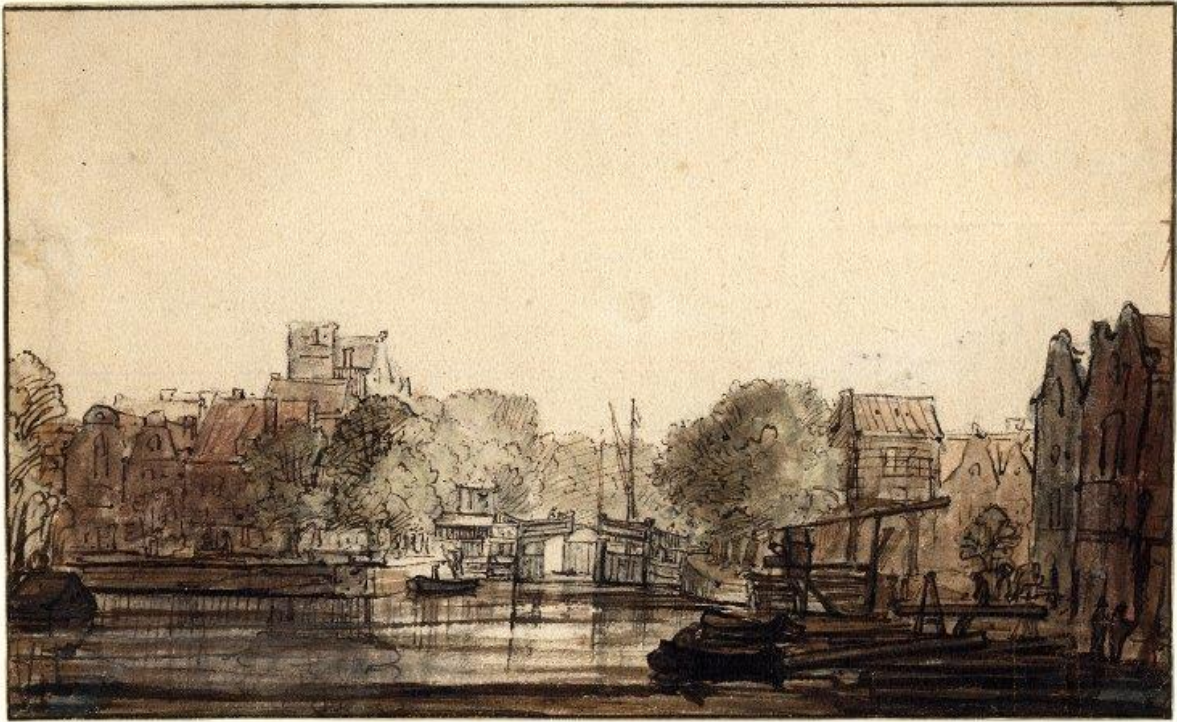
Acquisition notes

Jan Pietersz. Zomer? (L.1511 - the mark, lower right, has printed so poorly that the identification is uncertain); Samuel Woodburn; his sale, Christie's, 9th day, 13 June, 1860, lot 1419, bt Boone, £2-6-0; Sir Thomas Phillipps; T. Fitzroy Fenwick; presented anonymously with the Phillipps-Fenwick collection, 1946. Inscribed on verso of old mat in lower left, in red chalk: '1094' [Phillipps Fenwick cat.no.]; in graphite in lower right: '2' [in a circle].

Exhibition History

No recorded exhibitions

Ferdinand Bol 6 (attributed to)



Registration number: 1860,0616.131

Bibliographic reference

[Sumowski 279x \(Bol\)](#)

[Hind 5 \(as Flinck\)](#)

[Hind Add.5 \(placed as Bol\)](#)

[Royalton-Kisch 2010 Bol.6](#)

Location:

Dutch Roy XVIIc

Attributed to Ferdinand Bol ([biographical details](#) | [all objects](#))

Formerly attributed to Govert Flinck ([biographical details](#) | [all objects](#))

Date

1631-1680 (circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

The St Anthoniessluis, Amsterdam; view of a town on a canal, a large open canal in the foreground, a smaller canal with a bridge perpendicular to it, domestic houses to left and wharves and warehouses to right.

Pen and brown ink with brown, grey and coloured wash (green and burgundy red), over black

chalk; scraped out highlights below the bridge; framing lines in pen and brown ink.

Verso: see Inscriptions.

No watermark.

Inscriptions

Inscription Content: Inscribed verso, in graphite, top centre: '24' [in a circle] and centre: '/u'.

Dimensions

Height: 158 millimetres

Width: 255 millimetres (chain lines horizontal, 27/28mm apart)

Condition

Slight discolouration and staining; a few nicks, and rubbed on creased spots; horizontal fold 1/3 from top.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Ferdinand Bol, cat. no.6:

The drawing shows in the centre the lock, the St Anthoniessluis, with the wide stretch of water at the Zwanenburgwal, the drawbridge on the right being above the Houtgracht (now the Waterlooplein).[1] The area was built up in the late sixteenth century.[2]

A number of landscape drawings have been associated with the present work on grounds of style, and the following appear to be by the same hand: two town views in the Teylers Museum, Haarlem (inv.nos.O*53 and Q.58)[3]; the 'Landscape with a domed Building' in Munich (inv.no.21171, Sumowski 278x);[4] the 'Departure of Rebecca', recently on the art market (Sumowski 130x);[5] the 'View of Dordrecht', often given to Rembrandt, at Chantilly (Benesch 802);[6] and a drawing of a 'River by a Wood' in the Pierpont Morgan Library, New York (inv.I, 176).[7]

There are several reasons for associating these drawings with Bol: (1.) The pictorial, finished technique and the character of the penwork resembles that of two drawings that can be given to Bol with confidence: the 'Liberation of St Peter' (whereabouts now unknown)[8] and the 'Holy Family' (cat. no.3, 1836,0811.337); (2.) The character of the black chalk sketch on the verso of the Munich drawing is close to the underdrawing in the same medium of the 'Liberation of St Peter' (already mentioned);[9] and there are also parallels with the underdrawing on the recto of the Munich drawing, especially in the upper part of the central trees, with the chalk 'Landscape' by Bol in Frankfurt (Sumowski 280).[10] (3.) The foliage displays considerable parallels with that in the background of Bol's paintings; the relationship between the right half of the Munich drawing and the painting of the 'Three Maries at the Tomb' in Copenhagen of 1644,[11] which includes part of a similar domed building, is also close (further similarities exist with the landscape backgrounds of other paintings by Bol). It is also worth remarking, in the context of the Chantilly drawing, that it represents his native town of Dordrecht.

On the basis of these comparisons, the drawing is likely to be an early work of around 1642-4, before Bol had formulated the broader style of landscape drawing that he employed towards the end of the decade.[12]

NOTES:

[1] Lugt 1920 (see Lit. below).

[2] Alings, 1967 (see Lit. below).

[3] First associated with the present work by Byam Shaw, 1933-4 (see Lit. below). The Munich drawing has a figurative composition study in black chalk on the verso, repr Sumowski 152x; and a similar domed structure appears on a chalk and wash landscape in Berlin that resembles Bol's drawings of this type (inv.13743; Berlin, 1930, p.245 as 'Rembrandt?'). Plomp considers the Haarlem drawings to be by different hands (in Haarlem, 1997, nos.64 [as Bol?] and 334 [as School of Rembrandt]). The details of foliage, the similar perspectival inaccuracies, and the technique seem, rather, to unite them; and the comparison between the foliage and the treatment of the water in his no.334 and these elements in the present sheet and that in New York mentioned below is close. Sumowski, 1979 etc., IV, 1981, p.1880, nos.21-2, follows Lugt in describing them as Rembrandt imitations, both by the same hand.

[4] Associated with the present sheet by Lugt in Paris, 1933 (see Lit. below).

[5] Seen by the compiler with Arnoldi-Livie of Munich at the Maastricht fair, 1994. It was associated with Bol by Sumowski, no.130x.

[6] Musée Condé, Chantilly, inv.344bisH (Hd.I.16). As long ago as 1977, George Keyes, in a note on the mount, suggested that the drawing might be by Bol.

[7] As Rembrandt school; recognised as by the same hand as the British Museum and Munich drawings by the compiler in 1986 (see also Royalton-Kisch, 1991, in Lit. below).

[8] Sumowski 87, related to his painting of the early 1640s in a private collection. The drawing was at Christie's in London, 26 March, 1974, lot 87, repr. The Munich drawing, with its passages of close hatching with the pen is especially comparable.

[9] In composition it is not wholly unrelated to Bol's painting of 'Joseph presenting his Father to Pharaoh' in Dresden (Blankert, 1982, no.8, repr. pl.14; Sumowski, 'Gemälde', I, 1983, no.87, repr. p.326).

[10] Städelsches Kunstinstitut, Frankfurt, inv.3811 (repr. Sumowski 280x).

[11] Repr. Blankert, 1982, no.17, pl.4, and Sumowski, 'Gemälde', no.83, p.322.

[12] See Royalton-Kisch, 1992.

LITERATURE :

Vosmaer, 1877, p.612 (Rembrandt); London, 1915, p.78, no.5, repr. pl.XLIV (formerly placed as anon. Rembrandt school; attributes to Flinck on basis of Flinck no.4, 1912, 1214.13; Hofstede de Groot believed a drawing in Rotterdam [unspecified - perhaps 'of Rotterdam - see under Paris, 1933 below] to be by the same hand); Lugt, 1920, pp.11 and 36, repr. fig.22a (identifies locality represented and other drawings of it; suggests Feitama provenance); Secker, 1920, pp.40-42, repr. fig.6 (Flinck; topography); Paris, 1933, p.67, under no.1340 (Flinck?; compares Paris drawing, Musée des arts décoratifs, Benesch 790, and another in Gdansk, Benesch 791, both of Amsterdam; two others by same hand, of Rotterdam, in Dresden and Mathey collection [Hofstede de Groot 1074]; two further drawings in Weimar, Benesch 470, and Munich inv.21171; also comparable are 'English' views [Benesch 785-8] attrib. to Rembrandt); Byam Shaw, 1933-4, p.44, n.1 (doubtful as Flinck; same hand as Teylers D.53 and D.58; also Munich 21171 and a sheet sold Amsterdam, Muller, July 1926, lot 459; also Louvre 'Landscape with Windmill', inv.22894A); Valentiner, 1934, p.XXIII (probably by van Hoogstraten); Amsterdam, 1943, p.37, under no.72; Benesch, IV, 1955/73, under no.790 (rejects Paris, 1933 comparisons with drawings Benesch gives to Rembrandt); Rosenberg, 1959, p.114; von Moltke, 1965, no.227, repr. and p.274 (not Flinck; nonetheless compares Munich inv.21171, accepted as by Flinck); Alings, 1967, repr. p.52 (Flinck;

topography of the area); Munich, 1973, p.83, under no.568 (Flinck, 1642); Exh. New York-Paris, 1977-8, p.59, under no.39, n.5 (not Flinck); Sumowski, 1979 etc., I, 1979, no.279x, repr. (Bol, as also Munich 21171 [repr. Sumowski 278x]); Broos, 1984, p.186, n.130 (no reason to attribute to Bol; perhaps by Doomer, as in drawing in in St Petersburg, inv.14949 [repr. Sumowski 396]); Broos, 1985, p.22 (as in 1984); Royalton-Kisch, 1991, p.12, repr. pl.III in colour (Bol?; 1640s; cf. New York, Pierpont Morgan Library inv. no.I.176; discussed in context of watercolours of Rembrandt circle); Haarlem, 1997, p.87, under no.64 (Bol?); Royalton-Kisch, 2003, pp.149-50, repr. fig.2.

Subject

canal scene ([all objects](#))

Associated places

Topographic representation of Amsterdam (St Anthoniesluis in Amsterdam; please see Curator's Comment for more information.) ([all objects](#))
(Europe, Netherlands, Holland, Noord-Holland, Amsterdam)

Acquisition date

1860

Acquisition name

Purchased through Walter Benjamin Tiffin ([biographical details](#) | [all objects](#))
Purchased through Christie's (14.vi.1860/1532 as Rembrandt 'VIEW OF A CANAL IN HOLLAND - broad pen and bistre, slightly tinted. Ve) ([biographical details](#) | [all objects](#))
Purchased from Samuel Woodburn ([biographical details](#) | [all objects](#))

Acquisition notes

Sybrand Feitama; his sale, 16 October, 1758, p.52, under no.58 (as Rembrandt); Samuel Woodburn; his sale, Christie's 14 June, 1860, lot 1532.

Exhibition History

1956, London, British Museum, p.28, no.6 (Flinck);
1977, Amsterdam-Toronto, no.64, repr. (Flinck);
1992, London, British Museum, Drawings by Rembrandt and his Circle (ex-catalogue, as attributed to Bol).

Anthonie van Borssom (printmaker; painter/draughtsman 1630/31 - 1677)

Van Borssom was baptised in Amsterdam on 2 January 1631. His father, Cornelis van Borssom (d.1676), was a gilder and mirror manufacturer from Emden. Anthonie is recorded several times in Amsterdam, where he seems to have spent most of his life, but in 1670 he married a native of Emden, Anna Crimping.

While many of his drawings depict the environs of Amsterdam, they reveal that he also went to Haarlem and Rotterdam, and that he travelled along the Rhine to Rhenen, Emmerich and Kleve (Cleves), probably in the first half of the 1650s (and perhaps again in 1663 – see under van den Eeckhout, 1848,1125.1). However, a general lack of dated works makes a reconstruction of his stylistic development difficult.

Van Borssom's drawing style has generic links with Rembrandt's, but a master-pupil relationship is not recorded (although both artists drew some of the same motifs, including the hanged corpse of Elsje Christians - see Benesch 1105-6 and Sumowski 291). He concentrated chiefly on landscapes, influenced by turns by Paulus Potter, Aelbert Cuyp, Aert van der Neer and others, but his work as a draughtsman more strongly reflects Gerbrand van den Eeckhout and Philips Koninck. He also produced studies of fowl, somewhat in the manner of his slightly younger contemporary, Melchior de Hondecoeter (1636-95). His rare oil paintings include a church interior similar to those produced in Delft by Emanuel de Witte and Hendrik van Vliet (see also 1912,1214,7 and 8). Van Borssom also made some etchings of animals and birds, but these are very rare (only two are in the British Museum).

No	Producer	Title	Date	Reference	Registration number
1	Van Borssom	Full-length Study of a Woman wearing a scarf		Sumowski 329	1836,0811.64
2	Van Borssom	The Banks of a Canal, with a Sledge			1836,0811.53
3	Van Borssom	The Draw-Bridge to Borsen Burgh, a House on the Amstel River			1854,0628.14
4	Van Borssom	The Church at Ransdorp in Waterland		Sumowski 345x	1836,0811.55
5	Van Borssom	The Ruins of Brederode Castle	after c.1660	Sumowski 298	1836,0811.56
6	Van Borssom	A Landing-Stage with a Boat and two Men		Sumowski 297	1836,0811.59
7	Van Borssom	A Road in Dunes			Oo,10.189
8	Van	Bridge across a		Sumowski 303	Oo,10.188

No	Producer	Title	Date	Reference	Registration number
	Borssom	Stream			
9	Van Borssom	A Country Road flanked by Haybarns			1836,0811.57
10	Van Borssom	Haarlem seen from the Dunes		Sumowski 339x	1836,0811.52
11	Van Borssom	Two Artists on a Jetty, sketching			1952,0121.19
12	Van Borssom	Ducks on Banks of a Stream			1836,0811.67
13	Van Borssom	A Group of Birds with an Owl in the Centre			1836,0811.65
14	Van Borssom	A thatched Dovecote			1836,0811.66
15	Van Borssom	A Turkey and a Cock By a Tree		Sumowski 363x	1836,0811.62
16	Van Borssom	A Fox killing a Fowl			1836,0811.63
17	Van Borssom	Interior of a Church with an Artist sketching			1912,1214.7
18	Van Borssom	Interior of a Church with Figures			1912,1214.8
19	Van Borssom	Sketchbook		(Sumowski 322-4 (ff.6, 22 and 30 recto), Sumowski 327-8 (f.23 recto and f.11 verso); Sumowski 334 (f.33 recto))	1854,0628.111
20	Attributed to van Borssom	Windmill and cottage on the Banks of a Canal			1895,0915.1285
21	Attributed to van Borssom	Landscape with two Waggons passing below a hill		Sumowski 367xx	1946,0713.143
22	Attributed to van Borssom	Cart-horses feeding outside a Country Inn			SL,5214.150
23	After van Borssom	A Farmyard			1836,0811.54

Antonie van Borssom 1



Registration number: 1836,0811.64

Bibliographic reference

[Hind 1](#)

[Sumowski 329](#)

[Royalton-Kisch 2010 Borssom.1](#)

Location:

Dutch Roy XVIIc

Drawn by Anthonie van Borssom ([biographical details](#) | [all objects](#))

Date

1644-1677

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

Full-length study of a woman wearing a scarf; standing to front, her skirts gathered up, reed pen and brown ink, the verso also with a quill pen; framing lines in pen and brown ink (verso only).

Verso: View on the banks of the IJ (?); a coast-line at right and various sailing boats by landing-stages or further out, large buildings amid trees along the coast

No watermark.

Inscriptions

Inscription Content: Verso, lower left, in graphite: 'Borssom' [abraded].

Dimensions

Height: 192 millimetres

Width: 310 millimetres (sight measurement)

Condition

Good; a few random vertical indentations on the recto; paper slightly discoloured.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, cat. no.1:

The old attribution to van Borssom on the verso is convincing, although the recto figure study is an unusual motif for the artist. The locality depicted on the verso is uncertain.

LITERATURE :

London, 1915, p.62, no.1, repr. pl.XXXI (van Borssom); Gerson, 1935, p.58; Sumowski, II, 1979, no.329, the recto repr. and V, 1981, p.2426, under no.1090xx (the inscription a signature; compares verso with landscapes in Berlin, nos. 537, 538 and 5371, respectively Sumowski 347, 318 and 348;

the recto figure compared with those in the second of these); Vermet, 1982, p.411 (compares figure in Fitzwilliam Museum drawing, PD3133 as Saenredam, and those in cat. nos.17 and 18 of church interiors).

Acquisition date

1836

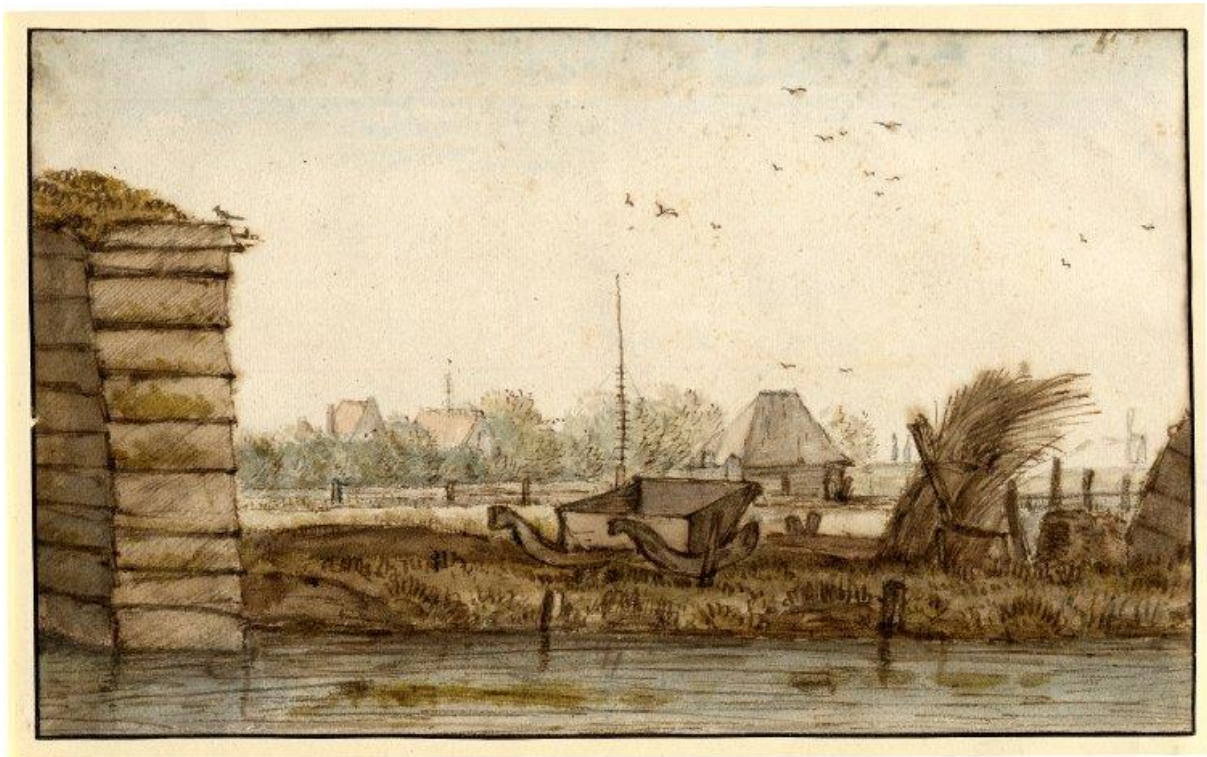
Acquisition name

Purchased from William Smith, the printseller ([biographical details](#) | [all objects](#))

Previous owner/ex-collection John Sheepshanks (L.2333) ([biographical details](#) | [all objects](#))

Exhibition History

1956, London, p.33, no.3.



Registration number: 1836,0811.53

Bibliographic reference

[Hind 4](#)

[Royalton-Kisch 2010 Borssom.2](#)

Location:

Dutch Roy XVIIc

Drawn by Antonie van Borssom ([biographical details](#) | [all objects](#))

Date

1644-1677

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

The banks of a canal, with a sledge; water in the foreground, a truss of hay next to the sledge (wheelbarrow), a wooden planked construction at left with grass on top, a fenced meadow with cottages amid trees beyond.

Pen and brown ink with watercolour.

Verso: see Inscriptions.

No watermark: the drawing is now laid down, with a window to expose the Goll mark and the register number; but it was lifted and inspected in around 1960 by Christopher White, who recorded that there was no watermark.

Inscriptions

Inscription Content: Verso, lower left, in pen and brown ink: 'N782'; in graphite below this, and only partly visible: 'Borssom'.

Dimensions

Height: 157 millimetres

Width: 255 millimetres (chain lines horizontal, 24-5mm apart)

Condition

Good; a few slight spots and stains.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, cat. no.2:

A characteristic watercolour, though not signed. The location has not been identified.

LITERATURE :

London, 1915, p.63, no.4; Haarlem, 1997, under no.68.

Subject

canal scene ([all objects](#))

Acquisition date

1836

Acquisition name

Purchased from William Smith, the printseller ([biographical details](#) | [all objects](#))

Previous owner/ex-collection John Sheepshanks ((L.2333)) ([biographical details](#) | [all objects](#))

Acquisition notes

Goll van Franckenstein (L.2987, with no. 'N782'; his sale of 1833 included several watercolours by van Borssom but the present sheet cannot be identified with a particular lot); John Sheepshanks (L.2333); purchased with his collection through Messrs Smith, 1836.

Exhibition History

No exhibitions recorded.



Registration number: 1854,0628.14

Bibliographic reference

[Hind 5](#)

[Royalton-Kisch 2010 Borssom.3](#)

Location:

Dutch Roy XVIIc

Drawn by Anthonie van Borssom ([biographical details](#) | [all objects](#))

Formerly attributed to Jan Andrea Lievens ([biographical details](#) | [all objects](#))

Date

1644-1677

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

The drawbridge to Borsen Burgh, a house on the Amstel River; the drawbridge in the foreground, leading to a gate at right with a name on the lintel "BORSEN-BURGH", a road leading from the bridge at left past a group of houses behind.

Pen and brown ink and watercolour; a touch of red chalk, lower left; framing lines in pen and black ink.

Verso: blank.

Watermark: indistinct, with letter 'Y' near the centre.

Inscriptions

Inscription Content: Inscribed on the lintel of the house, upper right, in pen and brown ink: 'BORSEN.BURGH'

Dimensions

Height: 180 millimetres

Width: 308 millimetres (chain lines horizontal, 25mm apart)

Condition

Good; a horizontal crease 50mm from the top edge; thin patches near centre of both edges; top right corner folded.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, cat. no.3:

The house represented lay on the west bank of the Amstel River towards the Omval. Another version of the drawing is in the collection of the Stichting P. and N. de Boer.[1]

NOTES:

[1] Formerly in the E. Wauters, A.W.M. Mensing and de Robiano collections, sold Amsterdam, Muller, 15-16 June, 1926, lot 534; see Exh. Laren, 1966, no.30.

LITERATURE :

Waagen, IV, 1857, p.41, no.2 (Lievens); London, 1915, p.63, no.5, repr. pl.XXXII (van Borssom; notes former attribution to Lievens [see n.1 above]); Exh. Laren, 1966, p.7, under no.30; Exh. Brussels-Rotterdam-Paris-Bern, 1968-9, p.96, under no.93, n.7; Exh. New York-Paris, 1977-8, p.94, under no.64; Sumowski, 1979 etc., II, 1979, under no.292.

EARLIER COMMENT:

The Borsen-Burgh is probably a pun on Van Borssom's name.

Subject

bridge ([all objects](#))

Acquisition date

1854

Acquisition name

Purchased through Walter Benjamin Tiffin ([biographical details](#) | [all objects](#))

Purchased through Christie's (20.vi.1854/904 as Van Borsum [changed in ink to Lievens in BM copy of catalogue) 'A view in Holland,') ([biographical details](#) | [all objects](#))

Purchased from Samuel Woodburn ([biographical details](#) | [all objects](#))

Acquisition notes

Probably anonymous sale, Amsterdam, Van der Schley et al., 29 April, 1817, portfolio D, no.9 ('De opgang tot het Huis Borssenburg. Natuurlijk met de pen en r. door A. van Borssum'), bt Hodges, f.7.10; Samuel Woodburn; his sale, Christie's, 20 June, 1854, lot 904, bt Tiffin, for British Museum. The owner of the annotated copy of the Woodburn sale catalogue in the Department amended the attribution from van Borssom to Jan Lievens. This attribution, retained by Waagen, 1857 (see Lit. in Curator's Comment) was corrected by A.M. Hind, in London, 1915 (again, see Lit. in Curator's Comment), who returned the drawing to van Borssom.

Exhibition History

1956, London, p.28, no.3; 1992, London, British Museum, Drawings by Rembrandt and his Circle, (ex-catalogue).



Registration number: 1836,0811.55

Bibliographic reference

[Sumowski 345x](#)

[Hind 6](#)

[Roylton-Kisch 2010 Borssom.4](#)

Location:

Dutch Roy XVIIc

Drawn by Antonie van Borssom ([biographical details](#) | [all objects](#))

Date

1644-1677

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

The church at Ransdorp in Waterland; the church has a ruined square tower, trees and farm buildings surrounding, two figures at left foreground and a horse lying in the meadow to right

Pen and brown ink and watercolour.

Verso: laid down, but some inscriptions exposed (see Inscriptions).

No visible or recorded watermark.

Inscriptions

Inscription Content: Verso inscribed in an old hand: "het Dorp Rarop/door A v. Borssum"

Dimensions

Height: 145 millimetres

Width: 202 millimetres (chain lines horizontal, 25mm apart)

Condition

Good; possibly slightly trimmed (fragmentary framing line at upper right).

Curator's comments

See Hind for comparisons.

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, cat. no.4:

The drawing depicts the medieval church at Ransdorp (in local dialect, as in the inscription on the verso, sometimes referred to as Rarop or Raarop) in Waterland, just north of Amsterdam. Begun before 1422, the tower was added in 1502 in the late Gothic style.[1] A second view of the church by van Borssom is in the Teyler Museum in Haarlem,[2] and a third is in the Rijksbureau voor de Monumentenzorg in The Hague.[3] It was also the subject of a drawing attributed to Rembrandt, now in Oxford (Benesch 1310) and appears in the distance in his 'View across the Y' now at Chatsworth (Benesch 1239). It was again depicted in a print of 1663 by Jacob Koninck, for which the preparatory drawing is described below (Koninck cat. no.1, Oo,9.81).

NOTES:

[1] Amsterdam, 1988, no.398 (with further literature).

[2] Haarlem, 1904, Inv. no.Q* 63 (Haarlem, 1997, no.66); pen and brown ink with watercolour, 178 x 233mm. Another View of Ransdorp, with ducks in the foreground, was formerly in the Goll van Franckenstein collection, sold Amsterdam, 1 July etc., 1833, 'kunstboek' F, no.29 (and sold again in the W. Pitcairn Knowles sale, 1835, lot 91 - this latter reference noticed by Plomp in Haarlem, 1997, under no.66).

[3] Repr. Exh. Delft, 1956, p.26, no.96, fig.3.

LITERATURE :

London, 1915, p.63, no.6, repr. pl.XXXII (compares view of the village by A. Rademaker, 'Kabinett van Nederlandsche Oudheden', I, pls.29-30; and the drawing by J. Koninck in this catalogue, cat. no.1; Oo,9.81); Hirschmann, 1918, p.23 (possibly a copy or replica of the version in Haarlem); Oxford, 1938, p.79 (compares Rembrandt's 'View of Ransdorp' now in Oxford, Benesch 1310, and views by Rademaker, following London, 1915); Exh. Delft, 1956, p.7, under no.30; Exh. Paris, 1970, p.112; Sumowski, 1979, etc, II, 1979, no.345x (compares 'Idealised Mountain Landscape', Sumowski 311, now in the Courtauld Institute,

Witt coll.3019); Royalton-Kisch, 1991, pp.11-12, repr. fig.3 (subject also seen in J. Koninck etching; scale and balance compared with Rembrandt's etching, 'Landscape with square Tower', Bartsch 218, Hind 245, and Rembrandt drawings with architectural motifs); Haarlem, 1997, under no.66.

Subject

church ([scope note](#) | [all objects](#))

Associated places

Topographic representation of Ransdorp ([all objects](#))
(Europe,Netherlands,Holland,Noord-Holland,Amsterdam,Ransdorp)

Acquisition date

1836

Acquisition name

Purchased from William Smith, the printseller ([biographical details](#) | [all objects](#))
Previous owner/ex-collection John Sheepshanks (L.2333) ([biographical details](#) | [all objects](#))

Acquisition notes

Possibly Jacob Roelofs sale, Amsterdam, de Vries and Roos, 8 March, 1824, lot P.3 ('Het dorp Rarop, met de pen en dito [sapverwen]'), bt Engelberts, f.2, with lots P.1 and P.2; possibly Goll van Franckenstein and descendants; his sale, Amsterdam, 1 July etc., 1833, portfolio E, no.13 ('Gezicht op het dorp Rarop of Ransdorp' [met sapverwen]), bt Buffa, f.19, with lot E.14; John Sheepshanks (L.2333); Messrs William Smith; purchased with the Sheepshanks collection, 1836.

Exhibition History

No exhibitions recorded.



Registration number: 1836,0811.56

Bibliographic reference

[Sumowski 298](#)

[Hind 7](#)

[Royalton-Kisch 2010 Borssom.5](#)

Location:

Dutch Roy XVIIc

Drawn by Antonie van Borssom ([biographical details](#) | [all objects](#))

Date

1660 (after, circa)

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

The ruins of Brederode Castle; part of a castellated tower at left and the ruins of outer walls to right, a figure on a grass-covered mound at centre.

Pen and brown ink with watercolour, on oriental paper; framing line in pen and black ink.

Verso: laid down, but inscriptions exposed (see Inscriptions).

No watermark.

Inscriptions

Inscription Content: Signed in pen and brown ink, lower right: 'AVBorssom' ['AVB' in monogram]; verso, in pen and brown ink, left: 'e stos' and lower left: 't huys te Brederode'.

Dimensions

Height: 176 millimetres

Width: 231 millimetres

Condition

A little discoloured; the sky partly rubbed, and with an accidental (but original?) mark of the pen to the left; some creases lower left.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, cat. no.5:

The drawing is probably a late work by van Borssom, made after c.1660.[2] The ruins of Brederode, outside Haarlem, were a favoured motif among Dutch seventeenth-century artists. The castle had been partly rebuilt in 1478, after being ruined earlier in the fifteenth century, but the habitable part was again destroyed by the Spanish at the time of the siege of Haarlem in 1573. Another drawing of the ruins by van Borssom is now in the Rijksmuseum.[3]

NOTES:

[1] The Versteegh provenance kindly suggested by Alice Davies, who provided much provenance information on van Borssom's drawings.

[2] Sumowski, op. cit., compares the 'Site of Execution at the Volewijck near Amsterdam' by van Borssom (Sumowski 291), which as pointed out by van Eeghen, 1969[I], pp.73ff., shows the dead Elsje Christiaens (executed 1 May 1664). The style is generally similar to the present sheet and many other of van Borssom's watercolours.

[3] Inv. no.A 563; Sumowski 312. For other representations of the castle and its possible vanitas and other associations, see Exh. Amsterdam, 1993-4, nos.4 and 25; for the history of the castle and its ruins see Allan, 1983.

LITERATURE :

London, 1915, p.64, no.7 (uncertain of location - resembles Egmont op den Hoef more closely than Brederode); Amsterdam, 1942, p.67, under no.7 (confirms identification as Brederode and compares another 'View of Brederode' by van Borssom in Rijksmuseum, inv. A563); Sumowski, 1979 etc., II, 1979, no.298, repr. (probably a late work).

EARLIER COMMENTARY:

Verso inscription identifies the subject with the ruins of the old castle of Brederode, see Hind for discussion.

Subject

castle/fort ([scope note](#) | [all objects](#))

Associated places

Topographic representation of Brederode ([all objects](#))

(Europe,Netherlands,Brederode)

Topographic representation of Haarlem (near) ([all objects](#))

(Europe,Netherlands,Holland,Noord-Holland,Haarlem)

Acquisition date

1836

Acquisition name

Purchased from William Smith, the printseller ([biographical details](#) | [all objects](#))

Previous owner/ex-collection John Sheepshanks (L.2333) ([biographical details](#) | [all objects](#))

Acquisition notes

Aegidius Laurens Tolling; his sale, Amsterdam, de Winter and Yver, 21 etc. November, 1768, Kunstboek M, no.282, sold for f.1; possibly Dirk Versteegh; his sale, Amsterdam, De Vries et al., 3 Nov., etc., 1823, lot 3F.2 or 3F.13 [both as 'la ruine d'un château' and as 'lavé en couleurs'], the former bt Roos, f.5.10, the latter bt Hulseboom, f.11.5;[1] probably Gerrit Muller sale, Amsterdam, De Vries, Praetorius, Engelberts and Roos, 2 April, 1827, kunstboek F. no.25, 'Gezigt op het Huis te Brederode. Met de pen, door A. van Borssom', bt Brondgeest, f.50; John Sheepshanks (L.2333); Messrs William Smith; purchased with the Sheepshanks collection, 1836.

Exhibition History

No exhibitions recorded.



Registration number: 1836,0811.59

Bibliographic reference

[Sumowski 297](#)

[Hind 9 \(as van Borssom\)](#)

[Royalton-Kisch 2010 Borssom.6](#)

Location:

Dutch Roy XVIIc

Drawn by Antonie van Borssom ([biographical details](#) | [all objects](#))

Date

1644-1677

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

A landing-stage with a boat and two men; a construction of planks with two men in a rowing boat behind, a house amid trees on the bank of the canal at left, cattle in fields beyond and two ducks at right foreground.

Pen and brown ink with watercolour over graphite; framing-lines in pen and brown ink.

Verso: see Inscriptions.

Watermark: countermark 'MP'.

Inscriptions

Inscription Content: Signed, left, in pen and brown ink: 'AVBorssom f ['AVB' in mon.]; verso, top left, in graphite: a '300' and lower left: 'van Borsum'; lower right, also in graphite: 'Van Borssum 30/'; lower left, Goll's number in pen and brown ink (see Acquisition and Provenance) with an illegible paraphe below.

Dimensions

Height: 148 millimetres

Width: 233 millimetres (chain lines horizontal, 24mm apart)

Condition

Good.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, cat. no.6:

The use of graphite in the background is unusual for van Borssom, but the drawing seems wholly autograph. The location has not been identified.[1]

NOTES:

[1] The tentative suggestion in Exh. Paris-Haarlem, 1997-8, p.74, n.5, that it might relate to the drawing in the Pierpont Morgan Library of the 'Hunting-Lodge at Maartensdijk' (inv. 1982:73; Sumowski 307) does not convince. See further under cat. no.14 (1836,0811.66).

LITERATURE :

London, 1915, p.64, no.9; Sumowski, 1979 etc., II, 1979, no.297 (probably after 1660); Exh. Paris-Haarlem, 1997, p.74, n.5 (see n.1 above).

Subject

canal scene ([all objects](#))

Acquisition date

1836

Acquisition name

Purchased from William Smith, the printseller ([biographical details](#) | [all objects](#))

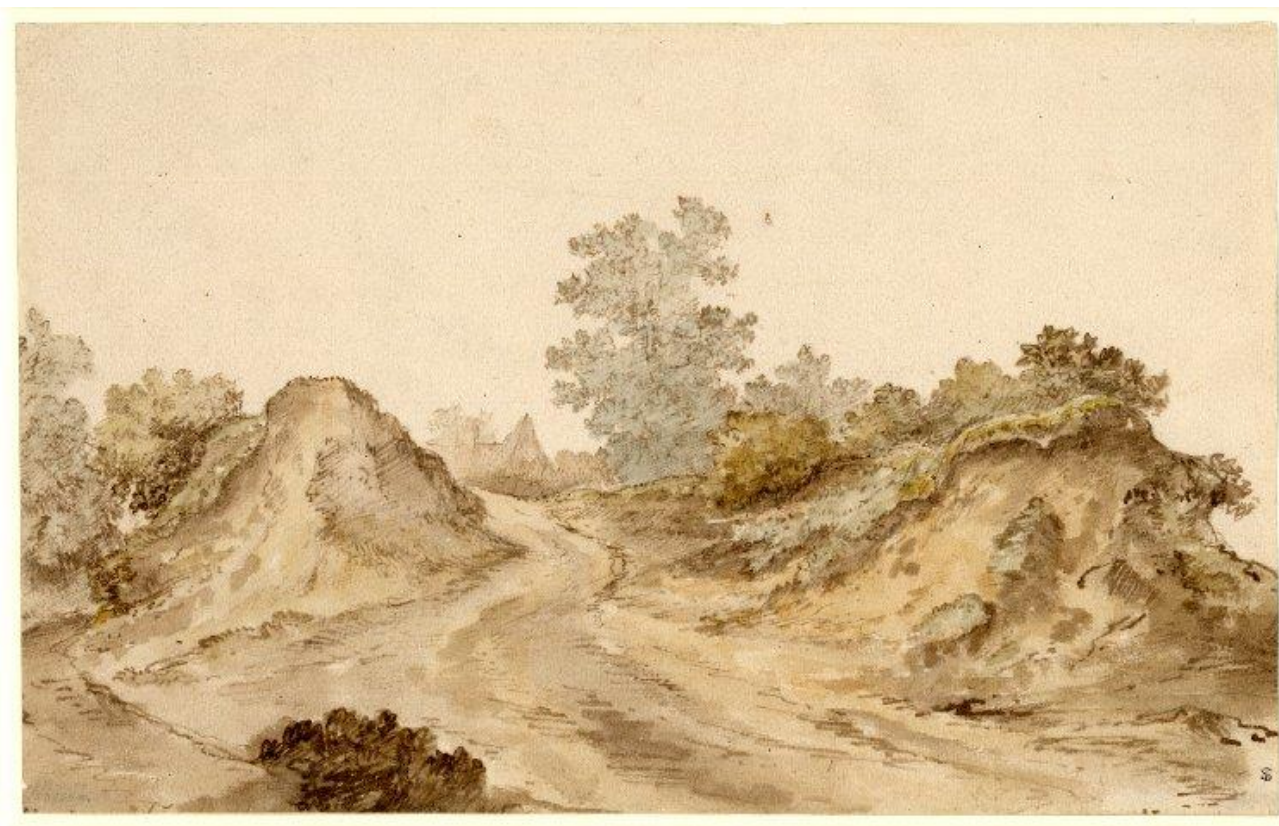
Previous owner/ex-collection John Sheepshanks (L.2333) ([biographical details](#) | [all objects](#))

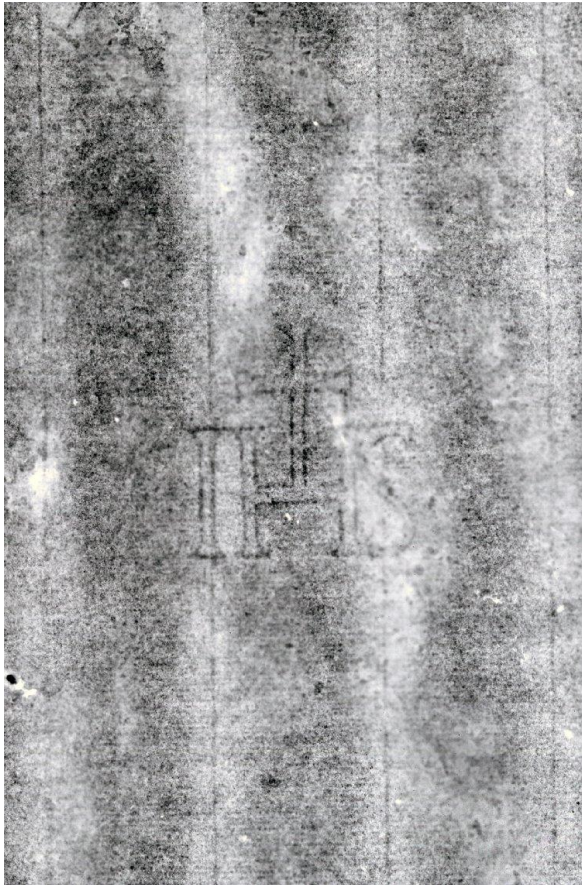
Acquisition notes

Cornelis Elout sale, Haarlem, van de Vinne, 4-5 April, 1780, p.8, no.B.74, bt Yver, f.21.5; Johann Goll van Franckenstein (L.2987, with number 'N3786') and descendants (but not identifiable in the sale of this collection, Amsterdam, 1 July, etc. 1833); John Sheepshanks (L.2333); Messrs William Smith; purchased with the Sheepshanks collection, 1836.

Exhibition History

No exhibitions recorded.





Watermark (reduced)

Registration number: Oo,10.189

Bibliographic reference

[Hind 11](#)

[Royalton-Kisch 2010 Borssom.7](#)

Location:

Dutch Roy XVIIc

Drawn by Anthonie van Borssom ([biographical details](#) | [all objects](#))

Date

1644-1677

Schools /Styles

Dutch ([scope note](#) | [all objects](#))

Description

A road in the dunes; with high banks either side in the foreground, a gabled house over the brow of the hill and a tall tree to right.

Pen and brown ink with watercolour.

Verso: blank.

Watermark: the letters 'IHS', similar to Hinterding A.i. (1658)

Inscriptions

Inscription Content: Inscribed lower left, in graphite: 'Borsom' and signed below this, in pen and brown ink: 'AVBorssum f.' [cut away; 'AVB' in monogram]

Dimensions

Height: 214 millimetres

Width: 341 millimetres (chain lines horizontal, 25/6mm apart)

Condition

Some surface dirt, otherwise good.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, cat. no.7:

Cat. nos.7 and 8 (Oo,10,188 and 189) may have been companions. Both are from the Spencer collection and they have similar measurements and watermarks (a similar watermark is also on cat no.9; 1836,0811.57). The locations depicted have not been identified.

LITERATURE :

London, 1915, p.65, no.11, repr. pl.XXXIII.

Acquisition date

1824

Acquisition name

Bequeathed by Richard Payne Knight ([biographical details](#) | [all objects](#))

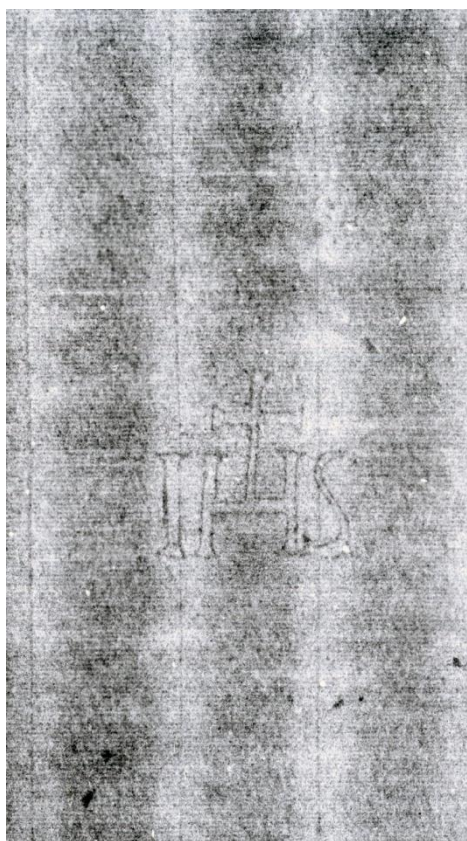
Previous owner/ex-collection George John Spencer, 2nd Earl Spencer ([biographical details](#) | [all objects](#))

Acquisition notes

John, first Earl Spencer (L.1530); his sale, London, T. Philipe, 10 June, 1811, lot 56, bt Knight; Richard Payne Knight, by whom bequeathed, 1824.

Exhibition History

No exhibitions recorded.



Watermark (reduced)

Registration number: Oo,10.188

Bibliographic reference: Hind 12; Sumowski 303; Royalton-Kisch 2010 Borssom 8

Location: Dutch Roy XVIIc

Drawn by Anthonie van Borssom (biographical details | all objects)

Date

1644-1677

Description

A bridge across a stream; a narrow stream with path at left running beneath the bridge, flanked by high trees, a figure on the road at far left.

Pen and brown ink with watercolour, touched with graphite.

Verso: a slight sketch of a tree; see also under Inscriptions.

Watermark: 'IHS' (not very clear).

Inscriptions

Inscription Content: Signed lower left, in pen and brown ink: 'AVBorssum f.' ['AVB' in mon.]; to the right of this, in graphite: 'V Borsum'; lower right, also in graphite: '3'; verso, lower left, in red chalk: 'V Borsum' and in black chalk: 'V Borsom'.

Dimensions

Height: 224 millimetres

Width: 341 millimetres (chain lines horizontal, range between 25 & 28mm apart)

Condition

Good, apart from some brown smudging in the sky, upper right and centre right edge.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, cat. no.8:

See the note to cat. no.7 (Oo,10.189). The same, or a very similar bridge appears in a painting by van Borssom of a 'Tree-lined Road by a River'.[1]

NOTES:

[1] Sumowski, 'Gemälde', I, 1983, no.198, repr. (sold London, Sotheby's, 13 December, 1978, lot 287, repr.).

LITERATURE :

London, 1915, p.65, no.12; Sumowski, 1979 etc., II, 1979, no.303, repr.; Amsterdam, 1981, p.105.

Acquisition date

1824

Acquisition name

Bequeathed by Richard Payne Knight (biographical details | all objects)

Previous owner/ex-collection George John Spencer, 2nd Earl Spencer (biographical details | all objects)

Previous owner/ex-collection Nicola Francesco Haym (L.1970, verso) (biographical details | all objects)

Acquisition notes

Nicola Francesco Haym (L.1970, verso); John, first Earl Spencer (L.1530); his sale, London, T. Philipe, 10 June, 1811, lot 57, bt Knight; Richard Payne Knight, by whom bequeathed, 1824.

Exhibition History

1958 Apr, BM, Eight centuries of landscape ... water-colours, under no.22.





Watermark (reduced)

Registration number: 1836,0811.57

Bibliographic reference

Hind 13; Roylton-Kisch 2010 Borssom.9

Location: Dutch Roy XVIIc

Drawn by Anthonie van Borssom (biographical details | all objects)

Date: 1644-1677

Description

A country road flanked by hay-barns; a cottage at left foreground with a woman seated in front, two men and a dog on the road, steep cliffs behind topped with trees.

Pen and dark brown ink with watercolour, with some scraping-out for highlights; framing lines in grey ink.

Verso: laid down (but see Inscriptions).

Watermark: IHS, similar to Hinterding A.i. (1658)

Inscriptions

Inscription Content: Signed, lower right, in pen and brown ink: 'AVBorssom f.' [AVB in mon.]; verso (according to note in Museum files), in pen and brown ink: '12/92'.

Dimensions

Height: 286 millimetres (chain lines vertical, 26mm apart)

Width: 229 millimetres

Condition: Good

Curator's comments: HIND: Hind believes some of the background to have been added by a later (18thC?) hand.

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, cat. no.9:

The energetic and florid penwork is characteristic of only a few drawings by van Borssom, including the Farmhouse near a Dune now in the Rijksmuseum (Sumowski 315).[1] A similar watermark is found on cat. no.7 (Oo,10,189).

It has been suggested that the background hill in the present drawing is an eighteenth-century addition, but we believe it to be autograph, the stylistic difference from the foreground resulting from its execution almost entirely with the brush. A comparable effect is achieved, for example, in the 'Portage and Mill near Amsterdam', also in the Rijksmuseum (Sumowski 292; inv. no.A286).

NOTES:

[1] The drawing entered the Rijksmuseum as a gift in 1986 (inv. no.1986:3).

LITERATURE :

London, 1915, p.65, no.13 (the background by a later hand); Sumowski, 1979 etc., II, 1979, p.672, under no.314, no.2 (groups with nine other watercolours in same style, presumed late, from 1670s).

Acquisition date: 1836

Acquisition name

Purchased from William Smith, the printseller (biographical details | all objects)

Previous owner/ex-collection John Sheepshanks (L.2333) (biographical details | all objects)

Acquisition notes

Possibly Abraham van Broyel sale, Amsterdam, de Leth, 30 Oct. and following days, 1759, no.I.513, bt Goll, f.11.5; possibly Johann Goll van Franckenstein (and descendants); their

sale, Amsterdam, de Vries, 1st June and following days, 1833, no.E24, bt Buffa, f.18.

Exhibition History

1992, London, British Museum, 'Drawings by Rembrandt and his Circle', (ex. catalogue).



Registration number: 1836,0811.52

Bibliographic reference:

Hind 14; Sumowski 339x; Royaltan-Kisch 2010 Borssom.10

Location: Dutch Roy XVIIc

Drawn by Anthonie van Borssom (biographical details | all objects)

Date: 1644-1677

Description

Haarlem seen from the dunes; lined by a belt of trees in the foreground with cottages between, open fields behind, windmills to right and the town behind with the Groote Kerk rising above, water in the distance.

Pen and brown ink and watercolour, with some red chalk; framing lines in pen and brown ink.

Verso: see Inscriptions.

Watermark: 'Seven Provinces' lion rampant in a circle (cf. Churchill 109 and 113 and Heawood 3138).

Inscriptions: On verso of old backing, inscribed in graphite, top left: 'a 809'; centre: 'View of Haerlem by Van Borssum/ ,2.2.0.'; lower left: 'Haerlem / V Borsum'; lower right: 'van Borsum'.

Dimensions: 194 x 316 (chain lines horizontal, 23/26mm apart)

Condition:

Much of the colour seems to have been added in the eighteenth century, and the bodycolour mixed with this has partly oxidised to grey in the sky; some discolouration to the right of the church; a diagonal line of dirt or chalk runs from left of centre of top edge towards the church.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, cat. no.10:

Haarlem, dominated by the church of St Bavo, is seen from the dunes near Overveen, with the Haarlemmer Meer beyond. Comparable views of the city were drawn by Rembrandt (Benesch 1259) and Gerbrand van den Eeckhout (Sumowski 686),[1] as well as by artists of the Haarlem school.

Much of the watercolour seems to have been added to the drawing in the eighteenth century, although the subtle colouring of the middle distance, for example, may be original.[2]

NOTES:

[1] Like the second 'View of Haarlem' by Eeckhout in Dresden (inv. no.C.1882-53), to which Sumowski calls attention, the view in the Berlin drawing is taken from considerably further to the left.

[2] Frits Lugt (note in Museum files; see further Exh. Cambridge, 1966, in Lit. below) believed the colour was applied in the eighteenth century.

LITERATURE : London, 1915, p.65, no.14, repr. pl.XXXIII; Exh. Cambridge, 1966, under no.24 (compares drawing in Fitzwilliam Museum, PD 286-1963, by van Borssom or Eeckhout; records opinion of Lugt that the BM drawing might be 18th cent.); Sumowski, 1979 etc., II, 1979, no.339x, repr. (comparing drawing in Plymouth, Sumowski 290).

Acquisition date: 1836

Purchased from William Smith, the printseller

Previous owner/ex-collection John Sheepshanks (L.2333)

Acquisition notes

Probably anonymous sale, Amsterdam, van Campen, 2-3rd March, 1829, portfolio A, no.12 ('Een Gezicht op haarlem, dun en helder [gekleurd]'), bt Gruyter, f.2.

Exhibition History

London, 1956, p.28, no.1.



Registration number: 1952,0121.19

Bibliographic reference: Hind Add.27 (placed as); Royalton-Kisch 2010 Borssom.11

Location: Dutch Roy XVIIc

Drawn by Anthonie van Borssom (biographical details | all objects)

Date: 1644-1677

Description: Two artists on a jetty, sketching; landscape with two figures at a landing stage, one figure seated, view of a town and windmills on the opposite shore.

Pen and brown ink, with graphite and watercolour; framing line in pen and black ink.

Verso: laid down on eighteenth-century backing-paper. No watermark visible.

Inscriptions: Signed lower right, in pen and brown ink: 'AVBorssom' ['AVB' in monogram]; on backing-paper, in graphite, two modern annotations with the artist's name and the number: '18'.

Dimensions: 152 x 232mm (chain lines horizontal, 24mm apart)

Condition: generally good, though a little discoloured.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, cat. no.11:

It may be that the drawing, though signed, is unfinished: the uncoloured graphite indications in the background are similar to those underlying the washes of colour in other drawings by van Borssom.

LITERATURE :

Lugt, 'Supplément', 1956, p.169, under no.1160 (on provenance).

Acquisition date: 1952

Acquisition name:

With contribution from J R Vallentin Fund

With contribution from The Art Fund (as NACF)

Purchased from L Colling-Mudge

Previous owner/ex-collection Charles Compton Cavendish, 1st Baron Chesham

Previous owner/ex-collection Lord James Cavendish (See Acquisition Comment)

Acquisition notes

One of ninety drawings from the Cavendish album, see 1952,0121.75 for a full account of provenance. G.H. (anon. early eighteenth-century collector [Guillaume Hubert?]; L.1160 and 'Supplément'); Lord James Cavendish? (the drawing was folio 18 of the 'Cavendish Album', probably compiled by or for Lord James Cavendish, the second son of the second Duke of Devonshire, who may have given him some or all of the drawings; some bear the mark of Nicolaes Anthonis Flinck, whose collection was purchased by the 2nd Duke in 1723/4 (see L.959); the album believed in the twentieth century to have been in the library of Lord Chesham, a member of the Cavendish family (See London, 1962, under no.81); L. Colling-Mudge, from whom purchased (Vallentin Fund) for the British Museum with the support of the National Art-Collections Fund, 1952.

Exhibition History: London, 2003-4, Dec-April, British Museum, NACF exhibition.



Registration number: 1836,0811.67

Bibliographic reference: Hind 16; Royalton-Kisch 2010 Borssom.12

Location: Dutch Roy XVIIc

Drawn by Anthonie van Borssom (biographical details | all objects)

Date: 1644-1677

Description: Geese and ducks by a farm building near water; one feeding from a bowl, three others on the water, one diving, a low hut and trees to left, a cock and three hens on the grass behind.

Pen and brown ink, touched with watercolour; framing line in pen and black ink.

Verso: laid down, but partly exposed (see Inscriptions).

Watermark: fragmentary countermark: the letters 'THS' [the S cut away] (cf. Churchill 401).

Inscriptions: Inscription Content: Signed lower right, in pen and brown ink: 'AVBorssom.f.' ['AVB' in mon.]; verso, lower left, in graphite: '2/0 no420-/NLB N=2-10/hh/-/60v-d2'.

Dimensions 201 x 323 mm (chain lines horizontal, 25mm apart)

Condition: Discoloured repair in sky, upper right; some patches of rubbed blue pigment; slight general discolouration.

Curator's comments: Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, cat. no.12:

LITERATURE :

London, 1915, pp.65-6, no.16.

Acquisition date: 1836

Acquisition name: Purchased from William Smith, the printseller (biographical details | all objects)

Previous owner/ex-collection John Sheepshanks (L.2333) (biographical details | all objects)

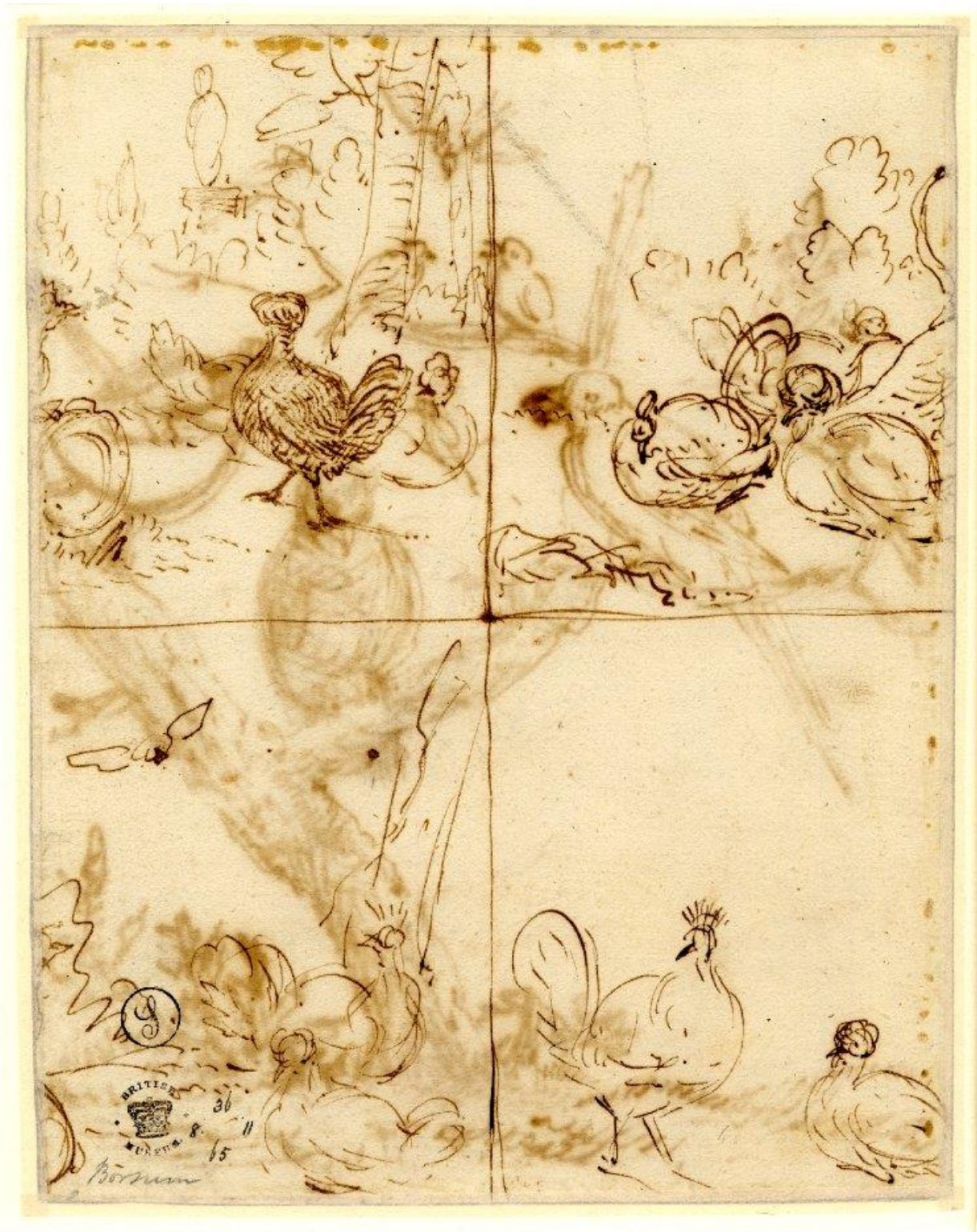
Previous owner/ex-collection Jan Danser Nijman (Possibly a former owner (see below)) (biographical details | all objects)

Acquisition notes:

Possibly Hendrick Verschuuring sale, Amsterdam, De Winter and Yver, 28 January, 1771, portfolio F, no.367 ('Een Landschap, waar in man ziet een Boeren Huis, en by 't zelve eenige Ganzen. Met de Pen getekend, gewassen en een weinig gecouleerd'); possibly Nicolaas Nieuhoff sale, Amsterdam, van der Schley, de Winter and Yver, 14-17 April, 1777, portfolio B, no.132 ('Een landschap, met een boeren wooning en geboomte, in het zelve eenig land- en watervogels, fix met de pen en roet, en een weinig gecouleurt', bt Neyman, f.10.10; possibly Jan Danser Nyman sale, Amsterdam, van der Schley and Roos, 19th etc. March, 1798, portfolio B, no.9 ('Eenige Eenden aan het Boord van een Water; natuurlyk en fix in Sapverwen'), bt Pruyssenaer, f.42 with the companion, portfolio B, no.10 (or possibly in fact no.B.10: 'De wedergae van de voorgaande, mede gestofferd met Eenden; geteekend als boven').

Exhibition History: No exhibitions recorded.





VERSO

Registration number: 1836,0811.65

Bibliographic reference: Hind 17; Royaltan-Kisch 2010 Borssom.13

Location: Dutch Roy XVIIc

Drawn by Anthonie van Borssom (biographical details | all objects)

Date: 1644-1677

Description

A group of birds, with an owl in the centre, on the bare branches of a tree; mountainous landscape beyond. Verso: four designs for compositions with fowl (the sheet divided into quarters).

Pen and brown ink; framing lines in pen and brown ink.

Watermark: fool's cap, with 7 bells and three balls.

Inscriptions: Inscription Content: Inscribed on verso, lower left, in graphite: 'Borsum'.

Dimensions: 210 x 167mm (chain lines vertical, 24mm apart)

Conservation

Condition: Some glue-stains near edges, otherwise good.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, cat. no.13:

The recto is executed largely with the reed pen, for which van Borssom, even more than Rembrandt, had a special predilection. The design is comparable to that of the emblematic illustration of the 'Element of Air' in Van Borssom's sketchbook, (see cat. no.19, 1854,0628.111, folio 22). The unusual layout of the verso may be compared with folio 16 recto of the same sketchbook.[1]

NOTES:

[1] The latter comparison already pointed out by Hind in London, 1915 (see Lit. below).

LITERATURE : London, 1915, p.66, no.17 (compares verso sketch to f.16 recto of the sketchbook, here cat. no.19, 1854,0628.111 folio 22).

Acquisition date: 1836

Acquisition name

Purchased from William Smith, the printseller (biographical details | all objects)

Previous owner/ex-collection John Sheepshanks (L.2333) (biographical details | all objects)

Exhibition History: No exhibitions recorded.

Anthonie van Borssom no.14



Registration number: 1836,0811.66

Bibliographic reference: Hind 18; Royalton-Kisch 2010 Borssom.14

Location: Dutch Roy XVIIc

Drawn by Anthonie van Borssom (biographical details | all objects)

Date: 1644-1677

Description: A thatched dovecote; a wooden structure in an open field, with trees behind.

Reed pen and brown ink over light indications in graphite; framing lines in pen and brown ink (of a warmer hue than the ink of the drawing).

Verso: see Inscriptions below.

Watermark: arms of Amsterdam.

Inscriptions: Signed lower left, in pen and brown ink: 'AVBorssom f' ['AVB' in monogram]; verso, upper left, in graphite: 'a824'; centre 'Van Borssum 15/'; and lower left: 'Borsum'.

Dimensions: 225 x 201mm (chain lines vertical, 24mm apart)

Condition: Generally good; some slight staining to left side and creases at lower left corner.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, cat. no.14:

The drawing was presumably made out-of-doors, but the location has not been identified. A comparable structure appears in van Borssom's drawing of the 'Hunting-Lodge Toutenburg at Maartensdijk', which may have been composed on the basis of studies made from nature (Sumowski 307, present whereabouts unknown).[1]

NOTES:

[1] See Lit. below, and under cat. no.6 (1836,0811.59), n.1.

LITERATURE :

London, 1915, p.66, no.18; Sumowski, 1979 etc., II, 1979, p.658, under no.307 (wrongly stating that the drawing contains watercolour; a dovecote appears in the 'Country House in Soest', Sumowski 307, location unknown); Broos, 1984, p.164 (identifies Sumowski 307 as of the 'Hunting Lodge Toutenburg at Maartensdijk').

Acquisition date: 1836

Acquisition name: Purchased from William Smith, the printseller (biographical details | all objects)

Previous owner/ex-collection John Sheepshanks (L.2333) (biographical details | all objects)

Acquisition notes:

Probably Ten Hoeve and Tourton sale, Amsterdam, 8th etc. April, 1760, portfolio G, no.15 ('Een Duivenhius'); probably Dirk Versteegh sale, Amsterdam, De Vries and Roos, 3rd etc. November, 1823, portfolio no.G, no.18 ('Un volet ou une tour pour des Colombiers, à la plume'), bt Engelberts, f.15; probably Abraham de Haas sale, Amsterdam, De Vries and Roos, 8-10 November, 1824, portfolio X, no.9 ('Een Duiventoren'), bt Gruiter, f.5.15; probably anonymous sale, Amsterdam, de Vries, Roos, et al., 20th etc. November, 1826, portfolio B, no.43 ('Een Duiventoren, meesterlyk met de rietpen'), bt Brondgeest with B.40-44, f20.10; probably anonymous sale, Amsterdam, van Campen, 2-3rd March, 1829, portfolio B, no.24 ('Een Duiventoorn, fix met de rietpen'), sold with B.23 for f.7); John Sheepshanks; purchased with his collection from Messrs William Smith.

Exhibition History

No exhibitions recorded.

Antonie van Borssom no.15



RECTO



VERSO

Registration number: 1836,0811.62

Bibliographic reference: Hind 19; Sumowski 363x; Royaltan-Kisch 2010 Borssom.15

Location: Dutch Roy XVIIc

Drawn by Anthonie van Borssom (biographical details | all objects)

Date

1644-1677

Description

A turkey and a cock by a tree; facing each other, another bird beyond and part of a fence to right.

Pen and brown ink, the recto touched with brown and red wash; framing line in pen and brown ink.

Verso: Sketches of eight skaters; peasant men and women with a woman lifting her skirts.

No watermark.

Inscriptions: Inscription Content: Inscribed verso, lower left, in graphite: 'P/Borsum'; lower right, in pen and brown ink: 'Borsum D.d -x' and an indecipherable inscription in graphite.

Dimensions 162 x 198mm (chain lines vertical, 24mm apart)

Condition: Glue-stains along lower and right edges, otherwise good; the sheet trimmed to cut away the top of two of the figures on the verso.

Curator's comments: Entry from Martin Royaltan-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, cat. no.15:

The verso, like cat. no.1 (1836,0811.64) and some leaves of his sketchbook, cat. no.19 (1854,0628.111) gives a rare glimpse of van Borssom as a purely figurative draughtsman.

LITERATURE :

London, 1915, p.66, no.19; Sumowski, 1979 etc., II, 1979, no.363x (compares 'Dog barking at Birds' in Louvre, RF 728, [Exh. Paris, 1988-9, no.120, repr.]); Exh. Paris, 1988-9, under no.120 (as Sumowski, 1979).

Acquisition date: 1836

Acquisition name:

Purchased from William Smith, the printseller (biographical details | all objects)

Previous owner/ex-collection van Puten ((L.2058); not identifiable in van Puten sale catalogue of 1829) (biographical details | all objects)

Previous owner/ex-collection John Sheepshanks (L.2333) (biographical details | all objects)

Acquisition notes:

Possibly sale, Amsterdam, de Winter and Yver, 12 December, 1768, p.37, portfolio F, no.501 ('Twee stuks Westinind. Vogels, door VAN BORSEN en VAN VEEN [Gekleurd]'); Van Puten (mark on verso; not identifiable in his sale, 1829); John Sheepshanks; purchased with his collection from Messrs William Smith. Alice Davies recognised van Puten's mark on the verso (e-mail 28 January 2009) and has kindly provided further assistance with the provenance of some drawings by Van Borssom.

Exhibition History

No exhibitions recorded.



Registration number: 1836,0811.63

Bibliographic reference: Hind 20; Royalton-Kisch 2010 Borssom.16

Location: Dutch Roy XVIIc

Drawn by Antonie van Borssom (biographical details | all objects)

Date: 1644-1677

Description: A fox killing a fowl; at the edge of a wood, another fox behind at left and a cottage beyond at right.

Pen and brown ink with grey, brown, yellow-green and touches of red wash over some light indications in graphite; framing-lines in pen and brown ink.

Verso: See Inscriptions.

Watermark: Countermark 'PM'.

Inscriptions:

Inscription Content: Signed in monogram, lower left, in pen and brown ink: 'AVB f'; inscribed verso, lower left, in graphite: 'Borsum'.

Dimensions: 150 x 229mm (chain lines horizontal, 24mm apart)

Condition: Slight general discolouration, otherwise good.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, cat. no.16:

The dramatic motif is unusual in van Borssom's work. He may possibly have been illustrating a scene from 'Reynard the Fox' (cf., for example, van Everdingen, Hind 107, 1852,0519.64, in the Museum's collection, illustrating Book II, Chapter 4) but whether an extended series of illustrations was planned is not known.

LITERATURE :

London, 1915, p.66, no.20, repr. pl.XXXIII.

Acquisition date: 1836

Acquisition name:

Purchased from William Smith, the printseller (biographical details | all objects)

Previous owner/ex-collection John Sheepshanks (L.2333) (biographical details | all objects)

Acquisition notes:

Johannes Hermanus Molkenboer; his sale, Amsterdam, De Vries and Roos, 17 etc. October 1825, lot O.4, bt Gruiter, f.2.10 (this reference noticed by Alice Davies [e-mail 28 January 2009])

Exhibition History: No exhibitions recorded.



Registration number: 1912,1214.7

Bibliographic reference: Hind 6 (as Saenredam); Royalton-Kisch 2010 Borssom.17

Location: Dutch Roy XVIIc

Drawn by Antonie van Borssom (biographical details | all objects)

Formerly attributed to Pieter Jansz. Saenredam (biographical details | all objects)

Date: 1644-1677

Description

Interior of a church with an artist sketching; scene in the ambulatory, an artist seated at the foot of a pillar, a lady and gentleman walking behind at right, coats of arms hanging on three pillars.

Pen and black ink with grey wash and some watercolour and bodycolour; framing-line in pen and black ink

Verso: laid down

Watermark: according to London, 1931, the letters 'PR'.

Inscriptions: Inscription Content: Inscribed on the base of the column, in brown ink: 'Pieter / Saenredam / Ao 1630'; lower centre, in pen and brown ink (partly erased): 'AVBorssom fe [...]'; verso: stated in London, 1931, to be numbered '3892'.

Dimensions: 190 x 152 mm (chain lines vertical, distance apart uncertain)

Condition: Generally good; whites have oxidised in the three nearest figures.

Curator's comments

See Hind for discussion, as attributed to P J Saenredam (Vol.IV, p.46).

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, cat. no.17:

When catalogued in 1931, no comparable compositions by van Borssom were known, and the by then traditional attribution to Pieter Jansz Saenredam, already followed by Ploos van Amstel in 1774 (when under his direction the drawing was engraved in facsimile by Bernard Schreuder, see D,8.39) was retained, albeit reluctantly.

With the publication of other church interiors by van Borssom, the attribution given in the partly erased inscription on the present sheet seems reasonable, although the handling is somewhat drier than is customary in his drawings.[1] Cat. nos.17 and 18 (1912,1214.8) can be associated with four similar drawings, one of them now known only through a Ploos van Amstel facsimile print published by C. Josi.[2] Two of the extant drawings, now in Seattle and Göttingen, include elements from the St Pieterskerk in Leiden, as do van Borssom's four known oil paintings of similar scenes.[3] One of the oils (present whereabouts unknown) combines elements from the same church with others from the Hooglandse kerk, also in Leiden.[4] Another of the oils, now in the Gallery of William V in The Hague,[5] was formerly recorded as dated 1668, a probable indication of the approximate date of the drawings.

NOTES:

[1] For the paintings, see Vermet, 1982, and Sumowski, 'Gemälde', I, 1983, no.210, repr. p.455.

[2] Repr. Vermet, 1982, p.413, fig.10. The drawing was sold in Amsterdam, Sotheby's, 3 April, 1978, lot 93 as by Hendrick van Vliet. The three other known drawings are in Göttingen (Kunstsammlung der Georg August-Universität, inv. no.H9 [as van Borssom]; Sumowski, 1979 etc., II, no.359x, repr.; Vermet, 1982, fig.5); Seattle (inv. no.D30/Sa 15.1, from the Mayor collection; Vermet, 1982, fig.6); Cambridge (Fitzwilliam Museum, inv. no.PD3133 [as Saenredam] from the Warwick collection; Vermet, 1982, fig.7).

[3] Vermet, 1982, figs.1-4.

[4] Repr. Vermet, 1982, fig.4.

LITERATURE :

Josi, 1821, with facsimile (by Saenredam); London, 1931, p.46, no.6 (as attributed to P.J. Saenredam, but possibly by van Borssom, following the inscription); Laurentius, Niemeijer and Ploos van Amstel, 1980, pp.264-5, under no.21 (concerning the facsimile engraving); Vermet, 1982, pp.411-12, repr. fig.8 (van Borssom; odd architecture).

Acquisition date: 1912

Acquisition name:

Donated by Sir Otto Beit (biographical details | all objects)

Previous owner/ex-collection Johann Goll van Franckenstein (biographical details | all objects)

Previous owner/ex-collection Cornelis Ploos van Amstel (biographical details | all objects)

Previous owner/ex-collection John Postle Heseltine (biographical details | all objects)

Previous owner/ex-collection William Esdaile (1833) (biographical details | all objects)

Acquisition notes:

Verso inscribed with an old collection no: "3892". Cornelis Ploos van Amstel; his sale, Amsterdam, van der Schley, et al., 3 March, etc., 1810, 'kunstboek' E, no.9, sold for f.65 with no.8 [here cat. no.18 (1912,1214.8)] and the related print; Goll van Franckenstein; his sale, Amsterdam, de Vries, Brondgeest, et al., 1 July, etc., 1833, 'kunstboek' F, no.20 (with cat. no.18) [the pair now in BM]; William Esdaile (L.2617); his sale, London, Christie's 18 June, etc., 1840, lot 589 (as J.[sic] Saenredam), bt White, ,3-15s; J.P. Heseltine (according to British Museum register); presented to the British Museum by Otto Beit, 1912.

Exhibition History: 1984 Jul-Sep, Edinburgh, NG Scotland, 'Dutch Church Painting', no. 28.



Registration number: 1912,1214.8

Bibliographic reference: Hind 7 (as P. Saenredam); Royalton-Kisch 2010 Borssom.18

Location: Dutch Roy XVIIc

Drawn by Antonie van Borssom (biographical details | all objects)

Formerly attributed to Pieter Jansz. Saenredam (biographical details | all objects)

Date: 1644-1677

Description

Interior of a church, with figures; a lady and gentleman talking to a Franciscan monk at right, a man approaching at left, behind a simple wooden screen two other monks walking, stained glass windows behind and to right

Pen and black ink with grey wash and watercolour, touched with white heightening; framing-line in pen and black ink

Verso: laid down

No watermark visible or recorded.

Inscriptions

Inscription Content: Inscribed lower left, in brown ink: 'PS / 1630'; an erased inscription, lower centre (perhaps van Borssom's signature; see no.17 (1912,1214.7); verso: stated in London, 1931, to be numbered '3893'.

Dimensions 190 x 152mm (chain lines vertical, distance apart uncertain)

Condition: A brown stain, upper left; some oxidised white and surface dirt; generally good.

Curator's comments:

In Hind as attributed to P J Saenredam (Vol.IV, p.46).

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, cat. no.18:

See cat. no.17 (1912,1214.7). The statue of an apostle by the arch resembles that in a painting, formerly in a private collection in Leiden, which shows elements from the Pieterskerk and the Hooglandse kerk in Leiden.[1]

NOTES:

[1] The painting repr. Vermet, 1982, fig.4, who noticed the connection.

LITERATURE :

London, 1931, p.46, no.7, repr. pl.XXVII (as attributed to P.J. Saenredam, but possibly by van Borssom); Vermet, 1982, p.412, repr. fig.9 (van Borssom; relates apostle figure to ex-Leiden painting).

Acquisition date: 1912

Acquisition name:

Donated by Sir Otto Beit (biographical details | all objects)

Previous owner/ex-collection Johann Goll van Franckenstein (biographical details | all objects)

Previous owner/ex-collection John Postle Heseltine (biographical details | all objects)

Previous owner/ex-collection William Esdaile (1833) (biographical details | all objects)

Acquisition notes

Verso inscribed with an old collection no: "3893" (see Inscriptions). Cornelis Ploos van Amstel; his sale, Amsterdam, van der Schley, et al., 3 March, etc., 1810, 'kunstboek' E, no.8, sold for f.65 with no.9 [here cat. no.17 (1912,1214.7)] and the related print; Goll van Franckenstein; his sale, Amsterdam, de Vries, Brondgeest, et al., 1 July, etc., 1833, 'kunstboek' F, no.20 (with cat. no.17, 1912,1214.7) [the pair now in BM]; William Esdaile (L.2617); his sale, London, Christie's 18 June, etc., 1840, lot 588 (as J.[sic] Saenredam), bt White, £3-15s, with lot 589 (here cat. no.17, 1912,1214.7) [- the pair]; J.P. Heseltine (according to British Museum register); presented to the British Museum by Otto Beit, 1912.

Exhibition History

No exhibitions recorded.



FOLIO 1

Registration number: 1854,0628.111.1

Bibliographic reference: Hind 23; Royaltan-Kisch 2010 Borssom.19.1 (SB 1r)

Location: c.197.b.8

Drawn by Antonie van Borssom (biographical details | all objects)

Date: 1645-1677

Description:

A garden vase on a pedestal and a sketch of a second pedestal, leaf from the Van Borssom sketchbook; the pedestal, on the right, is apparently drawn with a quill pen and in a dark brown ink, the vase with a reed pen in lighter brown. There are a few trials of the pen near the upper left and lower right edge

Pen (often reed pen) and brown ink, sometimes with wash as indicated for each folio

Watermark: Strasbourg lily in a crowned shield, the letters 'WR' below (cf. Churchill 401 [1625]). This appears in a fragmentary form in the centre of the gutter side of folios 3, 4, 8, 10, 11, 13, 16, 18, 19, 22, 23, 25, 28, 30, 31, 33, 36, 37, 40, 41, 43.

Inscriptions: Folios are numbered in graphite, top right. See Comment for further information.

Dimensions: 231 x 175mm (each page; chain lines horizontal 24/25mm apart)

Condition: Generally good; the cover has several brown stains; four folios are cut away before folio 1 - the continuations of the residual stubs, through the spine, form the last four surviving folios. One further sheet, forming two further folios, is also now missing, to judge from paper fragments in the gutter of the binding; this would have formed the first and last folios. Folio 5 is an addition (see further under Comment). The present folio 1 itself is discoloured, dirty and has a small repair, lower right edge; the cover is discoloured and stained, though not unduly for a vellum binding of this age; folio 43 verso is also dirty.

Curator's comments: Entry from Martin Royaltan-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folios 1 to 43 and folio 1 individually):

OBJECT DESCRIPTION:

The Van Borssom sketchbook consists of 43 leaves and is bound in vellum with two pairs of ties (one broken) in a single gathering (the centre-fold formed by folios 20 verso and 21 recto). A drawn cartouche is on the front within which it is lettered in black ink: 'KORNELI / VAN / BORSSOM / 1624'; below this, a merchant's mark in brown ink and the date 1622. Kept in a nineteenth-century red morocco box lettered 'SKETCH / BOOK / OF / VAN / BORSSOM'. (See below for further information on subject matter).

Each folio is described individually and has been given its own registration number; when two subjects occur on one page they are divided by a horizontal line half way down; when there are four, a central vertical line also divides the sheet. Folios that are not mentioned are blank.

CURATOR'S COMMENTS:

Although the cover suggests that the sketchbook at some point belonged to the artist's father, Cornelis (d.1676), this is the most significant work by Anthonie van Borssom to survive,

extending our knowledge of the range of subject-matter that he treated, although not all the subjects that occur in his other works feature here. There are no 'pure' landscapes of the type for which he is best known as a painter in oils and watercolours. There are no topographical views of Amsterdam, the city which features in many of his other drawings - indeed his interest in town views is barely represented. There are no church interiors (cf. cat. nos. 17-18 of the present catalogue), and no still-lives such as he created in his painting in the Rijkmuseum (Sumowski, 'Gemälde', no. 211; the drawing on vellum now in Berlin, Sumowski 333, is not by him but by Jacobus Quina – see Royalton-Kisch, 1998[I]). Yet nowhere else do we find significant figurative subjects such as those encountered on folios 11 and 23, nor sets of the 'Seasons', 'Months' and 'Elements'. Interior genre scenes (see ff. 17 and 19-20) and roundel compositions - reminiscent of Jacob Cats' emblems - are also unusual in his oeuvre.

The subject-matter of the sketchbook falls into broad groups, although not tidily subdivided within its pages. The most frequent subject is the garden scene with fowl, for which there are some thirty designs (three more feature rabbits rather than fowl), many of them in the first part of the sketchbook (see further under folio 15). Compositions with peasants driving cattle appear some ten times; canal, river estuaries (sometimes with fisheremen and their nets) and seascapes seven times, battle scenes and ruins just twice. A few images contain hints of Vanitas symbolism, although this seems only to be a very minor ingredient (see the many signs of dilapidation and broken vases in the garden scenes, the statue of 'Homo Bulla' on folio 34 and the 'Town on Fire' on folio 35).

In style, too, the folios fall into distinct groups, and again, they do not occur in a neat, consecutive order. There are a few highly-finished compositions done with the reed pen (ff. 5 recto, 30 verso and 40 recto), the instrument also employed, at another extreme, on some of the most energetically-sketched folios (e.g. 9 verso, 24 recto, 27 verso, 29 recto, and 30 recto). The garden scenes can also be subdivided into cursory composition sketches (e.g. 16 verso, 25 recto, 26 recto and verso, 27 recto) and more finished designs (e.g. 2, 3 and 4 recto, 15 verso, 25 verso, 33 recto and 34 recto). Other stylistic groups are discernible, which again do not follow clear patterns in the pagination. This leads us to deduce that the drawings in the sketchbook were compiled at different times, and not sequentially; and that the artist's desire to produce variations on a particular type of composition was the chief, though not the only, spur to his campaigns of activity. The stylistic evidence suggests that although many folios that are related in subject-matter fall into groups, at times he might leap from one part of the sketchbook to another, without too much concern for compartmentalising the subject-matter: folios 9 verso and 30 recto, for example, might have been drawn at about the same time, as also folios 15 verso and 25 verso.

These alternating disparities and confluences of style render a precise dating of the sketchbook impossible. It has been suggested that van Borssom worked on it in the 1660s, but he may have used the sketchbook at various times during his career, which spanned the 1650s and much of the 1670s as well as the 1660s. The sketchbook, to judge from the inscriptions on the cover, had apparently existed since 1622, almost a decade before the artist's birth, and had belonged to the artist's father, a frame-maker.[1]

The style, or styles, like some of the subject-matter, has only a limited relationship with that encountered in van Borssom's drawings outside the sketchbook. The 'Mountain Landscape with Cattle and Herdsmen' in the Witt Collection, Courtauld Institute of Art (Sumowski 311) is one of the few published sheets that has clear stylistic links with the most energetic pen

studies in the sketchbook; and while numerous studies of wildfowl are known, none that survive outside the sketchbook are as embryonic as, for example, the designs on folio 26 verso, or strictly comparable to the quill-pen compositions such as are seen on folios 33 recto and 34 recto. In the case of folio 26 verso, the sketchbook offers an unusual glimpse of a class of draughtsmanship that has survived only haphazardly in seventeenth-century examples: the compositional *primo pensiero*. Those in the sketchbook document van Borssom's propensity for this kind of work as fully, perhaps, as that of any artist of the period apart from Jan van Goyen, whose landscape studies of all types survive in large quantities.

Indeed, few comparable Dutch seventeenth-century sketchbooks, apart from those by van Goyen, survive, although they must have been extremely common. Apart from an altered sketchbook by van Goyen, the British Museum contains one by Nicolaes Berchem;^[2] the Rijksmuseum recently acquired a set of figure-studies in a vellum-bound sketchbook format by Cornelis Saftleven, and also owns, as do the Leiden printroom, the Huntington Library in California and several other collections, both public and private, an album by Leonard Bramer; but the latter's albums are finished sets of drawings rather than sketchbooks in the strict sense of the word.^[3]

The present sketchbook contains a degree of internal logic, with its emphasis on particular subjects and on compositions rather than 'snapshots' from life, so that it still retains an echo, however faint, of Renaissance model-books. But it also keeps its distance from 'finished' or specialised albums of the type that seem to have been prevalent in the seventeenth century, or at least to have survived more frequently. One thinks here of those by Rembrandt listed in his possession in his 1656 inventory, which seem to have been devoted either to landscape, or to figures, or to animals, and so forth.^[4] Yet at the same time, van Borssom's sketchbook differs from the wholly miscellaneous assemblies of drawings often encountered, for example, in nineteenth-century sketchbooks. Thus, while sketchbooks were certainly a feature of artistic practice in Holland in the seventeenth century, it is impossible to say whether van Borssom's, with its disparity of subject-matter and styles, represents a widespread genre that has now disappeared, either through loss or through being split up into individual sheets, or one that was unusual from the outset.

NOTES:

[1] The date in the 1660s was suggested for the roundels by Sumowski, under no.322, on the basis of the costumes. Broos, 1984 (see Lit.), broadly divided the drawings stylistically into those with 'hatched' and those with 'washed' shading. In the nineteenth century, the sketchbook was attributed to Cornelis van Borssom, following the inscription on the cover.

[2] Hind 40 (1920-2-14-2). The British Museum also owns the Italian Sketchbook by Rembrandt's approximate contemporary, Anthony Van Dyck (1957,1214.207).

[3] See Exh. Delft, 1994, pp.311-19 for a list of the known sets of drawings by Bramer. The Cornelis Saftleven sketchbook in the Rijksmuseum is inv.no. RP-T-1990-158.

[4] For example, Strauss and van der Meulen, 1979, p.375, nos.249, 251, and 256, and p.377, no.261.

LITERATURE :

Waagen, IV, 1857, p.42 (the only known work by 'Korneli van Borssum'); Wurzbach, 1906, I, p.143 (as Waagen); Moes, 1910, p.378 (by A. van Borssom); London, 1915, pp.67-70, no.23, repr. recto of folios 11, 23 and 41, pl.XXXIV (with full description); Paris, 1929, p.18, under no.127; Berlin, 1930, p.89, under no.2869; Bernt, 1957, I, sv. Anthonie van Borssom; Hannema, 1967, p.7, under no.19; Sumowski, II, 1979, nos 322 (f.6 recto), 323 (f.22 recto), 324 (f.30 recto), 327 (f.23 recto), 328 (folio 11 recto) and 334 (folio 33 recto); Otterlo, 1981, p.11, under no.0037; Broos, 1984, p.177 (two distinct styles in the book, hatched and washed); Exh. Paris-Haarlem, 1997-8, p.80, under no.33.

Acquisition date: 1854

Acquisition name:

Purchased through Walter Benjamin Tiffin (biographical details | all objects)

Purchased through Christie's (Woodburn's sale, 27.vi.1854/2498 as 'C. Van Borsum's Sketch-Book - 39 pages, covered small pen and) (biographical details | all objects)

Purchased from Samuel Woodburn (biographical details | all objects)

Exhibition History: 1992, BM, Drawings by Rembrandt and his Circle, (folios 16 verso and 17 recto, ex-catalogue).



Registration number: 1854,0628.111.2

Bibliographic reference: Hind 23; Royaltan-Kisch 2010 Borssom.19.2 (SB 2r)

Description:

A garden scene, with two rabbits and two birds, leaf from the Van Borssom sketchbook

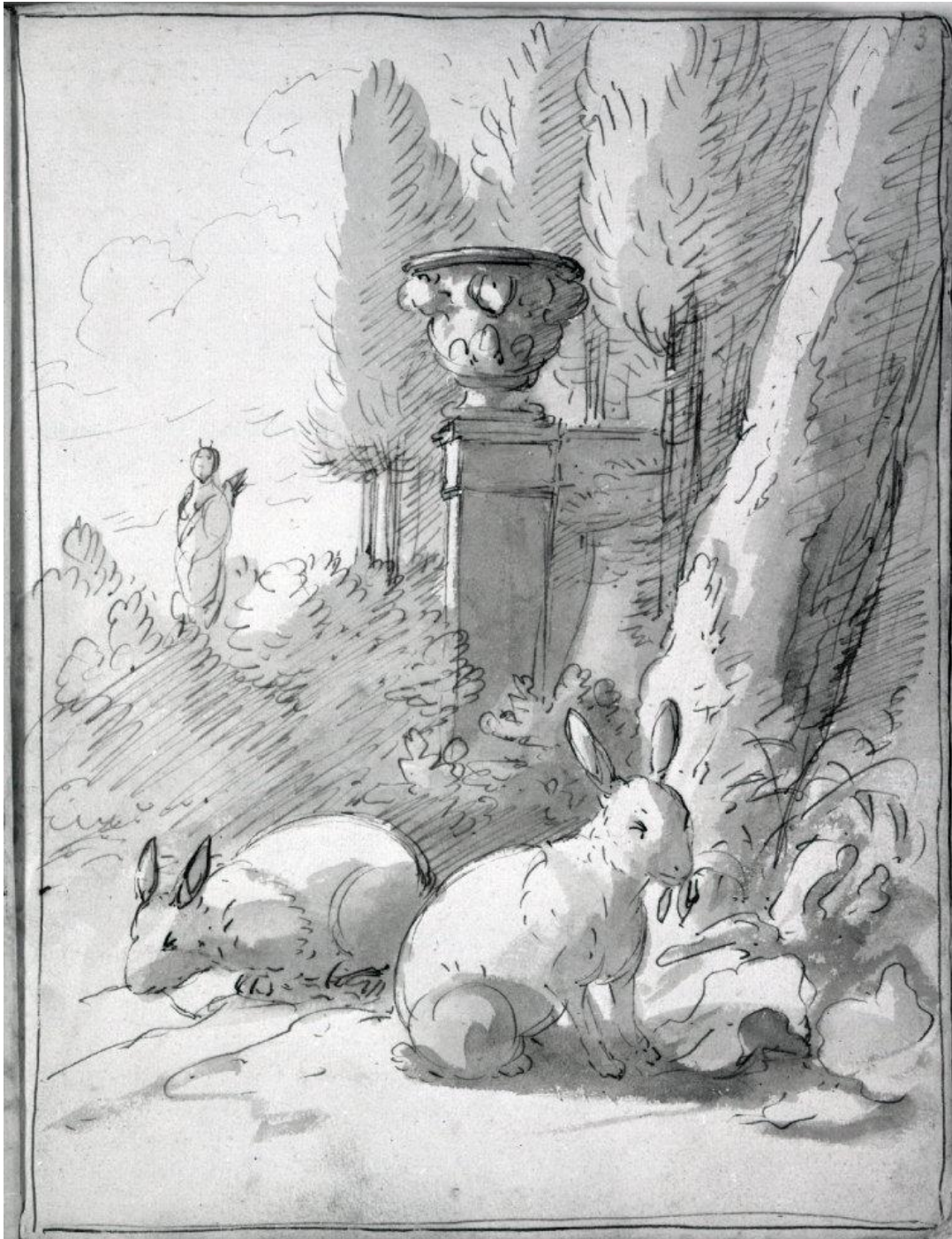
Black chalk, the quill pen outlines are sometimes worked up with the reed pen with an effect like brown wash, the composition is drawn within a free-hand framing-line

No watermark.

Inscriptions: Folios are numbered in graphite, top right.

Curator's comments:

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 3

Bibliographic reference: Hind 23; Royaltan-Kisch 2010 Borssom.19.3 (SB 3r)

Description

A garden scene, with two rabbits, vase and statue, leaf from the Van Borssom sketchbook.

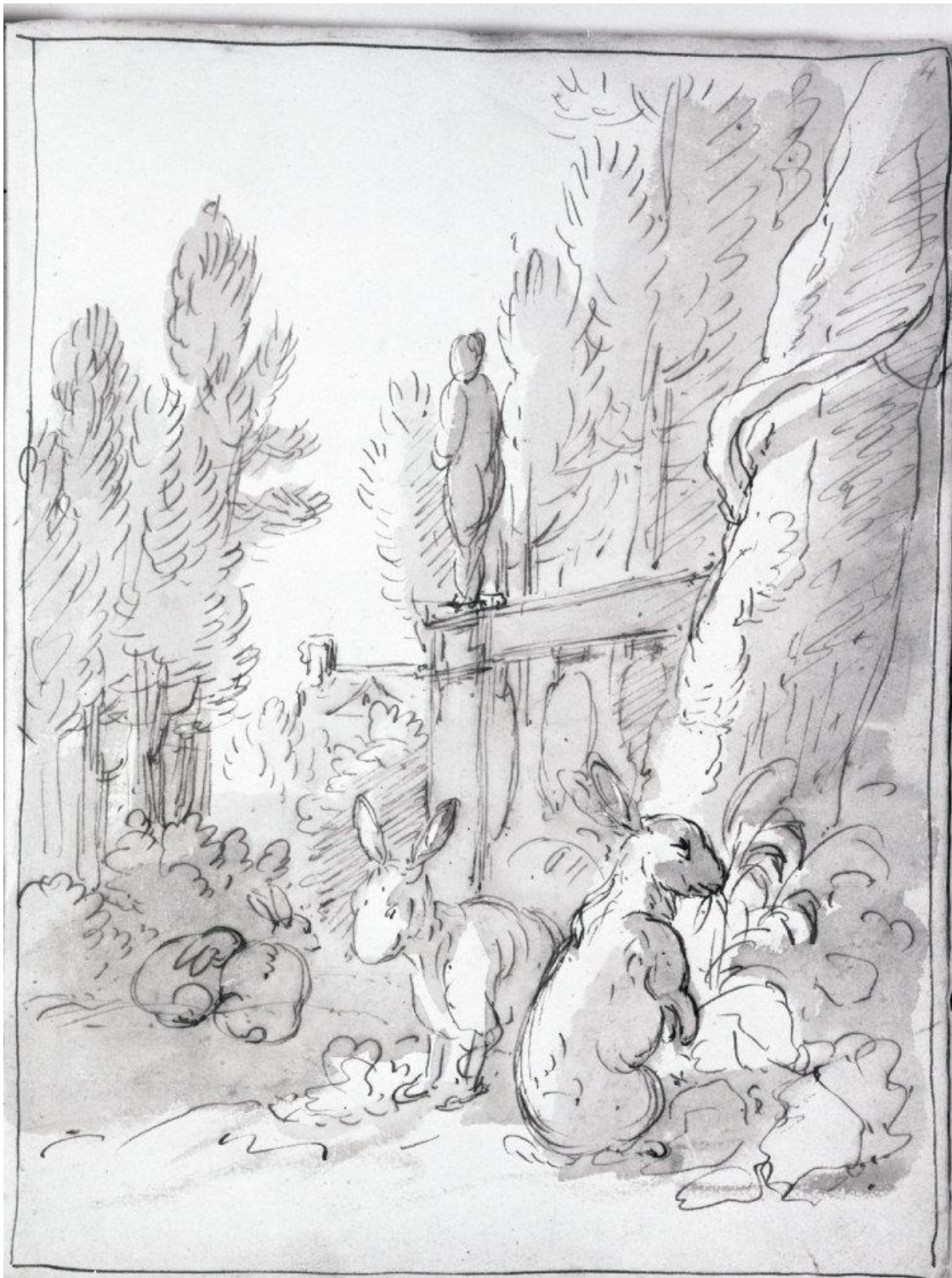
Pen (often reed pen) and brown ink, and grey wash. The composition is drawn within a free-hand framing-line.

Watermark: Strasbourg lily in a crowned shield, the letters 'WR' below (cf. Churchill 401 [1625]). This appears in a fragmentary form in the centre of the gutter side of this folio.

Inscriptions: The folios are numbered in graphite, top right.

Curator's comments:

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



Registration number: 1854,0628.111.4

Bibliographic reference: Hind 23; Roylton-Kisch 2010 Borssom.19.4 (SB 4r)

Description: A garden scene, with four rabbits and a statue, and a house beyond, leaf from the Van Borssom sketchbook;

Pen (often reed pen) and brown ink, with grey wash, and within a free-hand framing-line.

Watermark: Strasbourg lily in a crowned shield, the letters 'WR' below (cf. Churchill 401 [1625]). This appears in a fragmentary form in the centre of the gutter side of this folio.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 4):

The house in the distance resembles that in the next folio, but the views are hardly topographical.

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 5

Registration number: 1854,0628.111.5

Bibliographic reference: Hind 23; Royaltan-Kisch 2010 Borssom.19.5 (SB 5r)

Description: A garden scene, with a peacock on a pedestal and other fowl, leaf from the Van Borssom sketchbook;

Pen (often reed pen) and brown ink, with brown wash, and within a free-hand framing-line. The folio is inserted into the sketchbook by hinging and gluing the gutter side onto the next folio. The sheet is slightly smaller than the others in the sketchbook, and the paper is not certainly the same.

No watermark.

Condition: Folio 5 is an addition (see further under Comment f.1, 1854,0628.111.1).

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 5):

The style is more finished and the colour of the brown ink warmer. See also the Comment note to f.4 recto, 1854,0628.111.4.

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 6


Registration number: 1854,0628.111.6

Bibliographic reference: Hind 23; Sumowski 322; Royaltan-Kisch 2010 Borssom.19.6 (SB 6r)

Description: Two roundels: (a) Winter (a horse-drawn sleigh) (b) Spring (a milkmaid in a boat), leaf from the Van Borssom sketchbook;

Pen (often reed pen) and brown ink; the circumferences are drawn with a compass which has left its mark.

No watermark.

Inscriptions: below each roundel in pen and brown ink: 'winter' and 'lente[n?]'.


Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 6):

The winter scene resembles sketches by Hendrick Avercamp. The iconography of spring is unusual.

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 7

Registration number: 1854,0628.111.7

Bibliographic reference: Hind 23; Royaltan-Kisch 2010 Borssom.19.7 (SB 7r)

Description: Two roundels: (a) Summer (hay-carts on a village road) and (b) Autumn (cattle in a barn attended by a farm-hand), leaf from the Van Borssom sketchbook;

Pen (often reed pen) and brown ink, (a) with some grey wash; (b) with slight perspectival corrections in red chalk. The circumferences are drawn with a compass, which has left its mark.

No watermark.

Inscriptions: Inscribed below each roundel in pen and brown ink: 'soomer' and 'herfst'.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 7):

The iconography of autumn is unusual.

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 8

Registration number: 1854,0628.111.8

Bibliographic reference: Hind 23; Royaltan-Kisch 2010 Borssom.19.8 (SB 8r)

Description:

(a) A horse standing in a landscape (b) cattle in a landscape, leaf from the Van Borssom sketchbook;

Pen (often reed pen) and brown ink, (b) with some black chalk, both compositions are within free-hand framing-lines.

Watermark: Strasbourg lily in a crowned shield, the letters 'WR' below (cf. Churchill 401 [1625]). This appears in a fragmentary form in the centre of the gutter side of this folio (and other folios).

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 8):

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.

Antonie van Borssom no.19: The Van Borssom Sketchbook (folio 9)



FOLIO 9 (recto)



FOLIO 9 (verso)

Registration number: 1854,0628.111.9

Bibliographic reference: Hind 23; Royaltan-Kisch 2010 Borssom.19.9 (SB 9)

Description:

Slight sketch of an elegant couple standing by an inn, leaf from the Van Borssom sketchbook;

Pen (often reed pen) and brown ink, with some traces of black chalk underdrawing, this shows a further couple to the right of centre.

Verso: (a) Coast-scene with a fisherman, basket and a net hanging to dry, (b) coast-scene with fishermen at a promontory, a windmill in the distance to left; in both compositions, the rays of the sun are indicated.

No watermark.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 9 verso):

Hind (London, 1915 - see Lit. under Comment for f.1; 1854,0628.111.1) compared the verso to the composition engraved as after 'Van Bosman' by Boydell ('Moon Light'; engraved in 1753; listed by Wurzbach under Bosman; an impression is in the Department, 1861,1109.26).

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 10

Registration number: 1854,0628.111.10

Bibliographic reference: Hind 23; Royaltan-Kisch 2010 Borssom.19.10 (SB 10r)

Description

Landscape with cattle, leaf from the Van Borssom sketchbook;

Pen (often reed pen) and brown ink; the composition is within a free-hand framing-line, arched at the top.

Watermark: Strasbourg lily in a crowned shield, the letters 'WR' below (cf. Churchill 401 [1625]). This appears in a fragmentary form in the centre of the gutter side of this folio.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 10):

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 11

Registration number: 1854,0628.111.11

Bibliographic reference: Hind 23; Sumowski 328; Royalton-Kisch 2010 Borssom.19.11 (SB 11r)

Description: A maid and a child, leaf from the Van Borssom sketchbook; the maid seems to be holding a morsel out of the child's reach

Pen (often reed pen) and brown ink; the maid's bodice with green wash, the child's face and right hand with brown wash.

Watermark: Strasbourg lily in a crowned shield, the letters 'WR' below (cf. Churchill 401 [1625]). This appears in a fragmentary form in the centre of the gutter side of this folio.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 11):

The maid resembles the woman in folio 23.

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 12

Registration number: 1854,0628.111.12

Bibliographic reference: Hind 23; Royaltan-Kisch 2010 Borssom.19.12 (SB 12r)

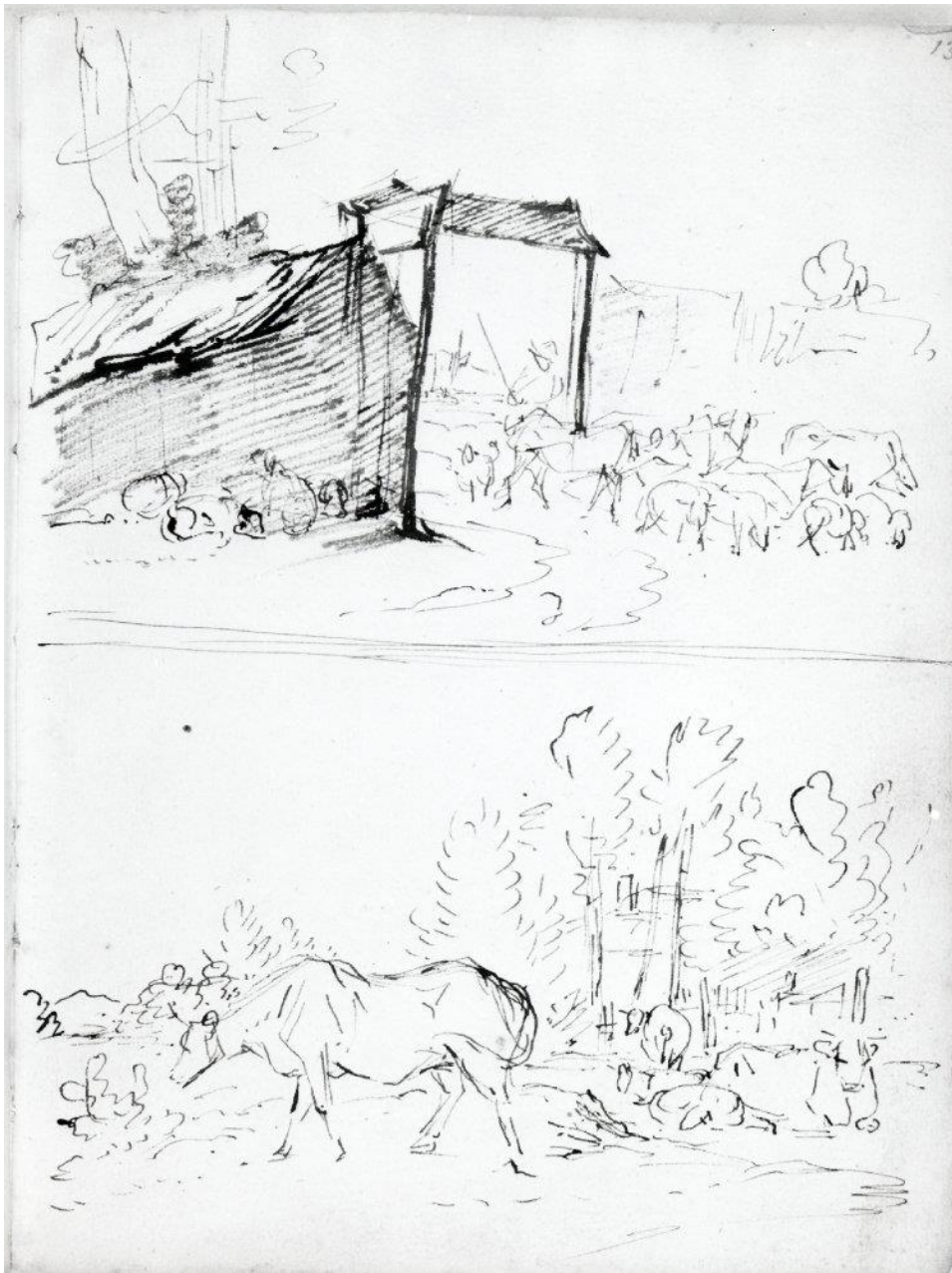
Description

(a) Landscape with cattle and sheep, with two figures behind a fence and (b) Landscape with a herdsman driving cattle and sheep along a road, leaf from the Van Borssom sketchbook;

Pen (often reed pen) and brown ink

No watermark.

Curator's comments: For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 13

Registration number: 1854,0628.111.13

Bibliographic reference: Hind 23; Roylton-Kisch 2010 Borssom.19.13 (SB 13r)

Description:

(a) A herdsman driving cattle and sheep through a gateway, and (b) Cattle in a landscape, with a house amid trees in the background, leaf from the Van Borssom sketchbook;

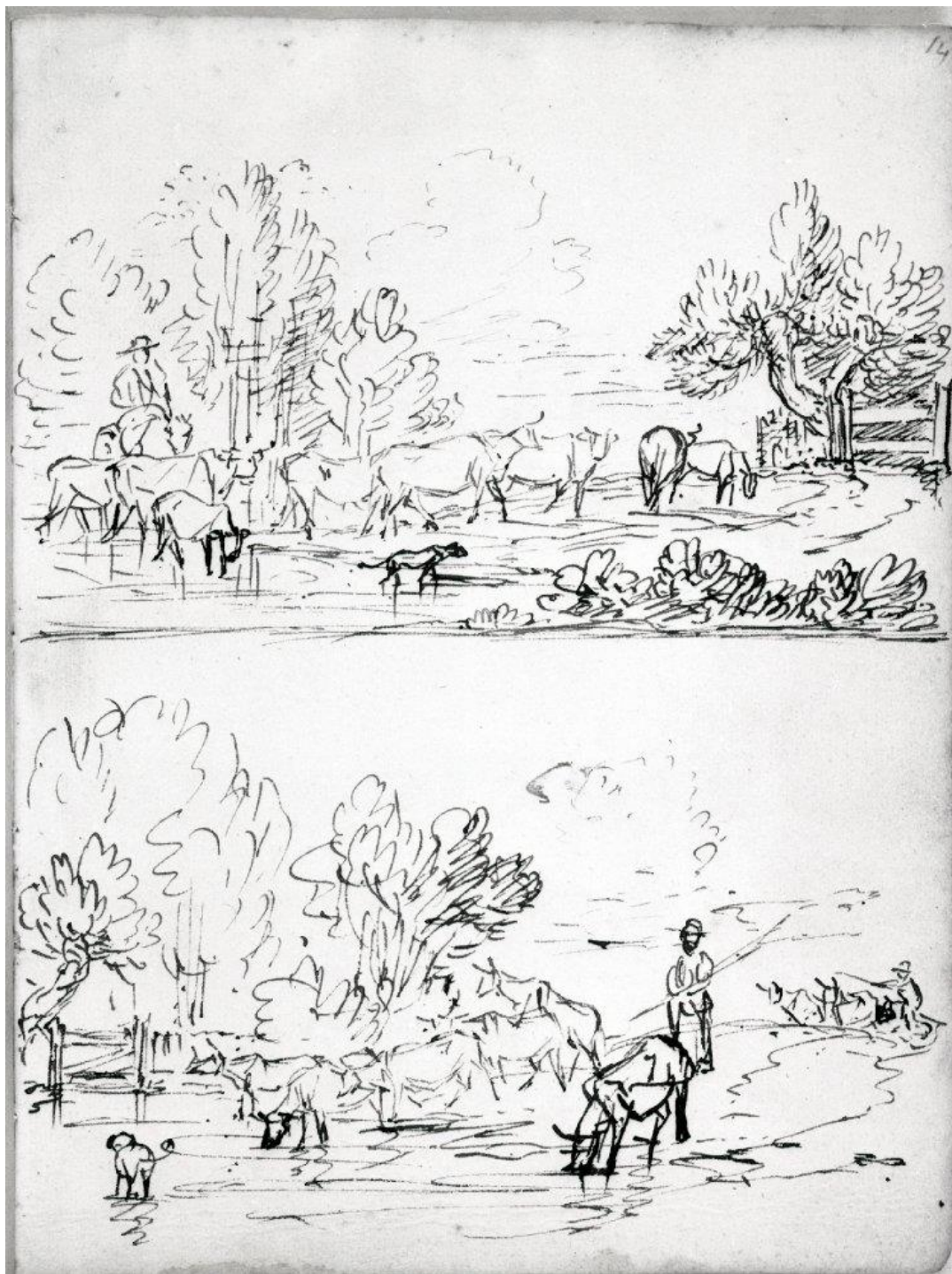
Pen (often reed pen) and brown ink

Watermark: Strasbourg lily in a crowned shield, the letters 'WR' below (cf. Churchill 401 [1625]), which appears in a fragmentary form in the centre of the gutter side of this folio.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 13):

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 14

Registration number: 1854,0628.111.14

Bibliographic reference: Hind 23; Royaltan-Kisch 2010 Borssom.19.14 (SB 14r)

Description: (a) A mounted herdsman with cattle near water, and (b) cattle watering, with two herdsman towards the right, leaf from the Van Borssom sketchbook;

Pen (often reed pen) and brown ink

No watermark.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 14):

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1



FOLIO 15 (Recto)



FOLIO 15 (verso)

Registration number: 1854,0628.111.15

Bibliographic reference: Hind 23; Royaltan-Kisch 2010 Borssom.19.15 (SB 15r)

Description

(a) A plank bridge across a frozen canal, and (b) skaters on a canal by a castellated building, leaf from the Van Borssom sketchbook;

Pen (often reed pen) and brown ink and (b) with some grey wash.

Verso: Three turkeys at the foot of a pedestal

Pen (often reed pen) and brown ink with grey wash.

No watermark.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 15):

The statue and garden scenery relate this drawing to folios 3-4, as well as the next folio (16 recto) and folios 24-29, 33-34, 37 and 40.

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 16 (Recto)



FOLIO 16 (Verso)

Registration number: 1854,0628.111.16

Bibliographic reference: Hind 23; Royaltan-Kisch 2010 Borssom.19.16 (SB 16)

Description

Recto: Four sketches of garden scenes with fowl, leaf from the Van Borssom sketchbook;

Pen (often reed pen) and brown ink.

Verso: (a) Garden scene with six peacocks and turkeys by a balustrade, and (b) Sketch of a woman, half-length.

Watermark: Strasbourg lily in a crowned shield, the letters 'WR' below (cf. Churchill 401 [1625]), which appears in a fragmentary form in the centre of the gutter side of this folio.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 16):

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.

Exhibition History:

1992, BM, Drawings by Rembrandt and his Circle, (folios 16 verso and 17 recto, ex-catalogue).



FOLIO 17

Registration number: 1854,0628.111.17

Bibliographic reference: Hind 23; Royaltan-Kisch 2010 Borssom.19.17 (SB 17r)

Description: (a) Interior of a barn, with cattle and chickens, and (b) a grotto with cattle, pigs and chickens and a herdsman's family by a door in the rock, leaf from the Van Borssom sketchbook;

Pen (often reed pen) and brown ink, both drawings with grey wash.

No watermark.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 17):

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.

Exhibition History:

1992, BM, Drawings by Rembrandt and his Circle, (folios 16 verso and 17 recto, ex-catalogue).



FOLIO 18

Registration number: 1854,0628.111.18

Bibliographic reference: Hind 23; Royaltan-Kisch 2010 Borssom.19.18 (SB 18r)

Description: (a) Landscape with cattle with a church beyond, and (b) cattle in a landscape, leaf from the Van Borssom sketchbook;

Pen (often reed pen) and brown ink, both drawings with grey wash.

Watermark: Strasbourg lily in a crowned shield, the letters 'WR' below (cf. Churchill 401 [1625]), which appears in a fragmentary form in the centre of the gutter side of this folio.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 18):

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 19

Registration number: 1854,0628.111.19

Bibliographic reference: Hind 23; Roylton-Kisch 2010 Borssom.19.19 (SB 19r)

Description: (a) Interior of a cattle-shed, with a Woman milking, and (b) herdsman driving cattle into a shed, leaf from the Van Borssom sketchbook;

Pen (often reed pen) and brown ink, (a) with grey wash.

Watermark: Strasbourg lily in a crowned shield, the letters 'WR' below (cf. Churchill 401 [1625]), which appears in a fragmentary form in the centre of the gutter side of this folio.

Curator's comments: Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 19):

The drawing gives an unusual glimpse into the interior a typical peasant home or 'langhuis', with a barn attached to the living-quarters, visible in the background (see the plan published by Bakker in Exh. Washington, 1990, p.38, fig.2 and by Schmitz in Exh. Amsterdam-Paris, 1998-9, pp.57-9). The lower drawing could be a sketch of the same barn interior, looking the other way.

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 20

Registration number: 1854,0628.111.20

Bibliographic reference: Hind 23; Royaltan-Kisch 2010 Borssom.19.20 (SB 20r)

Description: (a) Interior of a barn, with two peasants threshing and winnowing, and (b) country road, with a cart by a hut, leaf from the Van Borssom sketchbook;

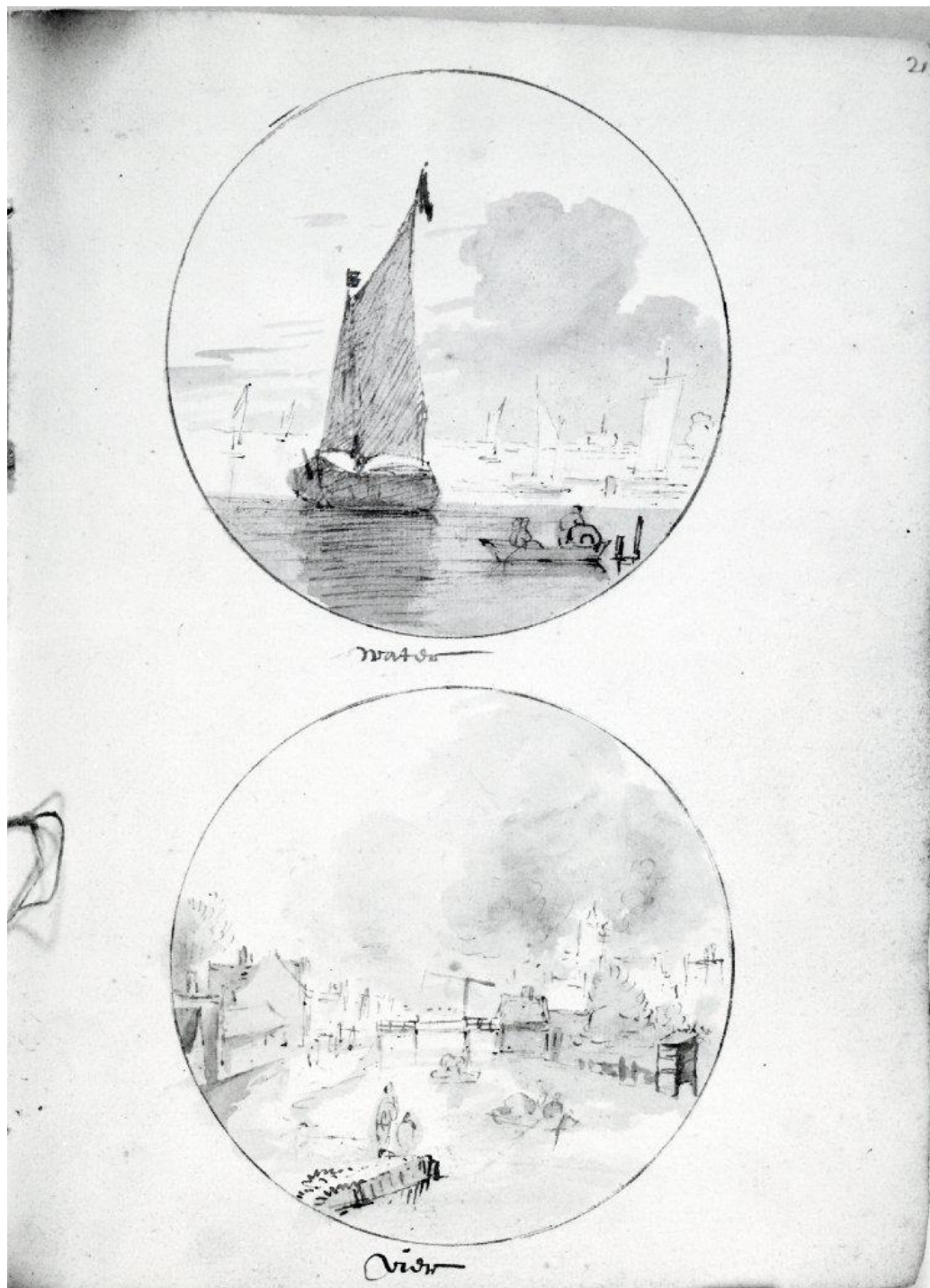
Pen (often reed pen) and brown ink, (a) with grey wash.

No watermark.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 20):

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 21

Registration number: 1854,0628.111.21

Bibliographic reference: Hind 23; Royaltan-Kisch 2010 Borssom.19.21 (SB 21r)

Description: Two roundels (a) the element of water (a seascape with a sailing-barge, and b) the element of fire (a church on fire by a canal), leaf from the Van Borssom sketchbook;

Pen (often reed pen) and brown ink, both with grey wash; (b) with pink wash.

No watermark.

Inscriptions: Inscription Content: Folios numbered in graphite, top right. Inscribed beneath the roundels: 'water' and 'vier'.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 21):

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 22

Registration number: 1854,0628.111.22

Bibliographic reference: Hind 23; Sumowski 323; Royaltan-Kisch 2010 Borssom.19.22 (SB 22r)

Description: Two roundels (a) the element of earth (landscape with a castle on a rock), and (b) the element of air (birds around a branch in a landscape at sunset or sunrise), leaf from the Van Borssom sketchbook;

Pen (often reed pen) and brown ink, both with grey wash.

Watermark: Strasbourg lily in a crowned shield, the letters 'WR' below (cf. Churchill 401 [1625]), which appears in a fragmentary form in the centre of the gutter side of this folio.

Inscriptions: inscribed beneath the roundels: 'aert' and 'lucht'.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 22):

The representation of 'Air' is comparable to cat. no.13 (1836,0811.65).

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 23 (Recto)



FOLIO 23 (verso)

Registration number: 1854,0628.111.23

Bibliographic reference: Hind 23; Sumowski 327 (recto); Royalton-Kisch 2010 Borssom.19.23 (SB 23)

Description: A cleric and a woman drinking at a table, leaf from the Van Borssom sketchbook;

Pen (often reed pen) and brown ink, with grey, yellow, brown and pink wash.

Verso: (a) A dog barking at a swan, and (b) three swans near a fence by water.

Watermark: Strasbourg lily in a crowned shield, the letters 'WR' below (cf. Churchill 401 [1625]), which appears in a fragmentary form in the centre of the gutter side of this folio.

Inscriptions: inscribed below image:

‘Och heerom hoort een woord weest met mijn smart bewoogen/

ick ben in desen trou met gosen heel bedrogen/

hy schynt in t' oogh een lanst maer deugd niet tot de Zack/

dies bid ick help myn docht dat ick van hem geraeck/

[separated from the next stanza by a horizontal line]

wel lieve griete buer ghy doet myn schier ver[?]varen/

dat ghy myn u secreet soo licht koomt openbaren/

Ick weet geen beter raadt te troosten u beklacht/

als dat ick altemets u hulper wesen Macht’

[Oh listen, hear a word, be stirred by my pain

I am by this marriage, with Gosen very deceived

He seems to the eye a lusty lad but his point is not worth much

I pray you to help, I think that I should escape from him

Well dear neighbour girlie, you almost make me afraid,

That you come to reveal your secret to me so easily

I know no better advice to comfort you in your complaint,

Than that I might sometimes be able to be your helper]

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 23):

I have not found a source for the inscribed rhyme, which seems to involve some double-entendres that are rather lost in translation. The biretta-wearing cleric plying the woman with wine is clearly a Roman Catholic priest (as suggested by Sumowski, no.327). The erotic overtones are clear from the shape of the jug and the manner in which the woman proffers her glass. See also the note to folio 11 (1854,0628.111.11).

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.

Antonie van Borssom no.19: The Van Borssom Sketchbook (folio 24)





FOLIO 24

Registration number: 1854,0628.111.24

Bibliographic reference: Hind 23; Roylton-Kisch 2010 Borssom.19.24 (SB 24r)

Description: (a) Fowl by a garden balustrade, a statue beyond, and (b) four fowl in a garden, leaf from the Van Borssom sketchbook;

Pen (often reed pen) and brown ink.

No watermark.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 24):

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 25 (Recto)



FOLIO 25 (Verso)

Registration number: 1854,0628.111.25

Bibliographic reference: Hind 23; Roylton-Kisch 2010 Borssom.19.25 (SB 25)

Description: Garden balustrade with the bust of a woman, doves and fowl, leaf from the Van Borssom sketchbook;

Pen (often reed pen) and brown ink.

Verso: Fowl in a garden by a vase on a balustrade and a kennel.

Pen (often reed pen) and brown ink, with grey wash.

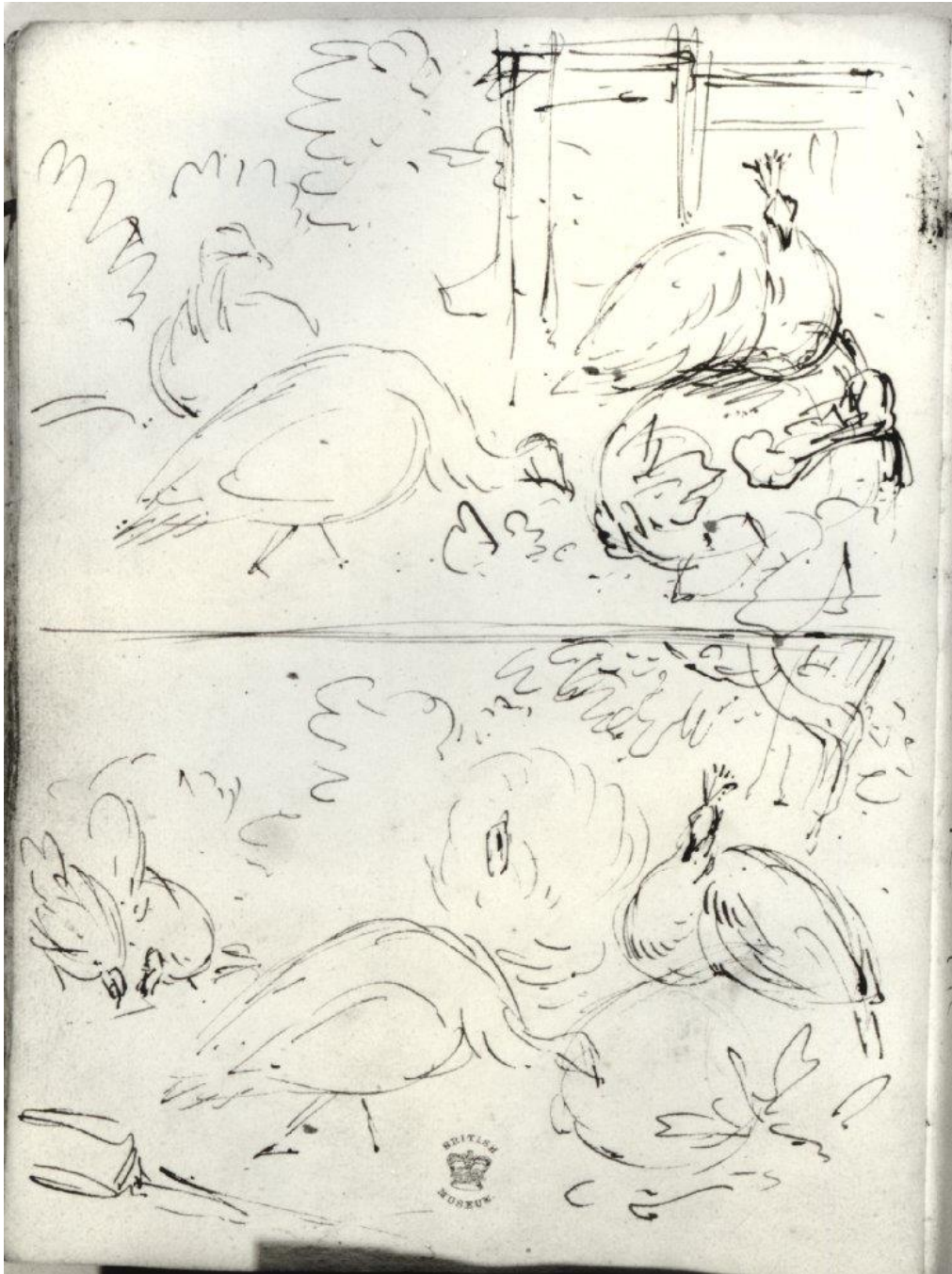
Watermark: Strasbourg lily in a crowned shield, the letters 'WR' below (cf. Churchill 401 [1625]), which appears in a fragmentary form in the centre of the gutter side of this folio.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 25): For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 26 (Recto)



FOLIO 26 (Verso)

Registration number: 1854,0628.111.26

Bibliographic reference: Hind 23; Royalton-Kisch 2010 Borssom.19.26 (SB 26)

Description: Rabbit, peacocks and fowl by a balustrade, a church tower beyond, leaf from the Van Borssom sketchbook;

Pen (often reed pen) and brown ink.

Verso: (a) Peacock and two other fowl by a fallen vase, and (b) peacock and four other fowl by a fallen vase.

No watermark.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 26):

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 27 (Recto)



FOLIO 27 (Verso)

Registration number: 1854,0628.111.27

Bibliographic reference: Hind 23; Roylton-Kisch 2010 Borssom.19.27 (SB 27)

Description

(a) Peacock and two other fowl by trees in a garden, and (b) peacock and other fowl by a vase and a balustrade, a Church beyond, leaf from the Van Borssom sketchbook;

Pen (often reed pen) and brown ink.

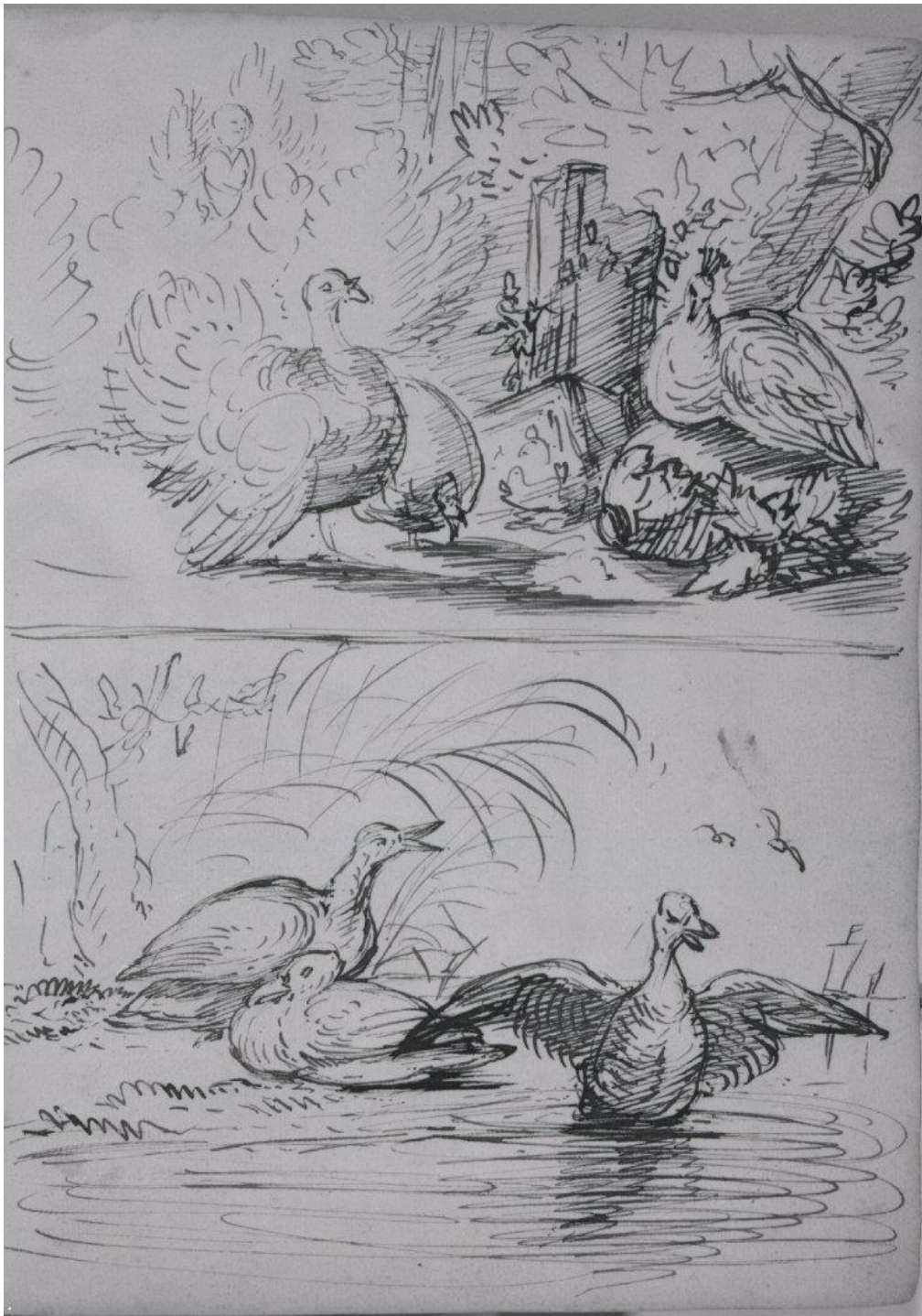
Verso: A cock, peacock and hen in a garden, with a herm and church beyond.

No watermark.

Curator's comments

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 27):

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 28

Registration number: 1854,0628.111.28

Bibliographic reference: Hind 23; Roylton-Kisch 2010 Borssom.19.28 (SB 28r)

Description: (a) Peacock and fowl by a broken pedestal, and (b) three ducks by a bank, one flapping its wings, leaf from the Van Borssom sketchbook;

Pen (often reed pen) and brown ink.

Watermark: Strasbourg lily in a crowned shield, the letters 'WR' below (cf. Churchill 401 [1625]), which appears in a fragmentary form in the centre of the gutter side of this folio.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 28):

(b) resembles, in reverse, the sketch until recently in the Brod collection, but which is drawn with the reed pen (Sumowski 362x). Another related composition is in the Rijksmuseum (inv. 1954:78), a pair to the drawing connected with folio 36 (q.v.).

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 29

Registration number: 1854,0628.111.29

Bibliographic reference: Hind 23; Royalton-Kisch 2010 Borssom.19.29 (SB 29r)

Description: (a) Peacock and two chickens by an upturned vase, and (b) three chickens and a turkey by a vase and dish, leaf from the Van Borssom sketchbook;

Pen (often reed pen) and brown ink.

No watermark.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 29):

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 30 (Recto)



FOLIO 30 (Verso)

Registration number: 1854,0628.111.30

Bibliographic reference: Hind 23; Sumowski 324 (f.30 recto); Royalton-Kisch 2010 Borssom.19.30 (SB 30)

Description: (a) Soldiers fording a canal to reach a battery, and (b) the bombardment of a town from a battery across a river, leaf from the Van Borssom sketchbook;

Pen (often reed pen) and brown ink.

Verso: Landscape with a herdsman and woman and cattle near a lake bordered by trees.

Drawn within a free-hand framing-line, the sketchbook turned to the horizontal.

Watermark: Strasbourg lily in a crowned shield, the letters 'WR' below (cf. Churchill 401 [1625]), which appears in a fragmentary form in the centre of the gutter side of this folio.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 30):

These spirited sketches bear comparison with Rembrandt's drawing, cat. no.84 (Oo,9.86) of this catalogue. They could have been made at around the same time, in the 1650s. The views of towns on fire hark back to the sketch of 'Fire' on folio 21 recto and looks forward to the drawings on folio 35 recto. Sumowski (no.324) compares for style two drawings in Berlin, the 'Beach with Fishermen' (inv.5370, Sumowski 347x) and the 'River Scene with a Man on a Bridge' (inv.5371, Sumowski 348x).

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 31

Registration number: 1854,0628.111.31

Bibliographic reference: Hind 23; Royaltion-Kisch 2010 Borssom.19.31 (SB 31)

Description: (a) Outline sketch with a boat on a canal in a town, and (b) outline sketch with two figures on a jetty, a gibbet beyond, leaf from the Van Borssom sketchbook;

Pen and brown ink.

Verso: (a) A ruined wall and a cottage in a sunlit landscape, and (b) a ruined arch with figures, a church beyond

Watermark: Strasbourg lily in a crowned shield, the letters 'WR' below (cf. Churchill 401 [1625]), which appears in a fragmentary form in the centre of the gutter side of this folio.

Inscriptions: Inscription Content: Folios numbered in graphite, top right.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 31):

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 32

Registration number: 1854,0628.111.32

Bibliographic reference: Hind 23; Royaltan-Kisch 2010 Borssom.19.32 (SB 32r)

Description: (a) Dog barking at ducks from a bank, with cattle beyond, and (b) five ducks, one diving, by the banks of a river, leaf from the Van Borssom sketchbook;

Pen and brown ink.

No watermark.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 32):

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 33

Registration number: 1854,0628.111.33

Bibliographic reference: Hind 23; Royalton-Kisch 2010 Borssom.19.33 (SB 33r)

Description

Garden scene near a house, with fowl around a fountain with a statue of a boy, leaf from the Van Borssom sketchbook;

Pen (often reed pen) and brown ink, with grey wash. The sketchbook turned to the horizontal.

Watermark: Strasbourg lily in a crowned shield, the letters 'WR' below (cf. Churchill 401 [1625]), which appears in a fragmentary form in the centre of the gutter side of this folio.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Antonie van Borssom, entry no.19 (folio 33):

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 34

Registration number: 1854,0628.111.34

Bibliographic reference: Hind 23; Royalton-Kisch 2010 Borssom.19.34 (SB 34r)

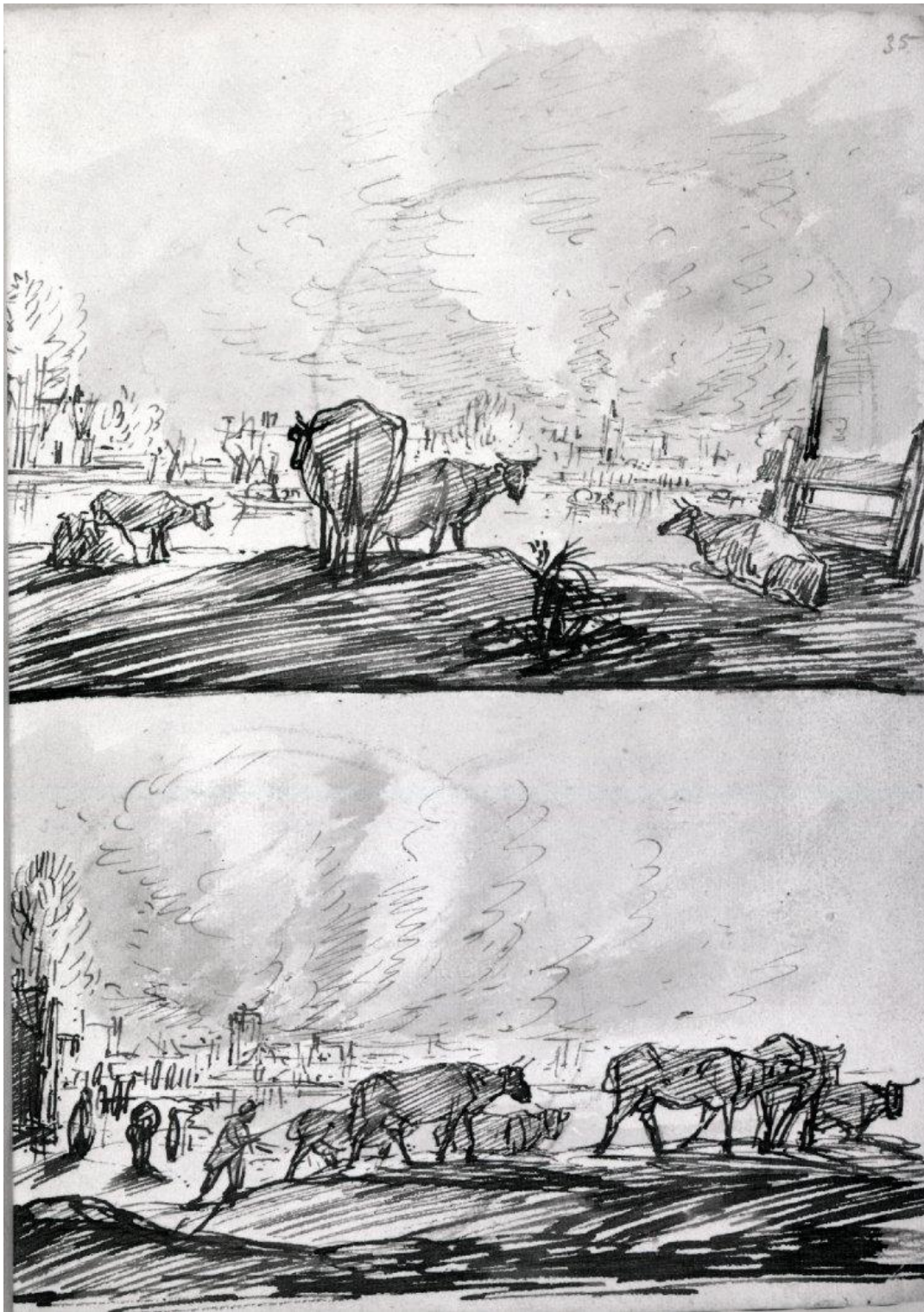
Description: Garden scene with a peacock and two turkeys by a statue of a boy on a pedestal, leaf from the Van Borssom sketchbook;

Pen and brown ink, with two shades of grey wash.

No watermark.

Curator's comments: Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 34):

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 35

Registration number: 1854,0628.111.35

Bibliographic reference: Hind 23; Royaltan-Kisch 2010 Borssom.19.35 (SB 35)

Description: (a) Five cattle by water, with a town on fire in the distance, and (b) a herdsman driving cattle, with a town on fire in the distance, leaf from the Van Borssom sketchbook;

Pen (often reed pen) and brown ink, (a) and (b) with grey and pink wash. The towns circled in black chalk.

No watermark.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 35):

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.

Anthonie van Borssom no.19: The Van Borssom Sketchbook (folio 36)



FOLIO 36

Registration number: 1854,0628.111.36

Bibliographic reference: Hind 23; Royalton-Kisch 2010 Borssom.19.36 (SB 36r)

Description: A dog scaring ducks into flight by an estuary, leaf from the Van Borssom sketchbook;

Pen and brown ink. The sketchbook turned to the horizontal.

Watermark: Strasbourg lily in a crowned shield, the letters 'WR' below (cf. Churchill 401 [1625]), which appears in a fragmentary form in the centre of the gutter side of this folio.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 36):

A similar composition, but in reverse, is in Berlin (Berlin, 1930, p.89, no.545), which although traditionally attributed to Van Borssom is in fact by Jacob Quina, who appears to have been a follower or imitator of Van Borssom.[1]

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.

NOTE:

[1] See Roylton-Kisch, 1998[I] (see Lit. below).

LITERATURE:

Roylton-Kisch, 1998[1], pp.45-6, repr. fig.3.

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 37

Registration number: 1854,0628.111.37

Bibliographic reference: Hind 23; Royalton-Kisch 2010 Borssom.19.37 (SB 37)

Description: Fowl by a garden balustrade and a fountain with cupid on a dolphin, leaf from the Van Borssom sketchbook;

Pen and brown ink, drawn over a few traces of black chalk. The sketchbook turned to the horizontal.

Watermark: Strasbourg lily in a crowned shield, the letters 'WR' below (cf. Churchill 401 [1625]), which appears in a fragmentary form in the centre of the gutter side of this folio.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Antonie van Borssom, cat. no.19 (folio 37):

The bird in the left foreground, probably a crane, appears in a drawing and (in reverse) in a painting by Van Borssom,[1] as well as in a drawing by Jacob Quina (1621-80) in the Heijblocq album amicorum in the Koninklijke Bibliotheek in The Hague.[2]

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.

1. My thanks to Peter Schatborn (the bird identified as a crane by Rob Cornelisse); for the drawing, see Exh. Paris-Haarlem, 1998-9, cat. no.33 (the Lugt Collection, Fondation Custodia, Institut Néerlandais, Paris, inv.4777); the painting, from the M. Soehle collection, was sold in Munich, Fleischmann, 29 October, 1907, lot 192.

2. Inv. no. 131H26, folio 56 recto (repr. Royalton-Kisch, 1998[1], p.45, fig.1).



FOLIO 38

Registration number: 1854,0628.111.38

Bibliographic reference: Hind 23; Royalton-Kisch 2010 Borssom.19.38 (SB 38r)

Description: (a) Peasants with a cart driving cattle through a ford, and (b) peasants with a cart with cattle drinking, leaf from the Van Borssom sketchbook;

Pen and brown ink.

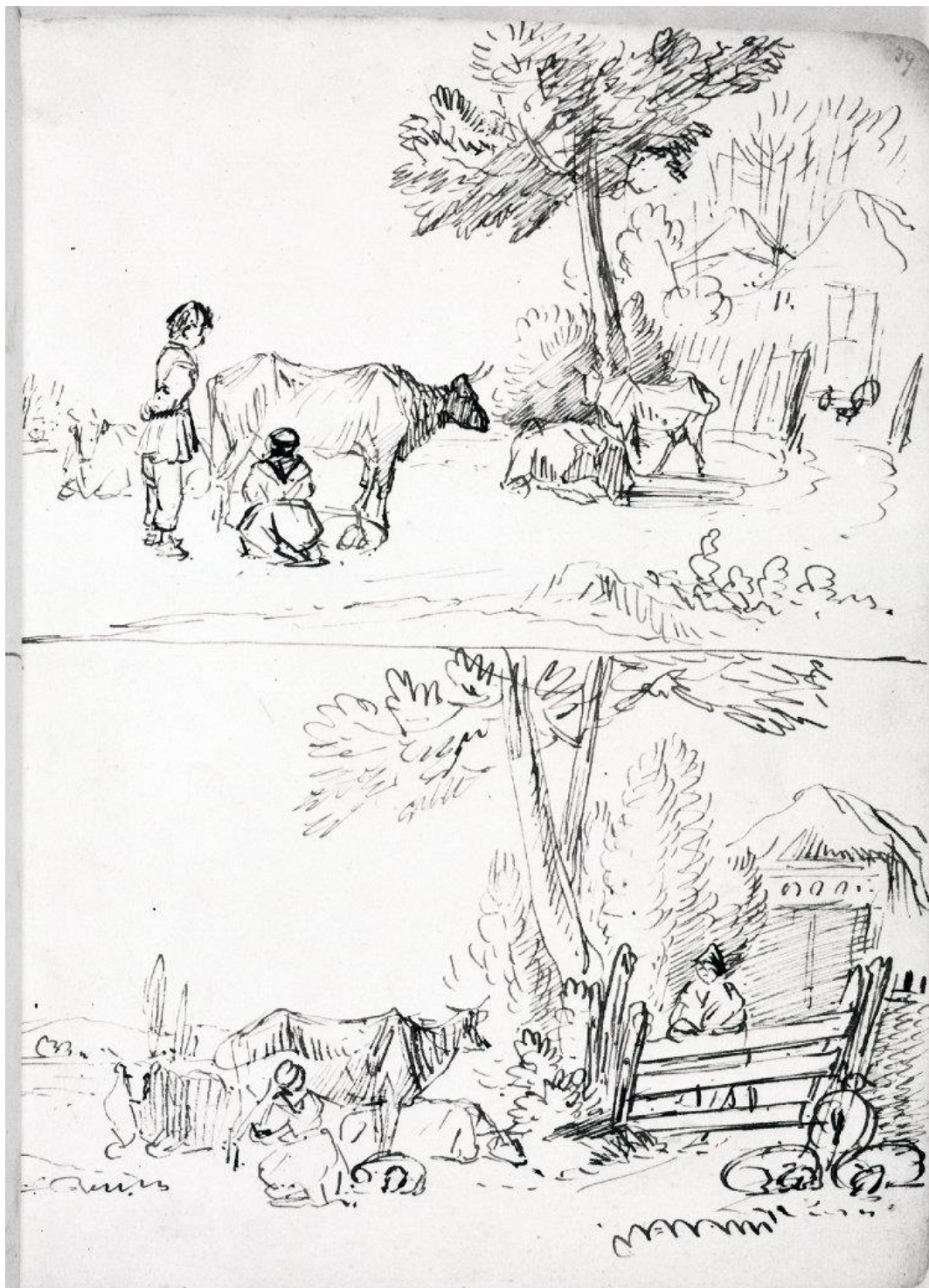
Verso: A horizontal line.

No watermark.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 38):

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 39 (Recto)



FOLIO 39 (Verso)

Registration number: 1854,0628.111.39

Bibliographic reference: Hind 23; Royalton-Kisch 2010 Borssom.19.39 (SB 39r)

Description: (a) Landscape with a peasant addressing a woman milking, and (b) landscape with a woman milking and a figure by a gate, leaf from the Van Borssom sketchbook;

Pen and brown ink. The sketchbook turned to the horizontal.

Verso: Herdsman with a dog and cattle crossing a ford.

No watermark.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 39):

The composition resembles, in reverse, that of a painting in the Städtische Kunst- und Gemäldesammlung, Bamberg (Sumowski, 'Gemälde', I, no.199, repr. p.444), as was pointed out by Hind (in London, 1915). For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 40

Registration number: 1854,0628.111.40

Bibliographic reference: Hind 23; Roylton-Kisch 2010 Borssom.19.40 (SB 40r)

Description: Garden scene with a peacock and turkeys by a broken vase on a pedestal, a statue of a boy and a house beyond, leaf from the Van Borssom sketchbook;

Pen (often reed pen) and brown ink.

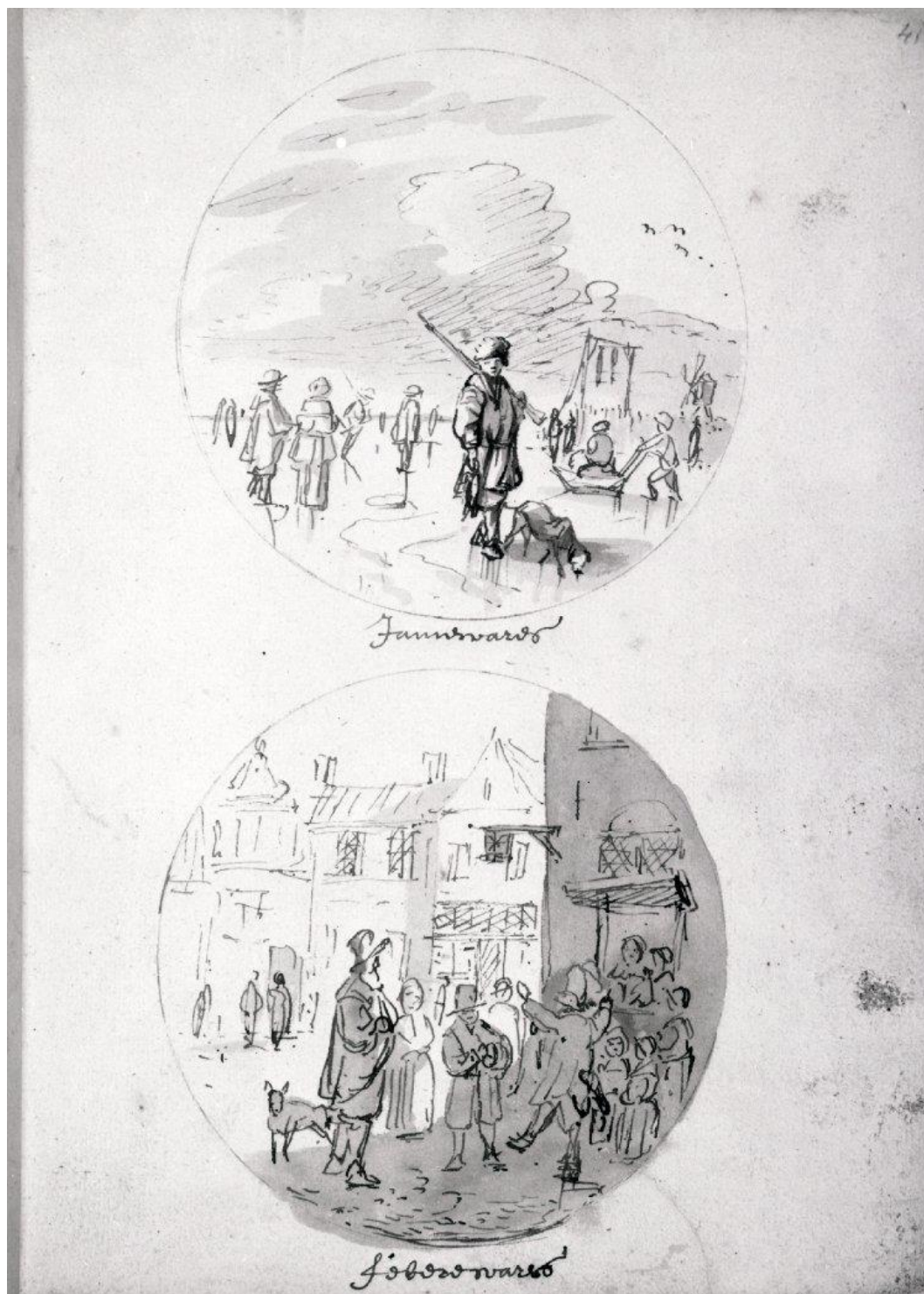
Watermark: Strasbourg lily in a crowned shield, the letters 'WR' below (cf. Churchill 401 [1625]), which appears in a fragmentary form in the centre of the gutter side of this folio.

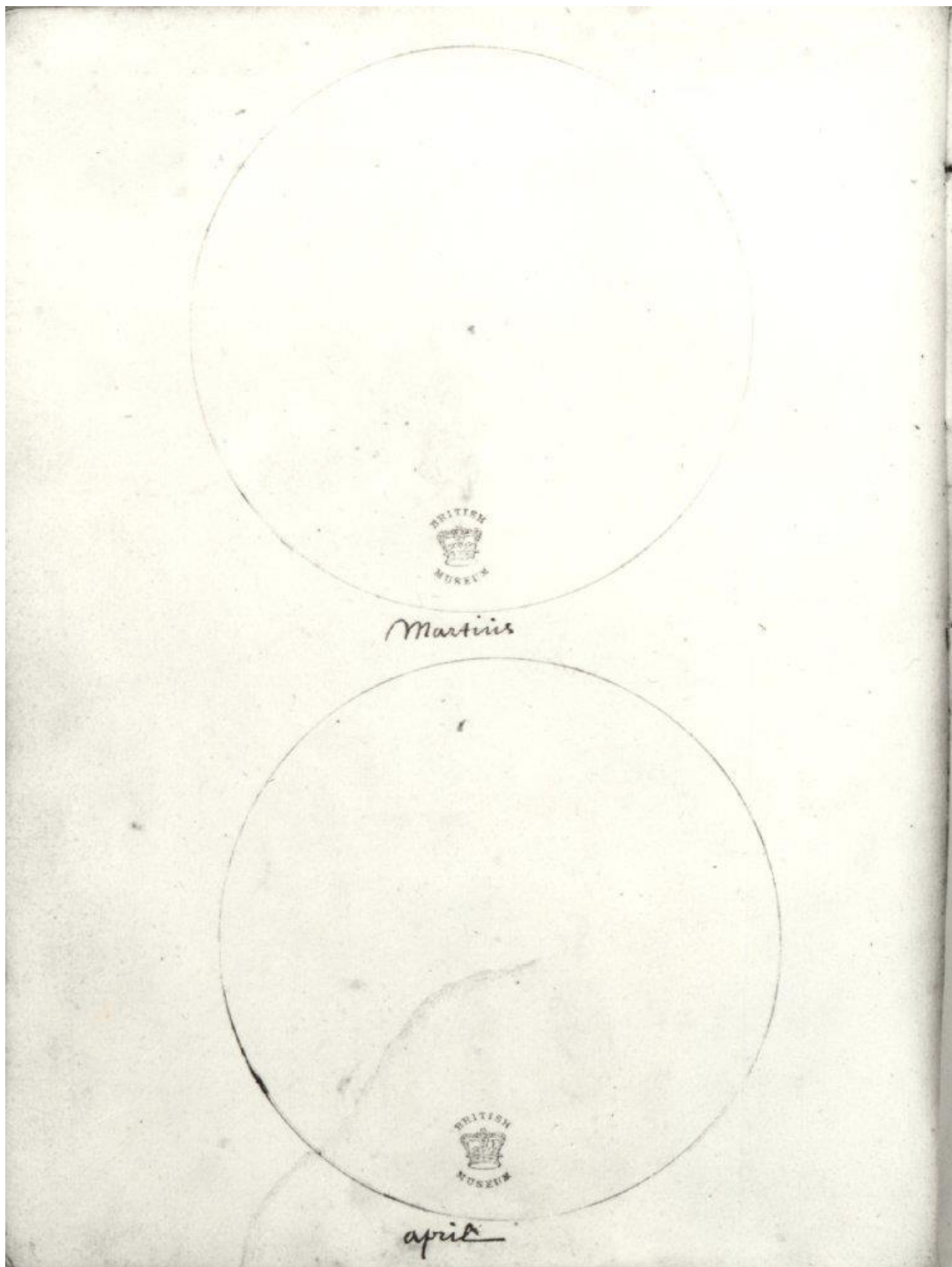
Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 40):

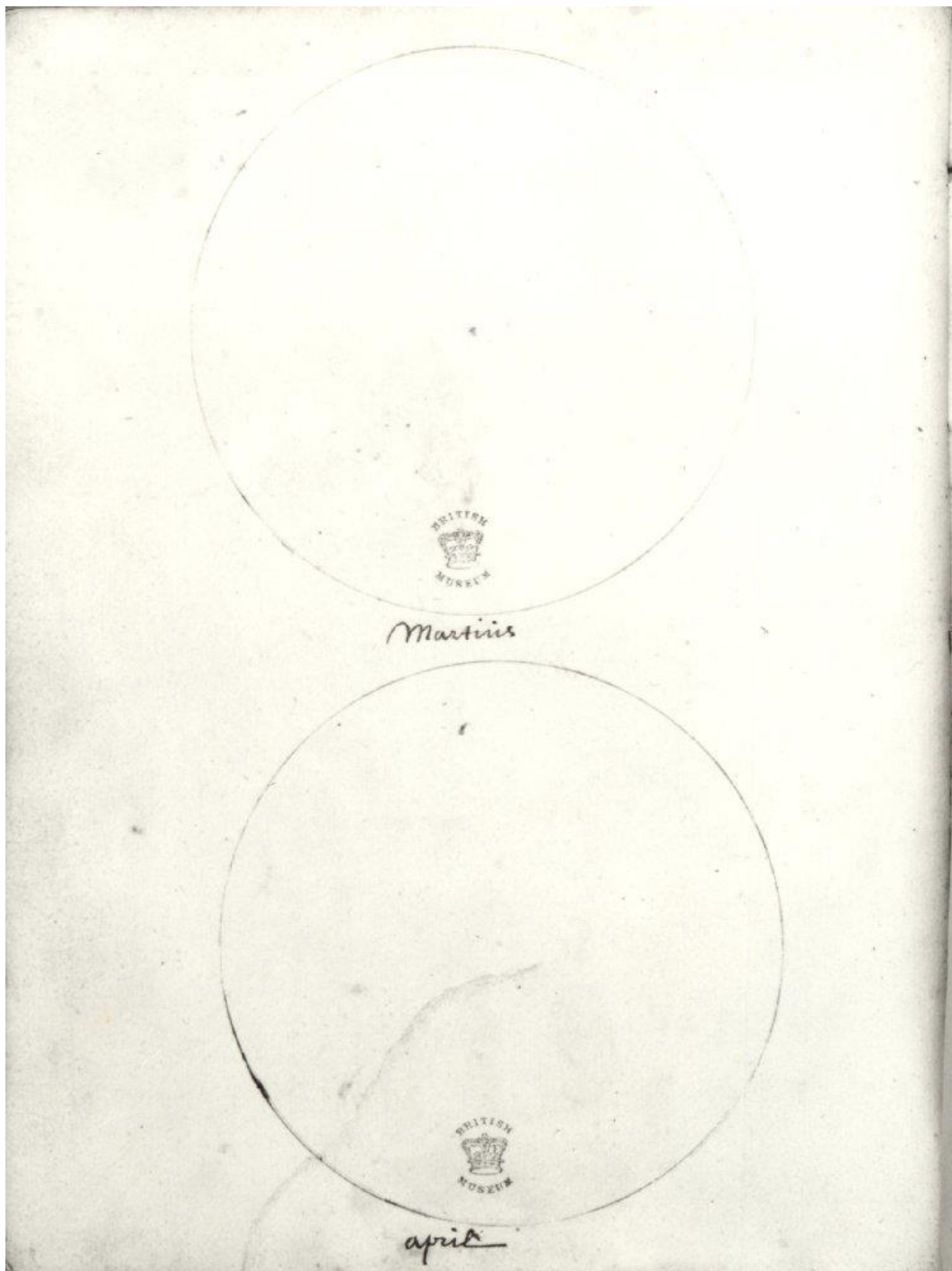
Although the house is reminiscent of the 'huis met het toorentje' (house with a small tower) that was depicted by Rembrandt, it is probably not the same building (cf. Exh. Washington, 1990, nos.81-82).

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.





FOLIO 41 (Recto)



FOLIO 41 (Verso)

Registration number: 1854,0628.111.41

Bibliographic reference: Hind 23; Royaltan-Kisch 2010 Borssom.19.41 (SB 41)

Description: (a) Januarius, scene with figures on the ice, a gibbet beyond, and (b) Februarius, rommelpot-players before a door, leaf from the Van Borssom sketchbook;

Pen (often reed pen) and brown ink, both drawn with grey wash.

Verso: (a) Martius (b) april (blank roundels).

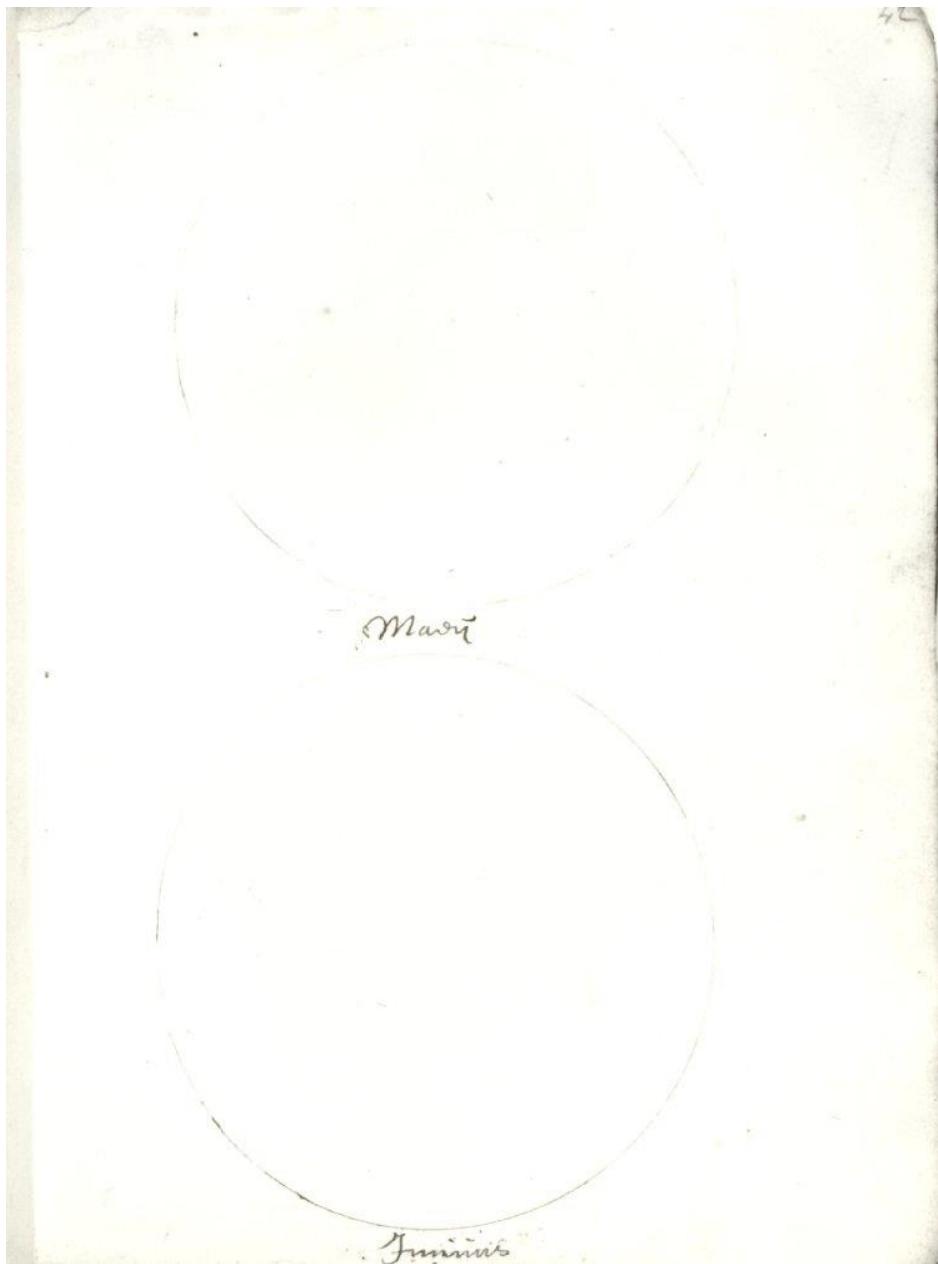
Watermark: Strasbourg lily in a crowned shield, the letters 'WR' below (cf. Churchill 401 [1625]), which appears in a fragmentary form in the centre of the gutter side of this folio.

Curator's comments:

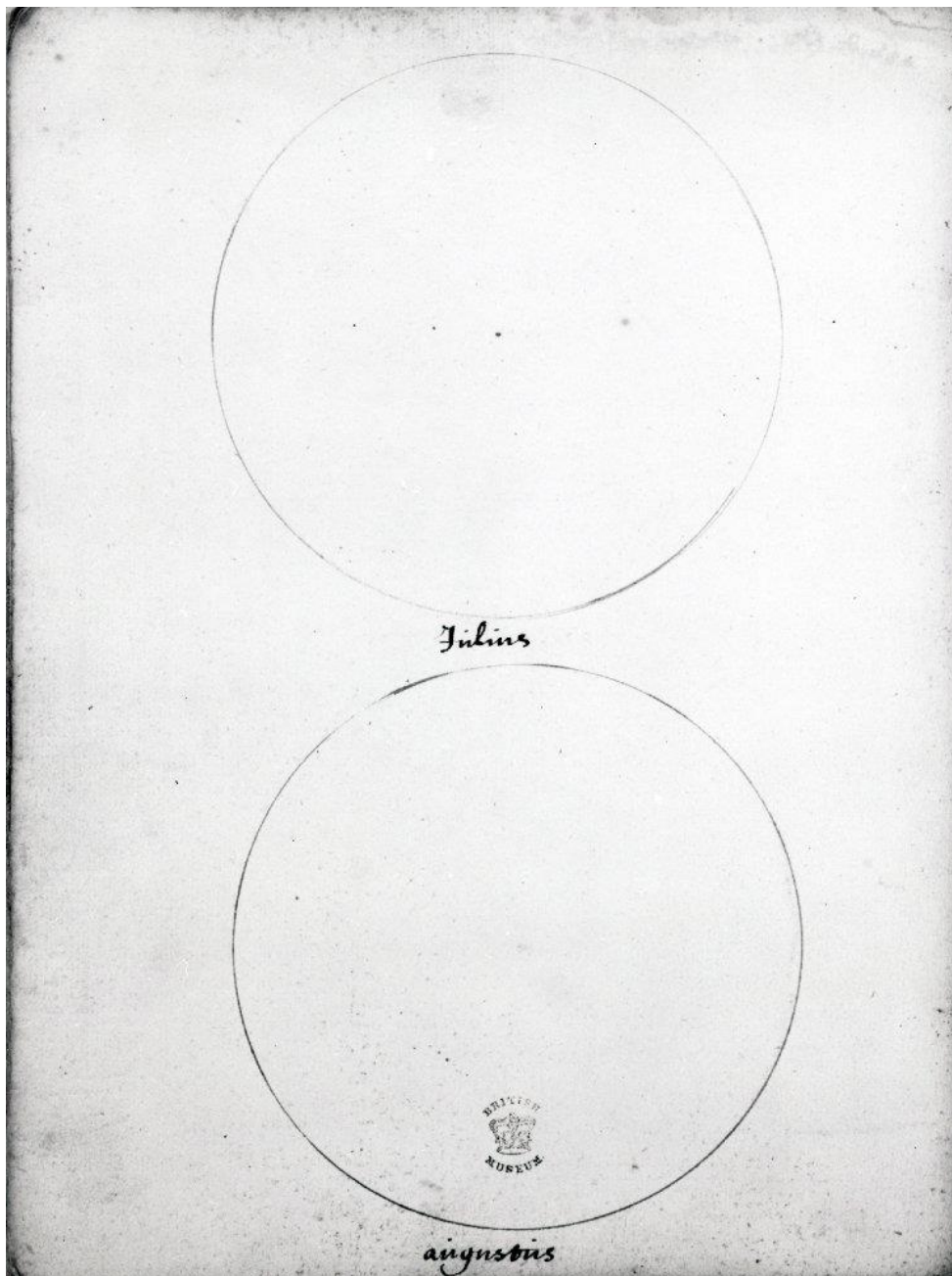
Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 41):

Both sides of each folio are prepared with roundels to accommodate a set of the months, the names of which are inscribed in Latin below each roundel, but only 'January', 'February' (folio 41 recto) and 'November' and 'December' (folio 43 verso) have been drawn, the last only incompletely.

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 42 (Recto)



FOLIO 42 (Verso)

Registration number: 1854,0628.111.42

Bibliographic reference: Hind 23; Royaltan-Kisch 2010 Borssom.19.42 (SB 42)

Description: (a) Maey (b) Junius (blank roundels), leaf from the Van Borssom sketchbook;

Pen and brown ink.

Verso: (a) Julius (b) augustus (blank roundels).

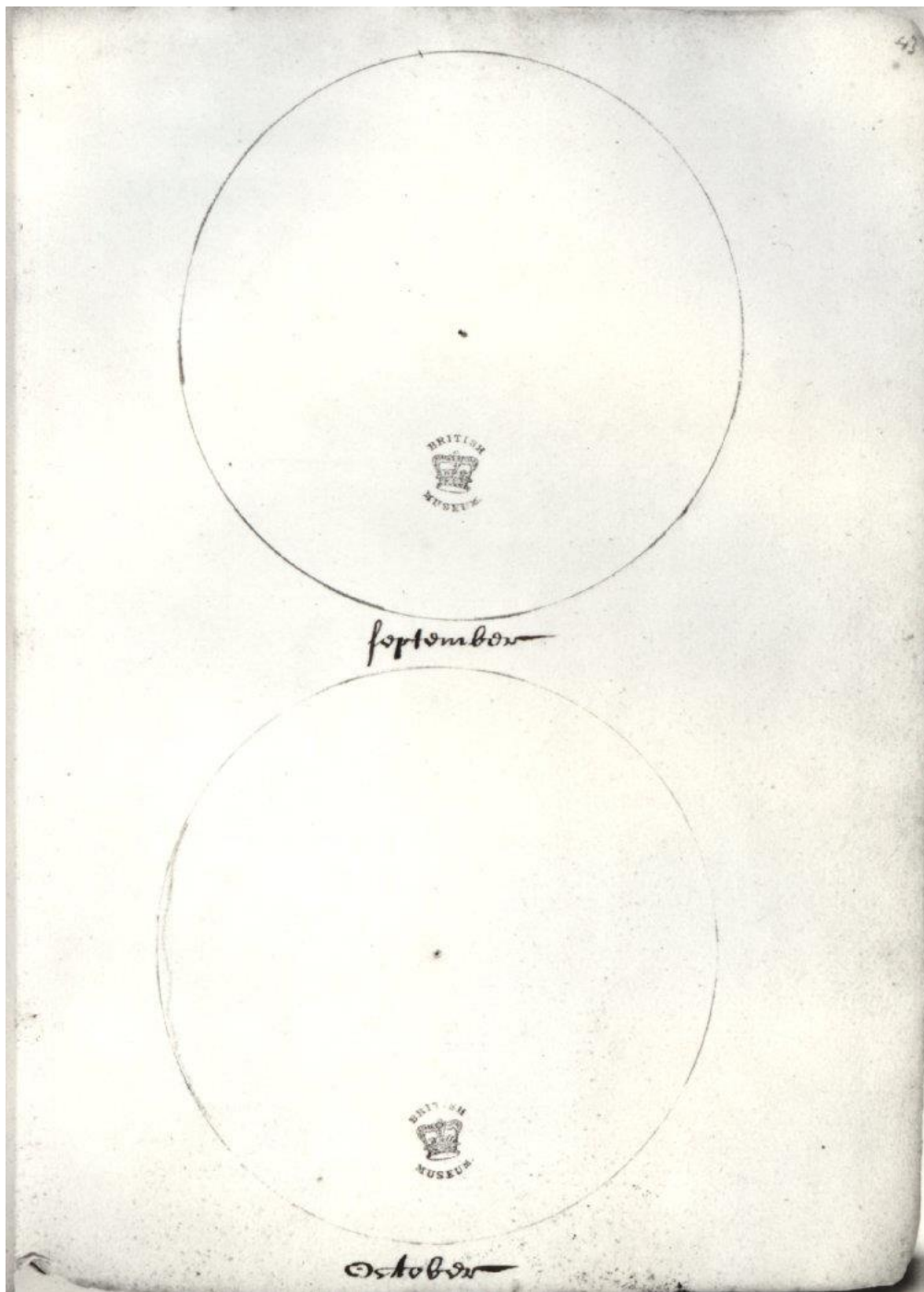
No watermark.

Curator's comments:

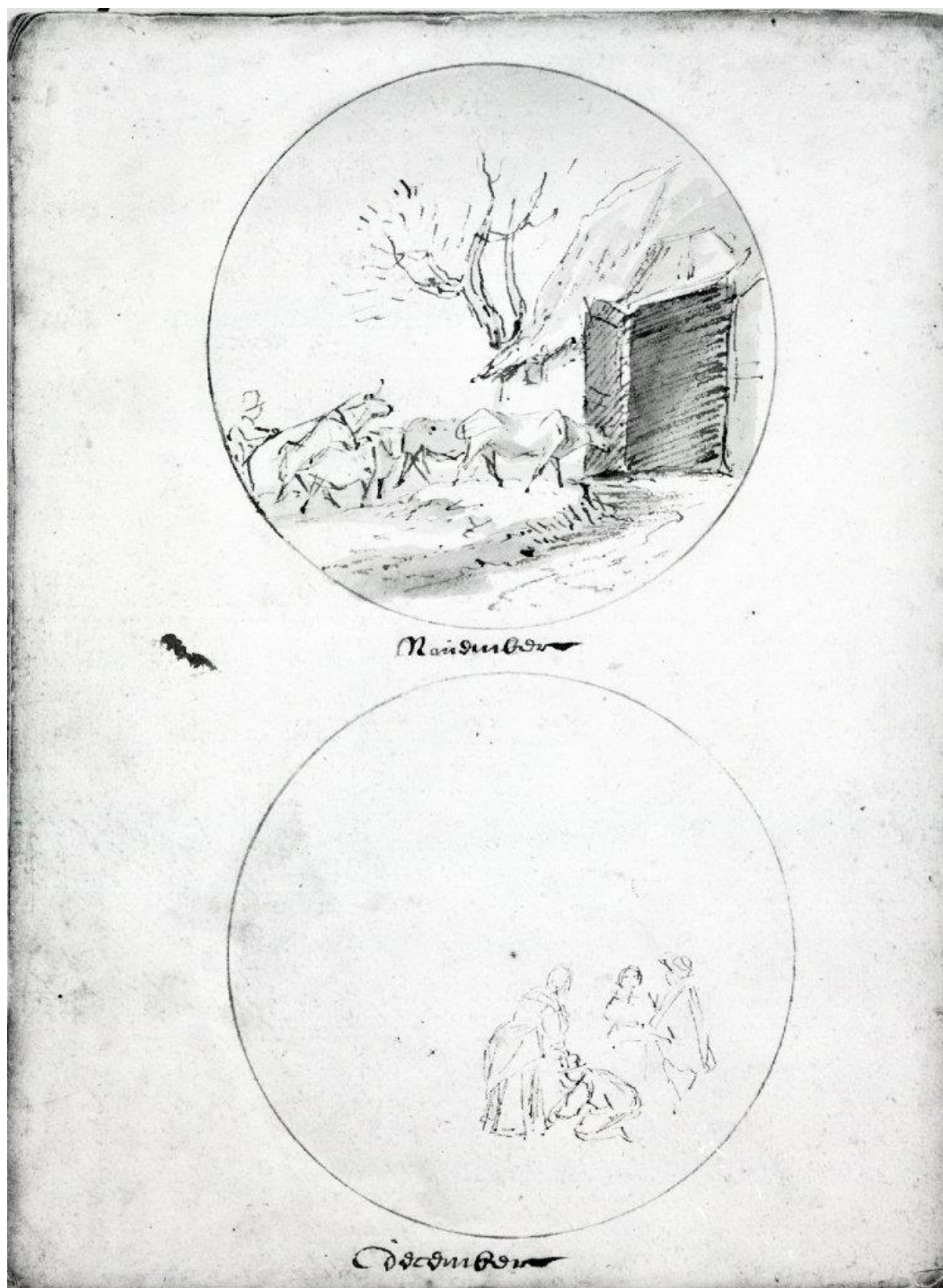
Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 42):

Both sides of each folio are prepared with roundels to accommodate a set of the months, the names of which are inscribed in Latin below each roundel, but only 'January', 'February' (folio 41 recto) and 'November' and 'December' (folio 43 verso) have been drawn, the last only incompletely.

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.



FOLIO 43 (Recto)



FOLIO 43 (Verso)

Registration number: 1854,0628.111.43

Bibliographic reference: Hind 23; Royaltan-Kisch 2010 Borssom.19.43 (SB 43)

Description : (a) September (b) October (blank roundels), leaf from the Van Borssom sketchbook;

Pen and brown ink.

Verso: (a) November, a herdsman driving cattle into a barn, and (b) december, four figures, with a man assisting a woman with her skates or shoes

Pen and brown ink, (a) with grey wash; (b) only lightly indicated.

Watermark: Strasbourg lily in a crowned shield, the letters 'WR' below (cf. Churchill 401 [1625]). This appears in a fragmentary form in the centre of the gutter side of this folio.

Condition

This folio is dirty.

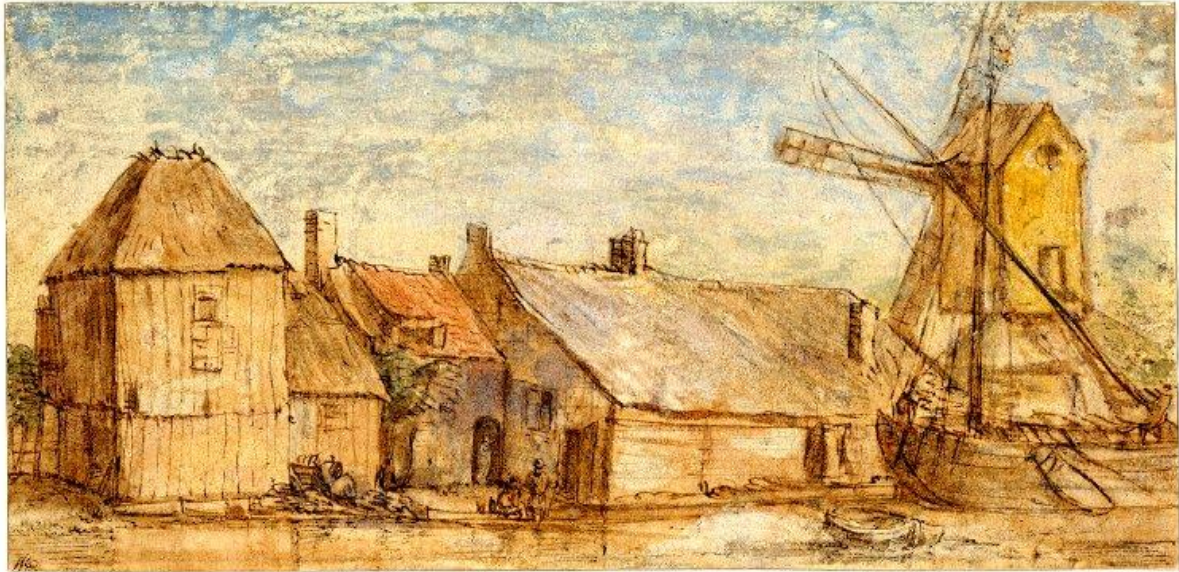
Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, entry no.19 (folio 43):

Both sides of each folio are prepared with roundels to accommodate a set of the months, the names of which are inscribed in Latin below each roundel, but only 'January', 'February' (folio 41 recto) and 'November' and 'December' (folio 43 verso) have been drawn, the last only incompletely.

For further information see f.1 of the Van Borssom sketchbook, 1854,0628.111.1.

Anthonie van Borssom (attributed to) no.20



Registration number: 1895,0915.1285

Bibliographic reference: Hind 173 (Anon School of Rembrandt); JCR 811; Royalton-Kisch 2010 Borssom.20

Location: Dutch Roy XVIIIc

Attributed to Anthonie van Borssom (biographical details | all objects)

Formerly attributed to Rembrandt (school of) (biographical details | all objects)

Date: 1644-1677

Description: Windmill and cottage on the banks of a canal; the canal in the foreground, a windmill at right with a barge and a small boat in front, two men on the quay in front of a cottage at left and a woman in the doorway.

Pen and brown ink and some black ink with brown wash and watercolour with bodycolour.

Verso: laid down on card (remnant of old mat).

No watermark visible.

Inscriptions: on verso of backing card, lower centre, in graphite: '3'.

Dimensions: 138 x 283 mm (horizontal chain lines; distance apart uncertain)

Condition: Poor; considerably retouched and apparently treated with gum arabic or varnish.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Anthonie van Borssom, cat. no.20:

The location depicted is unknown, but includes a haybarn on the left and a 'wipmolen' behind the barge on the right.

In style the drawing resembles van Borssom's work, as has previously been noted,[1] but the closest similarities are confined to the few descriptions of foliage, rendered in zigzags, and the reflections in the water. In other respects, including the somewhat unbalanced composition and the perspectively erroneous rendering of such details as the square window in the centre, the drawing leaves room for some doubt concerning the attribution. Van Borssom generally used a reed pen rather than the quill employed here, and when drawing with the latter, his style is generally more energetic and calligraphic.[2] The condition, especially of the coloured areas, exacerbates the difficulties in reaching a definitive conclusion.

NOTES:

[1] By Hind in London, 1915 (see Lit. below).

[2] Cf. cat. no.9 (1836,0811.57).

LITERATURE :

Robinson, 1869/76, no.791/811 (Rembrandt); Dutuit, II, 1885, p.102 (Rembrandt; see n.1 above); London, 1915, no.173, repr. pl.XXVIII (anonymous Rembrandt school, somewhat near to van Borssom).

Acquisition date: 1895

Acquisition name:

Purchased from Col John Wingfield Malcolm (biographical details | all objects)

Previous owner/ex-collection Rev Dr Henry Wellesley (Sotheby's, 30.vi.1866/1055 as Rembrandt 'A MILL WITH COTTAGES in the foreground; a stream to the left) (biographical details | all objects)

Previous owner/ex-collection John Malcolm of Poltalloch (biographical details | all objects)

Previous owner/ex-collection William Esdaile (biographical details | all objects)

Acquisition notes:

Probably Paignon-Dijonval collection, acquired en bloc by Samuel Woodburn;[1] William Esdaile (L.2617); possibly his sale, Christie's, 5th night, 23 June 1840, lot 1022 ('A village, with a windmill, slightly washed with colour' but with lot 1023 ('Judas betraying Christ') by Hogarth, £1-13-0; Dr H. Wellesley (by 1857, when lent to Manchester exhibition); his sale,

6th day, Sotheby's, 30 June, 1866, lot 1055 bt Whitehead, £17-0-0, for Malcolm (who paid 17gns according to annotated Malcolm catalogue in the British Museum); John Malcolm of Poltalloch; purchased with his collection, 1895.

NOTES: [1] See Dutuit, II, 1885, p.102, who records this provenance, describing the drawing as of 'Quelques Chaumières au bord d'un canal. A droite, une barque derrière laquelle est un moulin à vent. A l'aquarelle. 135 x 270mm.'

Exhibition History:

1857, Manchester, 'Art Treasures', no.154 (Rembrandt);

1878-9, London, Grosvenor Gallery, no.209 (Rembrandt);

1956, British Museum, p.28, no.3 bis (anonymous).

Antonie van Borssom (attributed to) no.21



Registration number: 1946,0713.143

Bibliographic reference: Sumowski 367xx; Hind Add.25 (placed as); Philipps-Fenwick p.177(1); Royalton-Kisch 2010 Borssom.21;

Location: Dutch Roy XVIIIc

Attributed to Antonie van Borssom (biographical details | all objects)

Date:1644-1677

Description:

Landscape with two wagons passing below a hill; high ground at left with buildings on top, a road in front with two wagons passing and an extensive landscape beyond.

Pen and brown ink with watercolour, touched with graphite and black chalk; framing lines in pen and brown ink.

Verso: blank (see Inscriptions).

No watermark.

Inscriptions:

Inscription Content: Inscribed verso, centre, in graphite: 'A van Borssom'; lower centre '11' [in a circle] and '1487/7'.

266 x 387 (chain lines horizontal, 24/26mm apart)

Condition: Generally good; small losses at top and bottom right edge, and slightly rubbed at edges.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Anthonie van Borssom, cat. no.21:

The drawing was sold in 1860 without an attribution, but given to van Borssom in 1935 (see Literature below). The lively zig-zag penwork and other aspects of the style seem unusual for him, and the drawing could be the work of another artist. For example, comparisons with Gerbrand van den Eeckhout (q.v., see cat. nos.12 and 13, 1847,0723.108 and 1836,0811.58) seem no more distant those with van Borssom. The drawing is here retained with reservations under the latter's name.[1] The location has not been identified.

NOTES:

[1] According to a note in the file, Frits Lugt tentatively suggested that the drawing was by Jacob Esselens.

LITERATURE :

Popham, 1935, p.177, no.1; Exh. Cambridge, 1966, under nos.13 and 42 (comparing drawings attributed to van Borssom and Lievens in Cambridge, PD178-1963 and PD451-1963); Sumowski, 1979, etc, II, 1979, no.367xx (style unusual for van Borssom).

Acquisition date: 1946

Acquisition name

Donated by The Art Fund (as NACF) (biographical details | all objects)

Previous owner/ex-collection Samuel Woodburn (Christie's, 14.vi.1860/1487 as 'Uyl - various landscapes - black chalk and colour; others by E.V. Ve) (biographical details | all objects)

Previous owner/ex-collection Sir Thomas Phillipps (biographical details | all objects)

Previous owner/ex-collection Thomas Fitzroy Fenwick (biographical details | all objects)

Previous owner/ex-collection Henry George Bohn (?) (biographical details | all objects)

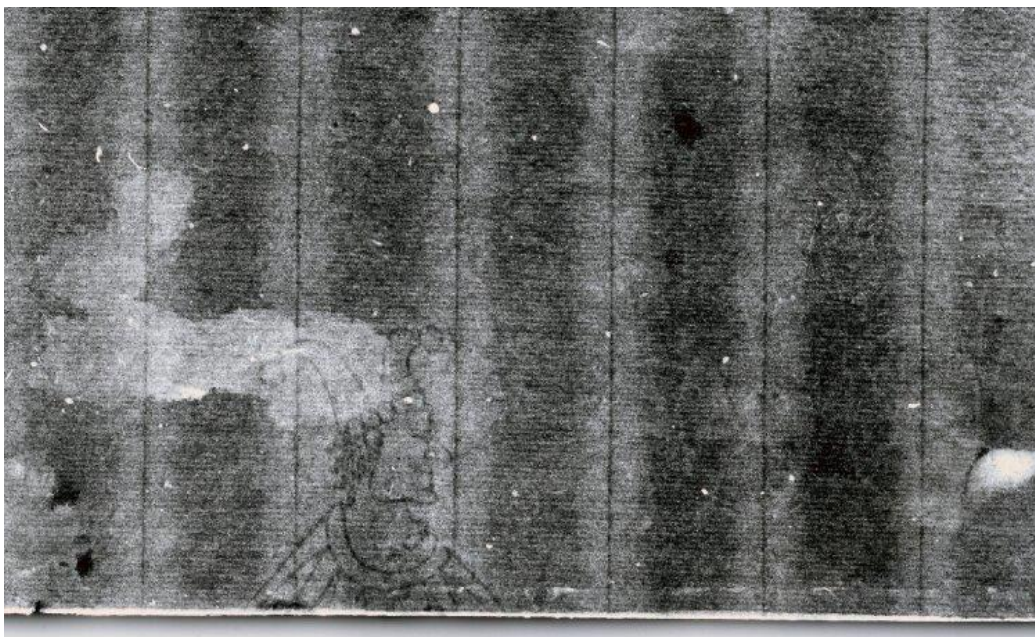
Acquisition notes: Samuel Woodburn; his sale, Christie's, 14 June, 1860, lot 1487 (without an attribution), bt Boone; Sir Thomas Phillipps, Bart; Thomas Fitzroy Phillipps Fenwick;

presented by the National Art Collections Fund, with some other drawings from the Philipps-Fenwick collection, 1946.

Exhibition History:

1938 London, Royal Academy, p.173, no.510 [as pointed out by Alice Davies, e-mail 28 Jan 2009]; 1956 London, p.28, no.2; 1965 London, no.26; 1992 London, BM, Drawings by Rembrandt and his Circle, (ex.catalogue).

Antonie van Borssom (attributed to) no.21



Watermark

Registration number: SL,5214.150 (Additional IDs: T,10.150)

Bibliographic reference: Hind 15; Royalton-Kisch 2010 Borssom.22

Attributed to Anthonie van Borssom (biographical details | all objects)

Date: 1644-1677

Description: Cart-horses feeding outside a country inn; unyoked before the cart, in front of a low thatched inn, the two drivers talking at the door; formerly in the 1637 album containing 279 miscellaneous drawings

Pen and brown ink and watercolour.

Verso: blank (apart from a splash of brown wash).

Watermark: fragment of a foolscap.

Inscriptions: no inscriptions visible.

Dimensions: 142 x 172 (chain lines vertical, 24mm apart.)

Condition: Slight general discolouration; some dirt and stains; somewhat trimmed.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Anthonie van Borssom, cat. no.22:

The attribution to van Borssom has not previously been questioned. The penwork in the eaves of thatch and the foliage resembles his, but the draughtsmanship in the horses, cart and figures is undistinguished, the perspectival recession poorly understood and the composition is uncharacteristic of him. Some doubt therefore seems appropriate.

LITERATURE :

London, 1915, p.65, no.15; Sumowski, II, 1979, p.672, under no. 314, no.3 (groups with works considered late).

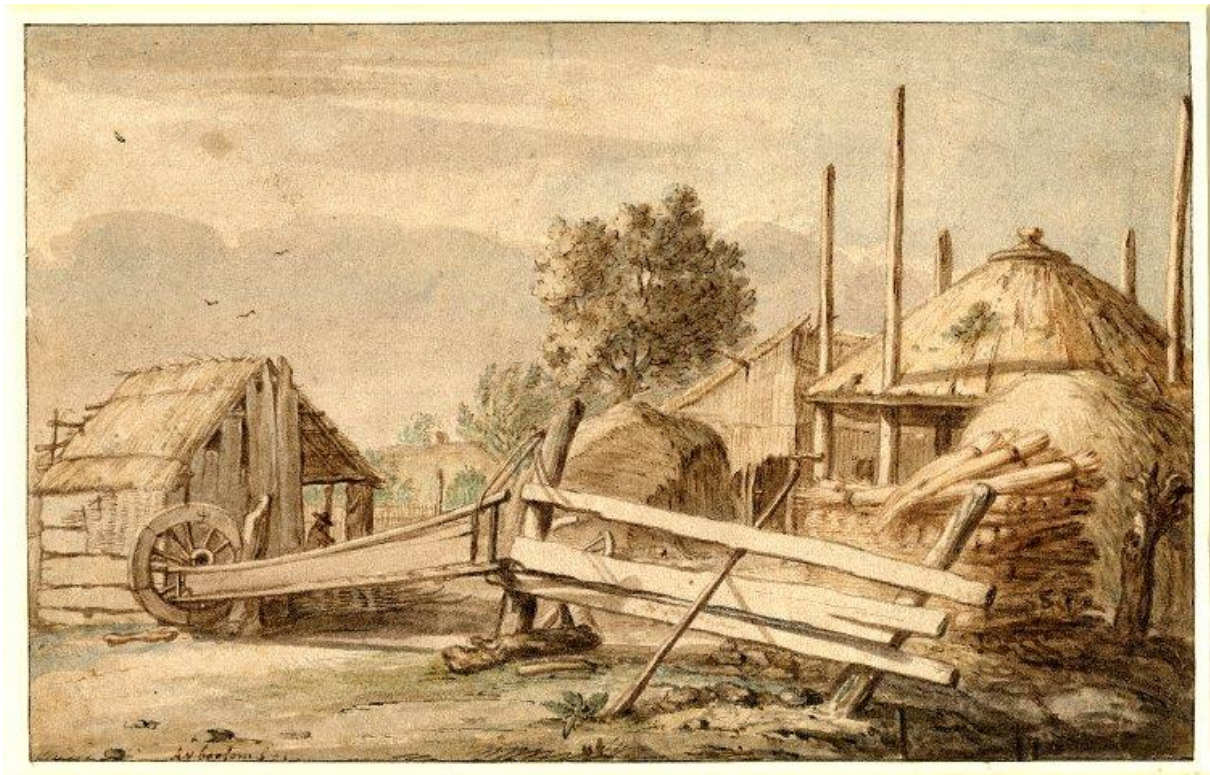
Acquisition date: 1753

Acquisition name:

Bequeathed by Sir Hans Sloane (biographical details | all objects)

Exhibition History: no exhibitions recorded.

Anthonie van Borssom (after) no.23



Registration number: 1836,0811.54

Bibliographic reference: Hind 10; Royaltan-Kisch 2010 Borssom.23

Location: Dutch Roy XVIIc

After Antonie van Borssom (biographical details | all objects)

Date: 1644-1677

Description: A farmyard; a hay barn to right and a rough plank fence in the foreground, a small thatched barn to left, the roof of a cottage amidst trees beyond.

Pen and brown ink with watercolour.

Verso: laid down; some inscriptions exposed (see below).

No watermark visible.

Inscriptions: Inscription Content: Inscribed lower left, in pen and brown ink: 'Av borssom.f- '; verso, lower left, in graphite: '18 'and '297', and in dark brown ink: 'N.830'.

Dimensions: 232 x 364mm (chain lines horizontal, 27/29mm apart)

Condition: somewhat faded and discoloured.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, after Anthonie van Borssom, cat. no.23:

Hitherto accepted as an original drawing by van Borssom, the penwork is uncharacteristic and the application of the watercolours dry. It is more probably a copy of a now lost watercolour.

LITERATURE :

London, 1915, p.64, no.10.

Acquisition date: 1836

Acquisition name:

Purchased from William Smith, the printseller (biographical details | all objects)

Previous owner/ex-collection John Sheepshanks (L.2333) (biographical details | all objects)

Acquisition notes:

Johann Goll van Franckenstein the Elder and his descendants (L.2987 with number 'N.830' [see Beck, 1981, p.117]; possibly the watercolour in his sale, Amsterdam, 1 July etc, 1833, portfolio A, no.23, of a 'Landhoeve met schuren en hekken' - 'peasant farm with barns and fences'); John Sheepshanks (L.2333); Messrs William Smith, from whom purchased with the Sheepshanks collection, 1836.

Exhibition History: no exhibitions recorded.