

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

Martin Royalton-Kisch

VOLUME V

Named artists of Rembrandt's school 3 : (Arent de Gelder, Samuel van Hoogstraten, Jacob Koninck, Philips Koninck, Jan Lievens, Jan Andrea Lievens, Nicolaes Maes, Willem de Poorter, Johannes Raven, Constantijn Daniël van Renesse, Johannes Ruijscher, Pieter de With)

Published online by the British Museum, 2010.

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.

ARENT DE GELDER (painter/draughtsman; Dutch; Male; 1645 - 1727)

Also known as: Gelder, Aert de

Biography:

Born in Dordrecht of well-to-do parents, where he initially studied under Samuel van Hoogstraten before moving to Amsterdam as a pupil of Rembrandt in around 1662. He worked in his native Dordrecht after his apprenticeship, being recorded there in 1669. His earliest independent signed and (clearly) dated painting is from 1671 (Ecce Homo, Dresden, Gemäldegalerie, repr. Sumowski, Gem., II, 1983, no.723, p.1183; von Moltke, 1994, pl.66). Unlike most of Rembrandt's pupils he remained more or less faithful to his master's painterly style until his death in 1727.

No	Producer	Title	Date	Reference	Registration number
1	Attributed to de Gelder	Hagar and Ishmael	c.1660-65	(Sumowski 2344axx)	1910,0212.176
2	Attributed to de Gelder	The Rommelpot Players	c.1665	(Benesch 733)	1900,0824.145
3	Attributed to de Gelder	Jacob's Dream	c.1670-90		Oo,10.120
4	Attributed to de Gelder	The Adoration of the Shepherds	c.1670-1700		1912.1214.14
5	Attributed to de Gelder	View of a Village on a Canal, with a Boat to the left	after c.1670	(Sumowski 1090xx)	1860,0616.129
6	Attributed to de Gelder	View from a Canal, with a large Windmill in the Centre	after c.1670	(Sumowski 1086xx)	Oo,9.93

Gelder, Aert de (attributed to) 1



Registration number: 1910,0212.176

Bibliographic reference: Hind 36 (as Rembrandt); Benesch 648; Sumowski 2344(a)xx (Victors); Royalton-Kisch 2010 Gelder.1

Location: Dutch Roy XVIIc

Attributed to Arent de Gelder (biographical details | all objects)

Formerly attributed to Rembrandt (biographical details | all objects)

Date: 1660-1665 (circa)

Description: Hagar and Ishmael; Hagar with her left hand to her face, weeping, and Ishmael carrying bow and arrow to her left. c.1660-65

Pen and brown ink, touched with white.

Verso: laid down.

No visible or recorded watermark.

Inscriptions: on old backing, in graphite: 'Carew's Collection.'

Dimensions: 140 x 96mm (chain lines vertical, 25/27mm apart)

Condition: good; some old staining, mainly in the upper half of the sheet.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Aert de Gelder, cat. no.1:

For the subject, see 1860,0616.121. The drawing's attribution to Rembrandt has been doubted in the past.[1] Stylistically it depends on Rembrandt's work of the 1650s, but an attribution to the master cannot be substantiated on the basis of comparisons with unquestioned drawings of this period.[2] It is more probably by a pupil active in Rembrandt's studio in c.1655 or later, such as Aert de Gelder, and has been justifiably compared to the 'Dismissal of Hagar' in Berlin (Benesch 649 recto).[3] The somewhat fragmented line and the parallel vertical strokes in the figure of Ishmael resemble the style of several drawings now attributed to de Gelder, such as the Chicago study of 'Joseph's Cloak shown to Jacob' (Sumowski 1068x). On the verso of the Berlin sheet is a 'Study of an Oriental' with analogies to de Gelder's best authenticated drawing, the 'Group of Orientals' in a private collection (Sumowski 1052, now in the Abrams Collection, Fogg Art Museum, Cambridge, Mass.). Yet de Gelder's early style as a draughtsman remains poorly documented and the attribution is therefore advanced with reservations.

NOTES:

[1] By Falck and Valentiner, although accepted by Hamann and Benesch (see Lit. below).

[2] Compare, for example, the signed and dated drawing of 'Homer' in the Six album of 1652 (Benesch 913).

[3] Now generally rejected; see 1860,0616.121, n.1. Valentiner, 1925, no.24 and under no.25, was the first to make the comparison.

LITERATURE (as Rembrandt unless otherwise stated): Waagen, IV, 1857, p.215 (in James' coll.); Brunet, 1866, p.260 (as Waagen, 1857); Michel, 1893, p.585 (listed with 1910,0212.175, then in Salting coll; ex-'Carrew' coll.); Hofstede de Groot, 1906, no.1116; London, 1915, no.36,

repr. pl.VII (c.1635-40); Valentiner, I, 1925, no.25 (c.1646-8; compares 'Dismissal of Hagar' in Berlin, Benesch 649, both drawings being doubtful, as noted by Falck [without giving a reference]); Berlin, 1930, p.221, under no.5278 (compares Benesch 649, Berlin, dated c.1648-50); Benesch, 1935, p.42 (c.1648-50; compares Benesch 649 [see above] and 'Esau selling his Birthright', Benesch 647, Berlin, on which see under cat. no.37, n.3); Hamann, 1936, pp.551-2, repr. fig.114 (compares school drawing in Munich for motifs [Munich, 1973, no.1208, repr. II, pl.332; the analogies distant] and Benesch 649, Berlin [see above]); Benesch, III, 1955/73, no.648, repr. fig.779/822 (as in 1935, but dated c.1649-50); Sumowski, 1979 etc., X, 1992, no.2344axx, repr. (attributed to Jan Victors, as also Berlin drawing mentioned above, Benesch 649); White, 1992, p.268 (as Exh. London, 1992); Schatborn, 1994, p.24 (as Exh. London, 1992); Berlin, 2006, p.216, n.134 (as Exh. London, 1992).

Acquisition date: 1910

Acquisition name:

Bequeathed by George Salting (biographical details | all objects)

Previous owner/ex-collection Rt Hon Reginald Pole Carew (?) (biographical details | all objects)

Previous owner/ex-collection Andrew James (his sale, Christie's, 28 April, 1873, lot 64, bt Salting £1-10-0) (biographical details | all objects)

Acquisition notes:

Carew,* perhaps Reginald Pole Carew sale, Wheatley's, second day, 14 May, 1835, lot 244: 'Departure of Hagar and Ishmael', bt Palser, 6s, with one other ('Hagar Lamenting in the Desert'; both described as 'spirited sketches'); Andrew James; his sale, Christie's, 28 April, 1873, lot 64, bt Salting £1-10-0; George Salting, by whom bequeathed, 1910.

* As 'Carrew' in Michel, 1893, and Hofstede de Groot, 1906, 'Carew' elsewhere. Presumably Pole Carew, as noted above, in which case it was in the James coll. only later, not before (as earlier writers have presumed).

Exhibition History: London, 1910, p.5; 1912, no.158; 1938, no.36 (c.1635-40 or later); 1956, p.24, no.4; 1992, no.105, repr. (as attrib. to de Gelder).

Gelder, Aert de (attributed to) 2



Registration number: 1900,0824.145

Bibliographic reference: Hind 32 (as Rembrandt); Benesch 733; Royalton-Kisch 2010 Gelder.2

Location: Dutch Roy XVIIc

Attributed to Arent de Gelder (biographical details | all objects)

Formerly attributed to Rembrandt (biographical details | all objects)

Date: 1665 (circa)

Description: The rommelpot players; three children watched by a figure leaning over a balcony and a group including a mother and child at an arched doorway to right. c.1665
Pen and brown ink with brown wash, rubbed with the finger.

Verso: laid down

No visible or recorded watermark.

Inscriptions: on backing, in graphite: '145', and '32 [in a circle]'.

Dimensions: 193 x 225mm (chain lines horizontal, 24mm apart)

Condition: somewhat faded and with general foxing near the edges.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Aert de Gelder, cat. no.2.

The somewhat stilted line of the present sheet differs from the pen sketches that may be securely attributed to Rembrandt.^[1] The style seems to depend on his drawings of the 1650s, sharing the same reticence of line. But the style is more harsh and the drawing seems likely to be the work of a pupil. A date after c.1652 is suggested by Rembrandt's etching of a related subject, the 'Star of the Kings: a Night Piece' (Bartsch 113, Hind 254), which has generally been assigned to the early 1650s,^[2] and recently the name of Aert de Gelder has been proposed as the draughtsman.^[3] While a comparison with his only securely attributable drawing, the 'Group of Orientals' now in the Fogg Art Museum (Abrams collection; Sumowski 1052), is not entirely persuasive, the style is close to the 'Jacob shown Joseph's blood-stained Cloak' in Chicago (Benesch A33; Sumowski 1068). This is usually given to De Gelder, albeit tentatively, and the attribution is therefore accepted for the British Museum's drawing with reservations.

It seems probable that the drawing, like the etching, represents an Epiphany or Shrovetide festivity.^[4] The 'rommelpot' held by the child in the centre, a makeshift instrument made with a bladder stretched over a pot containing water, and agitated by a short stick, is commonly represented in seventeenth-century Dutch art,^[5] but the longer pole sawed with an improvised 'bow' by the boy on the right is unusual. It is seen again in another drawing in Weimar of the same subject (Benesch 734) though not in a third version formerly in the Fogg Art Museum (Benesch 735).^[6] The Weimar sketch reveals its construction more clearly: at the top of the pole is a gourd from which strings descend to the base of the instrument, and it is these that resonate to the action of the bow.

NOTES:

[1] For example, the signed 'Star of the Kings', here cat. no.44, or the 'St Jerome' at Hamburg (Benesch 886), which is a study for Rembrandt's etching of c.1652, Bartsch 104, Hind 267.

[2] White and Boon, 1969, I, no.B113 date the print c.1651; Hind, 1912/24, no.254, dated it c.1652; Münz, 1952, no.278, suggested 1654.

[3] Schatborn, 1994, p.24.

[4] By Hind in London, 1915, no.32, and Lugt, 1915[I], p.158.

[5] E.g. in paintings by Jan Steen and Cornelis Dusart. One appears on folio 41 recto of the sketchbook by Anthonie van Borssom (here cat. no.19; 1854,0628.111).

[6] The drawing was stolen in 1937. To judge only from photographs, neither the Fogg nor the Weimar versions can be attributed to Rembrandt with any degree of confidence. Another school

version is in Warsaw, described as a copy of a lost drawing by Benesch, no.C39A (1973 ed. only), repr. fig.1067.

LITERATURE (always as Rembrandt unless otherwise stated):

Lippmann, IV, no.79; Kleinmann, IV, no.26; London, 1915, no.32 (c.1635-45; compares figures in etchings of 'Pancake Woman', Bartsch 124, Hind 141 of 1635 and the 'Hog', Bartsch 157, Hind 204 of 1643; perhaps Shrove Tuesday street music); Lugt, 1915[I], p.158, repr. p.157; Valentiner, 1925-6, p.275, repr. p.273 (compares versions in Weimar and Fogg, Benesch 734-5); Weisbach, 1926, p.177, repr. fig.39 (compares 'Star of Kings', here Rembrandt cat. no.38, 1910,0212.189); Hind, 1932, p.120, n.1 (compares Fogg version, Benesch 735, and notes chalk drawing now in a private collection, The Hague, Benesch 745; also versions of the subject by de Gelder and Hals); Valentiner, II, 1934, no.785, repr. (c.1636); Benesch, 1935, p.35 (c.1640-41); Cambridge, Mass., 1940, pp.274-5, under no.521 (compares Fogg version, Benesch 735, as also works by van Ostade); Benesch, IV, 1955/73, no.733, repr. fig.877/928 (c.1641-2; compares with Fogg and Weimar versions, and the 'Star of the Kings', here Rembrandt cat. no.38, 1910,0212.189, to the 1641 etching 'Woman at a Door-Hatch talking to a Man and Children', Bartsch 128, Hind 192; also to drawings of 'Joseph telling his Dreams', Benesch 527, now Woodner coll., and 'Adoration of Magi', Benesch 522, Turin); Exh. Amsterdam-Rotterdam, 1956, p.46, under no.83 (c.1640; related motif of etching of c.1652, the 'Star of the Kings', Bartsch 113, Hind 254); Slive, 1965, II, no.528 repr. (c.1640; compares in particular the Fogg sheet, Benesch 735); Vogel-Köhn, 1981, p.63 and no.74, repr. (c.1640-43); Schatborn, 1994, p.24 (by Aert de Gelder).

Acquisition date: 1900

Acquisition name:

Bequeathed by Henry Vaughan (biographical details | all objects)

Exhibition History: London, 1901, no.A112; 1938, no.32 (c.1635-45); 1992, no.94, repr. (school of Rembrandt); 2003/4 Nov-Mar, Dijon, Musée des Beaux-Arts, 'Rembrandt et son école...'.

Gelder, Aert de (attributed to) 3



Registration number: Oo,10.120

Bibliographic reference: Hind 3 (as Bol); Royalton-Kisch 2010 Gelder.3

Location: Dutch Roy XVIIc

Attributed to Arent de Gelder (biographical details | all objects)

Formerly attributed to Ferdinand Bol (biographical details | all objects)

Formerly attributed to Gerbrand van den Eeckhout (biographical details | all objects)

Date: 1670-1690 (circa)

Description: Jacob's Dream; Jacob sleeping against a mound at left foreground, an angel standing in bright light on a ladder to right. c.1670-90

Pen and brown ink with brown wash, heightened with white, and touched with red chalk (the angel only).

Verso: blank (but see Inscriptions).

No watermarks.

Inscriptions: verso, in graphite, upper left: '2 [in a circle]'; the inventory number in ink.

Dimensions: 215 x 179mm (chain lines vertical, 24/26mm apart)

Condition: good, though scarred on the verso near lower right, where several thin spots.

Curator's comments:

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

The drawing seems to be the work of a late pupil of Rembrandt, and is here tentatively given to Aert de Gelder. In support of the attribution attention may be drawn to the penwork in the angel, with the lilting lines in the hem of his garment, which resembles the touch in de Gelder's only securely attributed sheet, the 'Study of Orientals' now in the Abrams collection, Boston.[1] The oriental flavour of the costume also accords with de Gelder's taste, as exhibited in his paintings. In addition, the somewhat schematic treatment of the foliage on the left has affinities with the style seen in a group of landscape drawings that has also been assigned to de Gelder (including cat. nos.5-6, 1860,0616.129 and Oo,09.93).[2] It is difficult to suggest a date but is probably a work from after 1670.

The arched top implies that the draughtsman had a painting in mind, but the only known related composition is a school drawing that shows a similar design but in reverse, and without the arched top (now in the Albertina, Vienna).[3]

NOTES:

[1] Sumowski 1052.

[2] See also Sumowski under no.1098xx.

[3] Inv.8769, as noted by Wegner, 1967/68, where reproduced (see Lit. below). Two paintings of the subject exist by de Gelder but are different in concept, one Winterthur, the other in Dulwich (to which Bürger, 1858, already compared the British Museum drawing), both repr. Sumowski, 'Gemälde', II, nos.757 and 781, and von Moltke, 1994, nos.10 and 9 respectively.

LITERATURE: Bürger, 1858, pp.398-9 (by Rembrandt, for the etching Bartsch 36, Hind 284; compares school painting in Dulwich); Blanc, II, 1861, p.453 (Rembrandt); London, 1915, p.61, no.3, repr. pl.XXX (probably Bol, for Dresden painting [repr. Blankert, 1982, no.5, pl.3 and Sumowski, 'Gemälde', 80]); Hirschmann, 1918, p.23 (not Bol); Van Dyke, 1927, p.47 (questionable as Bol); Möhle, 1941, p.119 (Bol, c.1650); Wegner, 1967/68, p.51 (by Bol; compares the Dresden painting - as London, 1915 - and the British Museum sheet now given to Flinck, cat. no.1 [Oo,9.102], as well as the drawing in Vienna, inv.8769, which shows the composition in reverse; also the versions in Besançon, D2626, Sumowski 92, and the Houthakker collection [now Fogg Art Museum inv.1976.3; S.162x]); Blankert, 1982, p.92, under no.5 (not Bol, pace Möhle, 1941; 'extremely weak').

Acquisition date: 1824

Acquisition name:

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

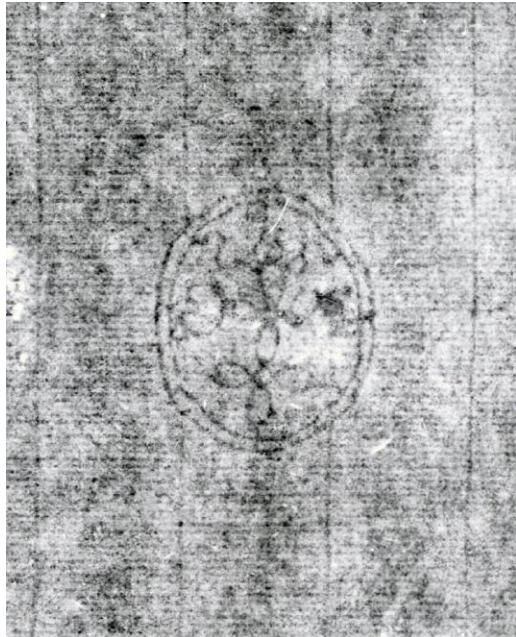
Previous owner/ex-collection George John Spencer, 2nd Earl Spencer (L.1530; his sale, Philipe, 6th day, 15 June, 1811, lot 654 (as Rembrandt), bt Harman, 12gns) (biographical details | all objects)

Exhibition History: London, 1899, no.A85 (manner of Rembrandt); 1956, p.31, no.2 (Bol); 1992 (ex-catalogue, as attributed to Aert de Gelder).

Gelder, Aert de (attributed to) 4



Registration number: 1912,1214.14



Watermark (in backing paper)

Registration number: 1912,1214.14

Bibliographic reference: Hind 1; Royalton-Kisch 2010 Gelder.4

Location: Dutch Roy XVIIc

Attributed to Arent de Gelder (biographical details | all objects)

Date: 1670-1700 (circa)

Description: The Adoration of the Shepherds; the Virgin and Joseph kneeling on either side of the wooden cradle on which lies the Infant Christ, two shepherds kneeling to right, two standing behind to left, four angels above and a ruined wall beyond. c.1670-1700

Pen and brown ink with brown and red-brown wash.

Verso: laid down on backing paper.

Watermark: an oval mark with two flowers within a double-line border is in the backing-paper (somewhat similar to Heawood 4055).

Inscriptions: centre, in pen and brown ink: 'Arnd de Gelder / 1680 [the 'd' of 'Arnd' in superscript, the '6' reversed]'; an illegible, but apparently seventeenth-century pen and ink inscription is detectable through the backing paper, perhaps a draught for a letter.

Dimensions: 357 x 264mm (chain lines horizontal, distance apart uncertain)

Condition: generally good; a horizontal fold across the centre; a separate patch at top left and an added strip across the top (27mm deep).

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Aert de Gelder, cat. no.4:

Probably based on a sixteenth-century, North Italian composition, the old attribution of the drawing to de Gelder is surprising, and probably wrong. Yet its broad, somewhat coarse painterly qualities, which reflect Rembrandt's late manner, inspire some caution before dismissing the attribution to his last pupil altogether; it is therefore kept under its traditional name. The technique of drawing with the brush in warm tones of ink has some points in common with works by Giovanni Battista Castiglione.

LITERATURE :

London, 1915, pp.78-9, no.1 repr. pl.XLV (doubtful as de Gelder; also doubted by Hofstede de Groot); Benesch, 1922, p.42 (doubtful); Van Dyke, 1927, p.80 (not de Gelder).

Acquisition date: 1912

Acquisition name:

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

Previous owner/ex-collection Joseph van Haecken (L.2516) (biographical details | all objects)

Previous owner/ex-collection William Roscoe (his sale, Liverpool, 23 etc. September, 1816, 4th day, lot 505, bt Esdaile, £2-2-0) (biographical details | all objects)

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

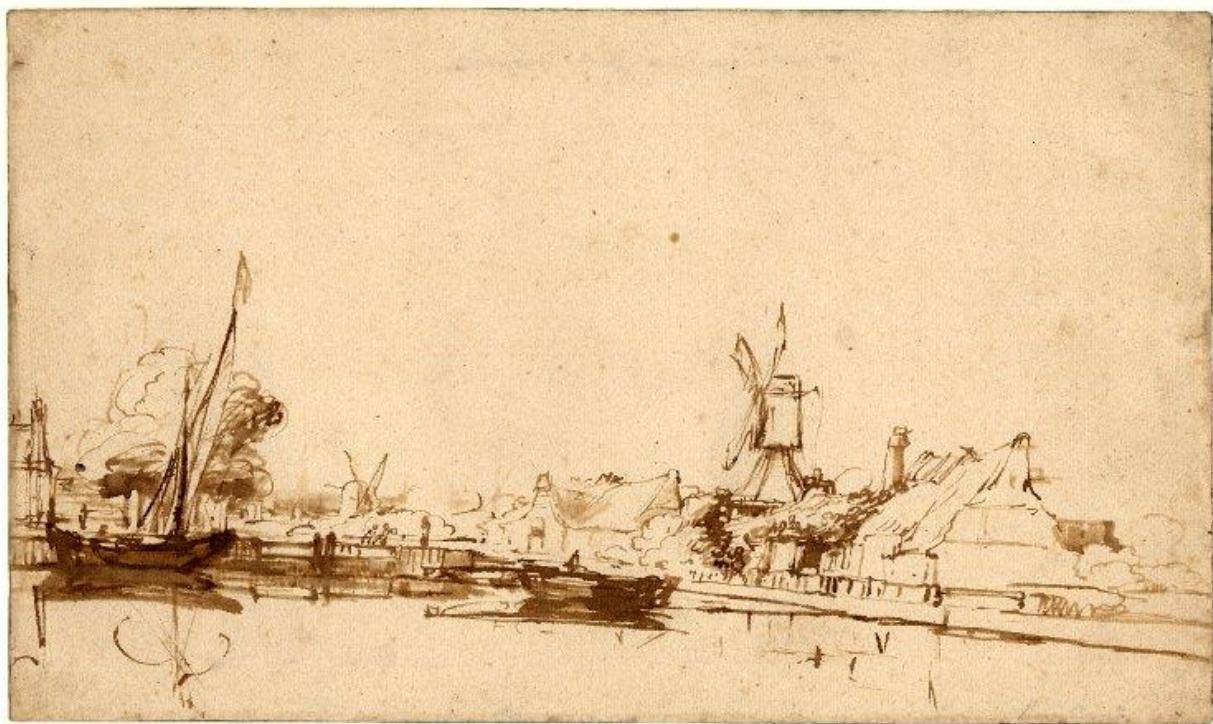
Previous owner/ex-collection William Esdaile (L.2617, twice); his sale, Christie's, 6th day, 24 June, 1840, lot 1103, bt Gibbs, 2s-6d) (biographical details | all objects)

Acquisition notes:

Joseph van Haecken (L.2516); William Roscoe; his sale, Liverpool, 23 etc. September, 1816, 4th day, lot 505, bt Esdaile, £2-2-0; William Esdaile (L.2617, twice); his sale, Christie's, 6th day, 24 June, 1840, lot 1103, bt Gibbs, 2s-6d; presented by Otto Beit, 1912 (belonged to J.P. Heseltine according to London, 1915 (see Lit. under Comment); but there is no sign of his mark. Other drawings presented the British Museum by Otto Beit in 1912 included items sold by Heseltine to Colnaghi's (see, for example, Flinck cat. no.2 ; 1912,1214.13), and the present sheet may have been assumed, wrongly, to have belonged to Heseltine as well.

Exhibition History: London, 1914, no.32 (attribution not accepted without reserve).

Gelder, Aert de (attributed to) 5



Registration number: 1860,0616.129

Bibliographic reference: Hind 2 (as Borssom); Sumowski 1090xx (De Gelder); Royalton-Kisch 2010 Gelder.5

Location: Dutch Roy XVIIc

Attributed to Arent de Gelder (biographical details | all objects)

Formerly attributed to Anthonie van Borssom (biographical details | all objects)

Date: 1670-1700 (circa)

Description: View of a village on a canal, with a boat to the left; with cottages and two windmills, a barge at centre and a sailing boat to left against the quays. c.1670-1700
Pen and brown ink with brown wash; framing lines in pen and brown ink.

Verso: blank.

No watermark.

Inscriptions: lower right, in graphite: 'Rembrant'; verso, top centre, in pen and brown ink (18th-19th cent.): 'Marine et Paisage avec Figures a la plume'; centre, in graphite: '10'.

Dimensions: 185 x 312mm (chain lines horizontal, 23/24mm apart)

Condition: good, though some creases and slight losses and discolouration at extreme edges.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Aert de Gelder, cat. no.5:

The topography has not been identified. A copy of the drawing was on the art market in 1980.[1] See further cat. no.6 (Oo,9.93).

NOTE:

[1] Sold Amsterdam, Sotheby Mak van Waay, 17 Nov. 1980, lot 105 (recording Sumowski's attribution of the present sheet to de Gelder).

LITERATURE: London, 1915, p.63, no.2 (van Borssom; compares B.M. drawings with related sheet of same view in Albertina, Vienna, Inv.8889, Sumowski 1087xx); Hirschmann, 1918, p.23 (not same view as Albertina drawing, pace Hind in London 1915); Lugt, 1920, p.151, n.1 (quotes London, 1915, but Albertina drawing another view, of the Ringvaart); Lugt, 1933, p.68, under no.1343 (groups with other drawings given to Borssom, reproducing two in the Louvre, nos.1343-4, pl.CVIII; inspired by late Rembrandt, e.g. Benesch 1366-7); Sumowski, 1979 etc., V, 1981, no.1090xx, repr. (attributed to de Gelder, following Rosenberg's attribution of a drawing in Berlin, Inv.2461, Sumowski 1098xx, around which a group of drawings, partly already constituted by Lugt, 1933 - as by van Borssom - is constructed); Haarlem, 1997, under no.161.

EARLIER NOTE:

Probably a view of the same place as Hind 3.

Acquisition date: 1860

Acquisition name:

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

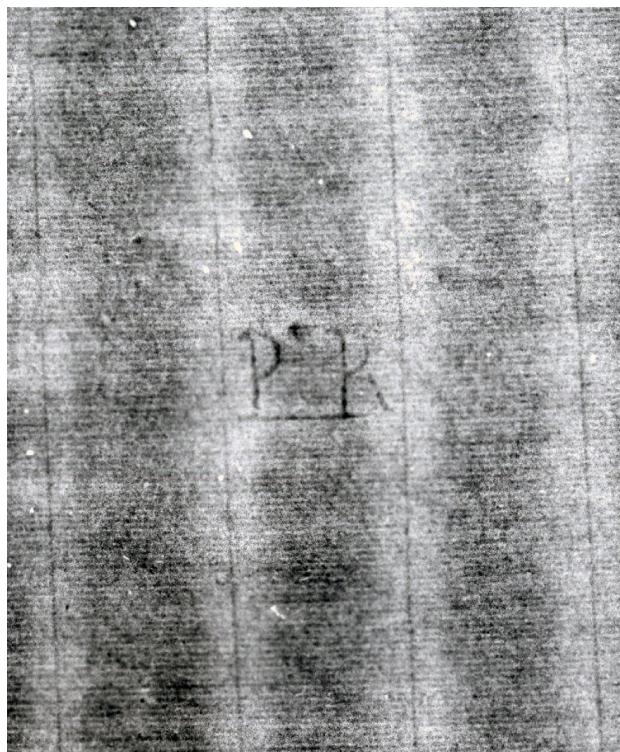
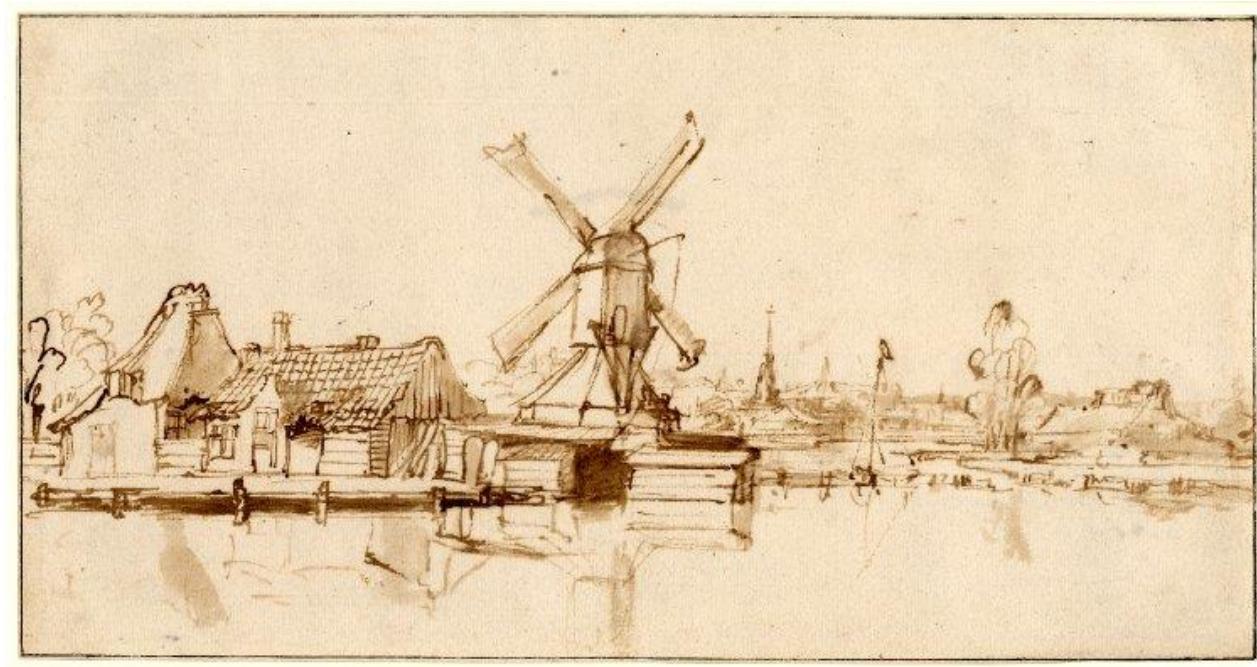
Purchased through Christie's (14.vi.1860/1520 as Rembrandt 'A RIVER SCENE WITH BOATS,

AND BUILDINGS ON THE BANKS - pen and bistre') (biographical details | all objects)

Purchased from Samuel Woodburn (biographical details | all objects)

Exhibition History: London, 1992 (ex. cat., as attributed to de Gelder).

Gelder, Aert de (attributed to) 6



Watermark

Registration number: Oo,9.93

Bibliographic reference: Hind 3 (as Borssom); Sumowski 1086xx; Royalton-Kisch 2010
Gelder.6

Location: Dutch Roy XVIIc

Attributed to Arent de Gelder (biographical details | all objects)

Formerly attributed to Anthonie van Borssom (biographical details | all objects)

Formerly attributed to Rembrandt (biographical details | all objects)

Date: 1670-1700 (circa)

Description: View on the banks of a canal, with a large windmill at centre; cottages on the edge of the water at left. c.1670-1700

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

Verso (inspected but now laid down again): blank.

Watermark: countermark: 'PR' (?), possibly a countermark to a foolscap.

Inscriptions: verso, lower left, an indecipherable paraphe and, in graphite: 'f230:15-'.

Dimensions: 156 x 299mm (chain lines horizontal, 24/25mm apart)

Condition: good; some slight dirt and staining.

Curator's comments:

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

The topography has not been identified. Cat. no.5 (1860,0616.129) and the present sheet belong to a group of thirteen landscape drawings which all appear to be by the same hand, although they vary in breadth of style.[1] Traditionally ascribed to Rembrandt, and subsequently to van Borssom,[2] the analogies between these drawings and those by Aert de Gelder are closer, although still somewhat tentative. The background of a drawing of the 'Dismissal of Hagar' in Amsterdam (inv. no.1930-3; Sumowski 1070x) is comparable to the looser penwork found in some works in the group.[3] For the more disciplined style of draughtsmanship which also appears in them, the similarity to a drawing attributed to de Gelder of 'David and Jonathan' in Melbourne has been invoked.[4] The manner of drawing trees and shrubs may also be compared with the style of cat. no.3 (Oo,10.120). These drawings are all difficult to date, but may have been made after c.1670.

An etching, in reverse, was made after the drawing by Cecilia Lucy Brightwell (as after Rembrandt).

NOTES:

[1] Sumowski nos.1086xx-1098xx. A few other drawings have been associated with the group (see *ibid.*, under no.1098xx).

[2] Initially by Hind in London, 1915, comparing the verso of Borssom cat. no.1 (1836,0811.64) in this catalogue, but the similarities are not persuasive.

[3] The comparison proposed by Starcky with a drawing in the Louvre in Exh. Paris, 1988-9, under no.125 (Sumowski 1096xx).

[4] By Rosenberg in Berlin, 1930, p.138, no.2461; see Sumowski, under no.1098xx (the 'River View with arched Bridge' in Berlin) and no.1084xx (the Melbourne drawing).

LITERATURE: Bürger, 1858, p.402 (Rembrandt, perhaps of his mill in Leiden); London, 1915, p.63, no.3, repr. pl.XXXI (van Borssom); Hirschmann, 1918, p.23; Lugt, 1920, p.151, n.1 (quotes London, 1915); Lugt, 1933, p.68, under no.1343 (groups with other drawings given to Borssom, reproducing two in the Louvre, nos.1343-4, pl.CVIII; inspired by late Rembrandt, e.g. Benesch 1366-7); Amsterdam, 1942, p.67, under no.4 (van Borssom; compares with drawing in Rijksmuseum, Henkel 4); Exh. Chicago-Minneapolis-Detroit, 1969-70, under no.158 (compares 'Farm Buildings' in Rijksmuseum, Henkel 2, as also Henkel 1 and 4; probably early because of affinities with Rembrandt); Sumowski, 1979 etc., V, 1981, no.1086xx, repr. (attributed to de Gelder, following Rosenberg's attribution of a drawing in Berlin, Inv.2461, Sumowski 1098xx, around which a group of drawings, partly already constituted by Lugt, 1933 - as by van Borssom - is constructed); Haarlem, 1997, under no.161.

Acquisition date: 1824

Acquisition name

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

Exhibition History: London, 1992 (ex. cat., as attributed to De Gelder).

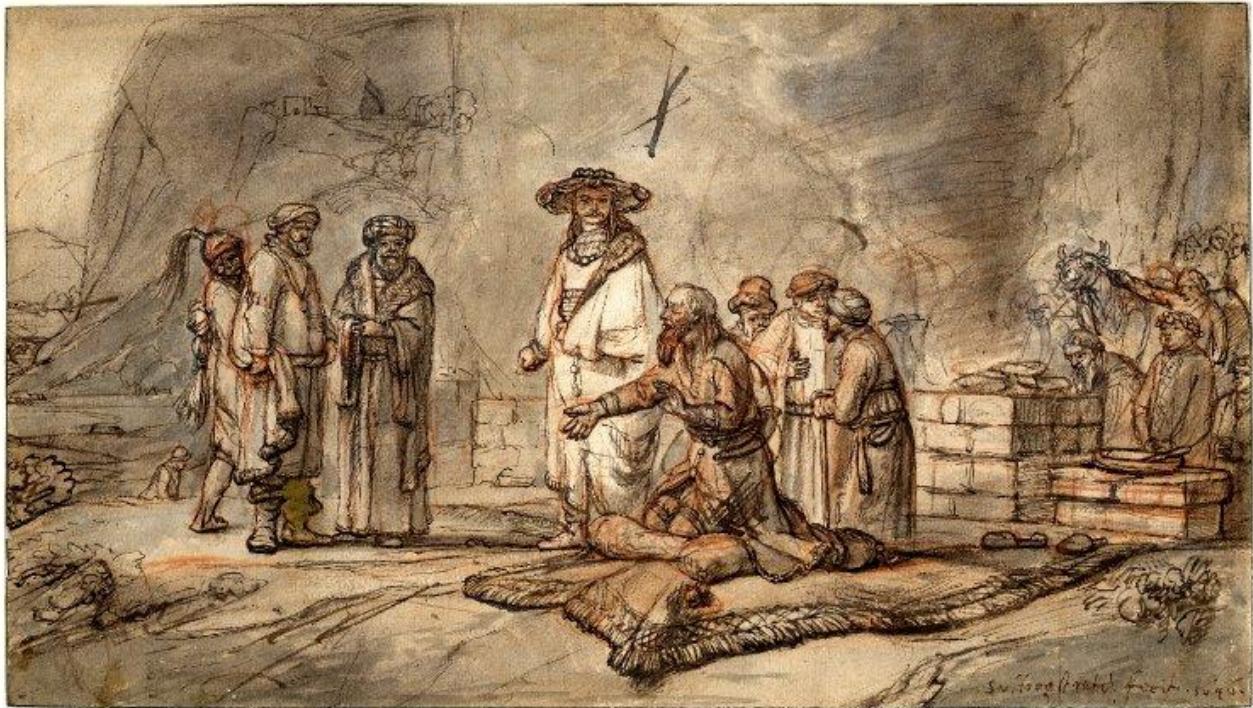
Samuel van Hoogstraten (painter/draughtsman; author/poet; Dutch; Male; 1627 - 1678)

Biography

Painter, draughtsman, etcher and writer. Born in Dordrecht, where taught by his father, Dirck, after whose death in 1640 he studied under Rembrandt in Amsterdam. He returned to Dordrecht in or before 1648. In 1651 he worked for the Emperor in Vienna, and was recorded there again in 1653 after a stay in Rome in 1652. Back in Dordrecht in 1654, he married there two years later. He settled for a time in London, probably from 1662-6, and subsequently in The Hague, where he joined Pictura, a confraternity of painters. By 1673 he had returned to Dordrecht where he died in 1678, the year after he had published there a courtier's handbook, *Den Eerlyken Jongeling*, and the year in which his treatise on art, the *Inleyding tot de Hooge Schoole der Schilderkonst*, was published.

As well as in his writings, his versatility is manifested in his work as an artist. He treated every kind of subject-matter, and produced etchings and numerous drawings as well as paintings. His early work is influenced by Rembrandt, but from the 1650s he practised a more courtly style.

No	Producer	Title	Date	Reference	Registration number
1	Van Hoogstraten	<u>Balaam blessing the Israelites</u>	1646	(Sumowski 1101)	1895,0915.1175
2	Van Hoogstraten	<u>Rachel asking Leah for Mandrakes</u>	c.1646	(Sumowski 1123x)	1895,0915.1150
3	Van Hoogstraten	<u>The Adoration of the Shepherds, after Rembrandt</u>	c.1646	(Sumowski 1792x)	1895,0915.1203
4	Van Hoogstraten	<u>The Reconciliation of Jacob and Esau</u>	c.1650	(Sumowski 1129x)	1861,0810.15
5	Van Hoogstraten	<u>Landscape with a Village and anglers</u>	c.1649	(Sumowski 337x)	1895,0915.1277
6	Attributed to van Hoogstraten	<u>A Milkmaid, a Woman and two Children in a Courtyard</u>	c.1660	(Sumowski 1215x)	1895,0915.1201
7	Attributed to van Hoogstraten	<u>Life Study of a seated Man holding a Flute</u>	c.1646	(Benesch 710a)	1895,0915.1267
8	Attributed to van Hoogstraten	<u>Life Study of a Man lying on his Back</u>	c.1646		1902,0617.5
9	Attributed to van Hoogstraten	<u>The Shunamite thanking Elisha for reviving her Son</u>	c.1650s	(Sumowski 840x)	1910,0218



Registration number: 1895,0915.1175

Bibliographic reference: JCR 710; Hind 1; Sumowski 1101; Royalton-Kisch 2010 Hoogstraten.1

Location: Dutch Roy XVIIc

Drawn by Samuel van Hoogstraten ([biographical details](#) | [all objects](#))

Date: 1646

Description: Balaam blessing the Israelites; (formerly identified as Elijah and the Prophets of Baal) a man kneeling on cushions praying, a man standing behind him and three old men, another three men to left, priests, a bullock and figures behind an altar at right. 1646

Pen and grey ink with grey wash and red chalk, with some white bodycolour and corrections in pen and brown ink; a patch of green oil paint in the leg of the nearer figure on the left; framing lines in pen and black ink.

Verso: see Inscriptions.

No watermark.

Inscriptions: lower right, in pen and dark brown ink: 'S v Hoogstraten fecit. 1646.'; inscribed verso, lower left, in red ink: 'N.2646 [Goll's number - see Provenance]' and in pen and brown

ink: '8/7 [Röver's number - see Provenance]'; and in graphite: '46' and '100'; upper centre: '700' lower right: '10'.

Dimensions: 174 x 309mm (chain lines horizontal, 24mm apart)

Condition: good; a small pinhole near the first 'S' of the signature.

Curator's comments:

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

The subject is from Numbers, chapters 23-4: the King of the Moabites, Balak, stands in the centre, a pagan sacrificial altar behind him. The prophet Balaam (Bileam), who has been ordered to curse the Israelites, in fact blesses them as instructed by God. The other figures are mostly the princes of Moab.[1]

A preliminary sketch by Van Hoogstraten for this design is now in Berlin.[2] No other related painting or print by the artist is now known, although it is the same dimensions as the drawing representing another Old Testament subject, the 'Finding of Moses', now in the Petit Palais, Paris (Sumowski 1105), with which it shares its provenance from the Röver, Goll van Frankenstein, Verstolk and Leembruggen collections.

A close copy, from the Heyl zu Herrnsheim (L.2879) and Reitlinger collections was in 1989 on the New York art market.[3]

NOTES:

[1] The subject was correctly identified by Robinson, 1869/76 and Sumowski (see Lit. below), but intervening writers followed London, 1915 in describing the scene as 'Elijah and the Priests of Baal on Mount Carmel' (I Kings 18: xxxvi-xxxviii). The latter subject was treated on at least two occasions in drawings by Rembrandt's followers, as noted by Sumowski, 1981 (see Lit. below).

[2] Inv.5664, Sumowski 1100, repr..

[3] Sumowski, under no.1101; 210 x 322mm, formerly attributed to van den Eeckhout; sold at Christie's, New York, 11 January, 1989, lot 170, repr..

LITERATURE: Robinson, 1869/76, no.698/710 (probably of Balaam); London, 1915, pp.79-80, no.1, repr. pl.XLVI (represents 'Elijah and the Prophets of Baal on Mt Carmel'); Benesch, 1922, p.42; Berlin, 1930, I, p.157, under no.5664 (related to drawing in Berlin [see above]); Sumowski, 1965[I], p.255, n.2; Sumowski, 1966, p.303 (influence of Elsheimer); Exh. Chicago-Minneapolis-Detroit, 1969-70, under no.185 (perhaps inspired a version by P. Koninck in Slive collection); Sumowski, 1970, p.46; Exh. Hartford-Dartmouth-Boston, 1973-4, p.64, under no.25; Amsterdam, 1981, p.135, under no.37 (earliest dated drawing by the artist); Sumowski, 1990, p.181, n.33; Sumowski, 1979, etc., V, 1981, no.1101, repr. (rejects connection with Koninck proposed in 1969-70).

Acquisition date: 1895

Acquisition name:

Purchased from Col John Wingfield Malcolm (biographical details | all objects)

Previous owner/ex-collection Baron Jan Gijsbert Verstolk van Soelen (biographical details | all objects)

Previous owner/ex-collection John Malcolm of Poltalloch (biographical details | all objects)

Previous owner/ex-collection Gérard Leembruggen (biographical details | all objects)

Acquisition notes:

Valerius Röver (L.2984; Portfolio 8, no.7: 'Een Heijdensche Offerhande' [a pagan sacrifice], listed with other works by van Hoogstraten;* possibly N. Tjark; his sale, Amsterdam, de Leth, 10 October, 1762, lot 159, bt I. de Bosch (in whose sale of 1812 the drawing does not feature); Goll van Franckenstein (L.2987, with number in red, 'N.2646'); his sale, Amsterdam, de Vries, Brondgeest, Engelberts and Roos, 1 July etc., 1833, portfolio O, no.5, bt Gruyter, f.75; J.G. Verstolk van Soelen; his sale, Amsterdam, De Vries, Brondgeest and Roos, 22 March, 1847, portfolio B, no. 50, bt Roos with no.51 by the same artist, f.195; Gérard Leembruggen, Jz.; his sale, Amsterdam, Roos, Engelberts, Lamma and Roos, 5 March, 1866, lot 313 as from the Verstolk van Soelen collection, bt Engelberts, f.80 for Malcolm, who paid £7-12s-8d; John Malcolm of Poltalloch; purchased with his collection from John Wingfield Malcolm, 1895. *See under Rembrandt cat. no.31 (1848,0911.138), note 2.

Exhibition History: London, Grosvenor Gallery, 1878-9, no.262 (of Bileam called by Balak to curse Israel); 1895, no.394; 1956, p.33, no.1; 1992 (ex. catalogue).

Hoogstraten 2



Registration number: 1895,0915.1150

Bibliographic reference: JCR 688; Hind 2 (as Eeckhout); Hind Add.4 (placed as Hoogstraten); Sumowski 1123x (Hoogstraten); Royalton-Kisch 2010 Hoogstraten.2

Location: Dutch Roy XVIIc

Drawn by Samuel van Hoogstraten (biographical details | all objects)

Formerly attributed to Gerbrand van den Eeckhout (biographical details | all objects)

Date: 1646 (circa)

Description: Rachel asking Leah for mandrakes; a woman standing at right holding a seated woman by the hand, a group of children to left, two of them on the ground, a man driving cattle in woods beyond

Pen and brown ink, with red chalk and grey and brown wash; framing lines in pen and brown ink (partly cut away).

Verso: laid down on card.

No watermark visible.

Inscriptions: an inscription cut away at lower right corner; on verso of backing, in graphite, top: '688 [the Malcolm catalogue number]'; lower centre: '676 [erased]' and lower right: '12 / 6 Shut [Sheet?]'; in pen and brown ink, centre: 'Eeckhout', and lower right: 'by van Eckhout / 694'.

Dimensions: 187 x 266mm (chain lines horizontal, distance apart uncertain)

Condition: good; stuck down on card.

Curator's comments:

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

The subject proposed here follows a recent suggestion[1] that it is based on Genesis XXX, 14-15: Rachel asks her elder sister Leah, both of whom are married to Jacob, for some of the mandrakes that Leah's son, Reuben, had brought; Leah rebukes Rachel, who was barren, for asking for this after taking her husband, Jacob. 'And Rachel said, Therefore he shall lie with thee tonight, for the sake of thy son's mandrakes'. Subsequently Leah bears Jacob a son for the fifth time.

In style the drawing conforms to Van Hoogstraten's compositional studies of around 1646, including cat. no.1 (1895,0915.1175), dated in that year. No related work is known.

NOTE:

[1] Identified by Sumowski, 1981 (see Lit. below).

LITERATURE :

Robinson, 1869/76, no.676/688 (Eeckhout; from Robinson collection); London, 1915, p.75, no.2, repr. pl.XL (Eeckhout; compares 'David promising Bathsheba' in Albertina, Vienna, inv.17592 [Sumowski 1125x], also then given to Eeckhout); Secker, 1920, p.46 (as London, 1915); Benesch, 1922, pp.41-2, n.3 (by Samuel van Hoogstraten); Van Dyke, 1927, p.62 (doubtful as Eeckhout, 'feeble'); Sumowski, 1965[I], p.255, n.2 (Hoogstraten); Keyes, 1977, p.67, under no.113; Sumowski, 1979 etc., V, 1981, no.1123x, repr. (Hoogstraten, c.1646; compares 'Baptism' in Vienna, Sumowski 1103, and 'Lament for Abel' in Constance, Sumowski 1104; suggests subject as given above).

Acquisition date: 1895

Acquisition name:

Purchased from Col John Wingfield Malcolm (biographical details | all objects)

Previous owner/ex-collection Sir John Charles Robinson (biographical details | all objects)

Previous owner/ex-collection John Malcolm of Poltalloch (biographical details | all objects)

Acquisition notes:

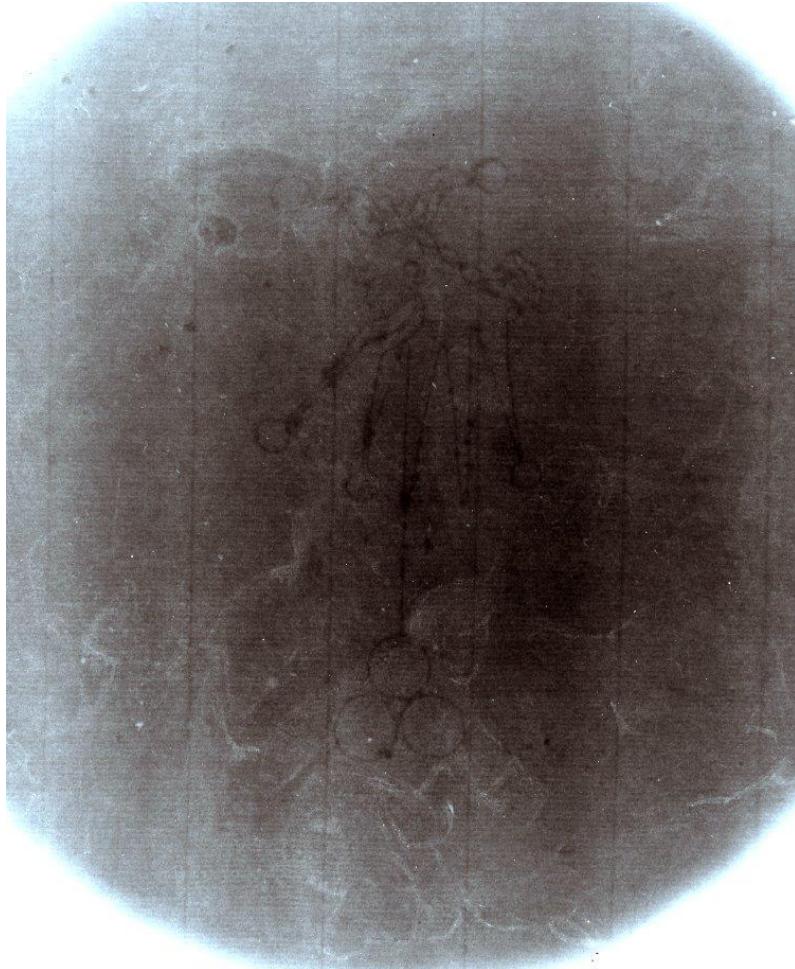
J.C. Robinson; John Malcolm of Poltalloch; purchased with his collection, 1895.

Exhibition History: London, 1895, no.388 (Eeckhout); 1956, p.33, no.3 (Eeckhout); 1992 (ex. catalogue, Hoogstraten).

Hoogstraten 3



Registration number: 1895,0915.1203



Watermark

Registration number: 1895,0915.1203

Bibliographic reference: JCR 735; Hind 3 (as Maes); Sumowski 1792x (Maes); Royalton-Kisch 2010 Hoogstraten.3

Location: Dutch Roy XVIIc

Drawn by Samuel van Hoogstraten (biographical details | all objects)

After Rembrandt (biographical details | all objects)

Formerly attributed to Nicolaes Maes (biographical details | all objects)

Date: 1646 (circa)

Description: The Adoration of the Shepherds; after Rembrandt, a stable interior with the Virgin and St Joseph and other figures kneeling, beyond a man in a turban holding a lantern. c.1646

Red chalk, with red and brown wash, and pen and brown ink, touched with white; traces of black chalk in figures of St Joseph and the Virgin

Verso: see Inscriptions

Watermark: foolscap with bells five-pointed collar, comparable to Hinterding F.c.a. (of c.1632)

Inscriptions: verso, in graphite, lower right: '18 / 5 sheet [?]'

Dimensions: 260 x 189mm (arched top, chain lines vertical, 25mm apart)

Condition: good.

Curator's comments:

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

The drawing is a copy, accurate in most respects, after Rembrandt's painting of 1646, painted for the Stadholder.[1] The copyist has not articulated the shadows thrown against the wall by the ladder, or the staff held by the standing shepherd next to the man with the lantern, as well as other, minor details.

The attribution to Maes, first voiced in the nineteenth century, was based on a supposed connection between the drawing and a painting of 1658 by Maes of the same subject, now in the Montreal Museum of Fine Arts.[2] But this is a horizontal composition which - although influenced by Rembrandt's - is in reverse, with the Virgin and Child towards the left. Once the drawing was recognized as a copy, the attribution lacked foundation. The more convincing identification of the copyist as Samuel van Hoogstraten, supported here, was first voiced in 1965.[3] The neat, not to say dry outlines, and the geometrical approach to form, are characteristic of Van Hoogstraten, who was active in Rembrandt's studio at the time that Rembrandt made the picture (Maes may only have joined Rembrandt's studio later). For comparison, there is another version of the same subject in Hamburg, signed by Van Hoogstraten.[4] This is completed with wash, lending the sheet a similarly pictorial air, and the qualities noted in the pen outlines of the British Museum drawing are replicated. To a lesser extent, the signed and dated drawing of 1646 in the British Museum of 'Balaam blessing the Israelites' (here cat. no.1; 1895,0915.1175) also has analogous stylistic traits, although the handling there exhibits the livelier traits of an original sketch over the work of a careful copyist. In 1647, Van Hoogstraten produced a painting of the 'Adoration of the Shepherds' which has some general similarities with Rembrandt's composition.[5]

NOTES:

[1] Bredius 574.

[2] Sumowski, 'Gemälde', III, 1983, no.1318, repr.; formerly in the Salamanca Collection.

[3] Sumowski, 1965[I], although he later reverted to the old attribution (see Lit. below).

[4] Sumowski 1102.

[5] Sumowski, 'Gemälde', II, 1983, no.823, repr.. The painting is now in the Dordrechts Museum.

LITERATURE: Robinson, 1869/76, no.720/735 (Maes; as from Lawrence [wrongly], Woodburn [as by Rembrandt] and Robinson collections; a study for painting formerly in Salamanca coll. [now Montreal]); London, 1915, pp.90-91, no.3, repr. pl.LIX (doubtful as Maes); Hofstede de Groot, 1915[II], p.62 (not Maes); Hirschmann, 1918, p.24 (after Munich painting; attribution to

Maes most uncertain); Lugt, 1921, p.260; Valentiner, 1923, p.22 (Maes, after Munich painting); Valentiner, 1924, p.27 (as in 1923); Van Dyke, 1927, pp.112 and 119, repr. pl.xxxii, fig.126 (by Van der Pluym for his painting in Munich given to Rembrandt); London, 1960, p.312, n.1; Sumowski, 1965[I], p.255, n.2 (by Hoogstraten); Exh. Munich, 1966/67, p.25, under no.29 (Maes after Rembrandt's painting in Munich); Munich, 1967, p.71 (as previous); Munich, 1973, p.166, under do.1143 (as Maes, referring to Sumowski 1965[I]); Bruyn, 1988, p.328 (Maes); Sumowski, 1979 etc., VIII, 1984, no.1792x, repr. (Maes, early); Corpus, III, 1989, p.16 and n.21 (Maes; enumerating copies drawn after Rembrandt paintings by his pupils); Robinson, 1996 diss., p.98, n.7 (not Maes); Blanc, 2008, p.51, repr. fig.8 (by Maes; compares Maes's other versions of the subject).

EARLIER NOTE:

Described in the Malcolm catalogue as 'the finished sketch for a picture sold in the Salamanca collection in 1868' (see Hind).

Acquisition date: 1895

Acquisition name:

Purchased from Col John Wingfield Malcolm (biographical details | all objects)

Previous owner/ex-collection Samuel Woodburn (his sale, Christie's, 13.vi.1860/1392 as 'Rembrandt, Van Rhyn - The adoration of the shepherds - red) (biographical details | all objects)

Previous owner/ex-collection Thomas Miller Whitehead (biographical details | all objects)

Previous owner/ex-collection Sir John Charles Robinson (biographical details | all objects)

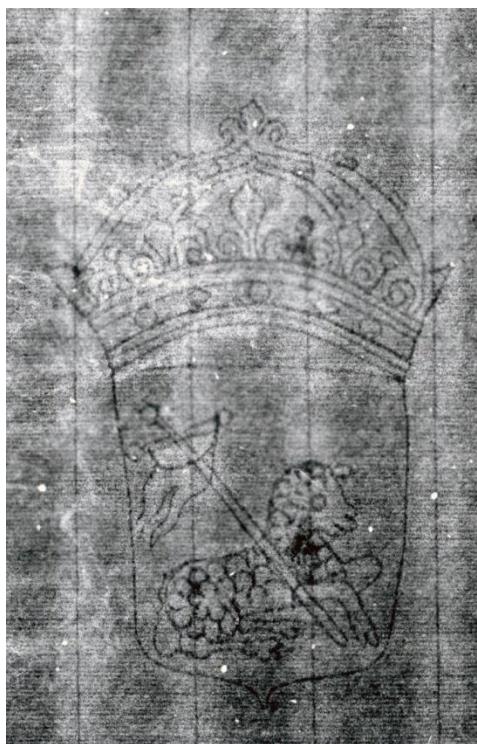
Previous owner/ex-collection John Malcolm of Poltalloch (bought 21 October, 1868, for £9-10-0) (biographical details | all objects)

Acquisition notes:

Samuel Woodburn; J.C. Robinson; his sale, Paris, 7-8 May, 1868, lot 66 (presumably unsold); purchased from Robinson by John Malcolm of Poltalloch, 21 October, 1868, for £9-10-0; (According to annotated copy of Robinson, 1876, in the British Museum) purchased with his collection, 1895.

Exhibition History: London, 1992 (ex. catalogue, as Maes).

Hoogstraten 4



Watermark

Registration number: 1861,0810.15

Bibliographic reference: Hind 2; Sumowski 1129x; Royalton-Kisch 2010 Hoogstraten.4

Location: Dutch Roy XVIIc

Drawn by Samuel van Hoogstraten (biographical details | all objects)

Formerly attributed to Gerbrand van den Eeckhout (biographical details | all objects)

Date: 1650 (circa)

Description: The Reconciliation of Jacob and Esau; Jacob at left foreground grasping his brother's hand and his left shoulder, their followers on lower ground behind with camels and cattle, a mountainous landscape and river beyond. c.1650

Pen and brown ink with brown wash, with touches of black and red chalk; framing-lines (not at top) in pen and brown ink.

Verso: see Inscriptions.

Watermark: Paschal Lamb in crowned shield, similar to Hewood 2843 (c.1650).

Inscriptions: verso, in graphite, lower centre: 'Goll & Hitzinga'; lower left: '/30'.

Dimensions: 194 x 323mm (arched top; chain lines horizontal, 26mm apart)

Condition: generally good; an old vertical crease c.12mm from right; two unobtrusive fox-marks in the sky; slight loss from centre of right edge.

Curator's comments:

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

The subject is from Genesis, chapter 33. In style the drawing is characteristic of van Hoogstraten's history compositions except for the contrast between the figures, which are executed in detail, and the landscape background (with its evocation of the town of Succoth[1]) and the camel in the centre, which are more loosely drawn.

This makes the drawing difficult to date. The watermark is of around 1650 (see above) and found on two other drawings in the collection executed at around this time (see School of Rembrandt, cat. no.107; 1933,1014.25, and Philips Koninck, cat. no.12; Oo,9.108). A comparable composition sketch, of 'Christ carrying the Cross', is now in the Pierpont Morgan Library, New York.[2]

The pose of the camel is similar to that of a separate study of the animal, but seen from behind, now in the Pierpont Morgan Library, New York.[3]

NOTES:

[1] As noted by Blanc, 2008, pp.145-6.

[2] Inv.I, 217; as pointed out by Sumowski (no.1131x, repr.), who suggested the date in the early 1650s for the present sheet.

[3] As noted in Exh. Paris-Antwerp-London-New York, 1979-80 (see Lit. below). The drawing, inv. I, 204b is also repr. Sumowski 1270x.

LITERATURE (always as Van Hoogstraten): London, 1915, p.80, no.2, repr. pl.XLVI (not by Eeckhout, but Hoogstraten); Byam Shaw, 1929, p.11; Munich, 1973, I, p.77, under no.1212 (compares anonymous 'Landscape' in Munich [Sumowski 1899x as Maes]); Turin, 1974, p.47, under no.60 (Hoogstraten; compares 'Raising of Lazarus' in Turin, inv.16453); Exh. Paris-Antwerp-London-New York, 1979-80, p.139, under no.115 (see n.3 above); Sumowski, 1979 etc., V, 1981, no.1129x, repr. (early 1650s; compares 'Interior of a Synagogue', Haarlem, Teyler Museum, inv.P*60, Sumowski 1128x); Blanc, 2008, pp.145-6, repr. fig.68 (see note 1 above).

Acquisition date: 1861

Acquisition name:

Purchased from Colnaghi (biographical details | all objects)

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

Previous owner/ex-collection John Heywood Hawkins (Sotheby's, 4.v.1850) (biographical details | all objects)

Acquisition notes:

Goll van Franckenstein;* J.H. Hawkins; purchased with a selection from the Hawkins collection from Messrs Colnaghi, Scott and Co., 1861. *According to London, 1915 (see Lit. under Comment) and the verso inscription.

Exhibition History: London, 1895, no.389 (Eeckhout); 1992 (ex. catalogue).

Hoogstraten 5



Registration number: 1895,0915.1277

Bibliographic reference: Hind 170 (as School of Rembrandt); Sumowski 337x (Borssom); Royalton-Kisch 2010 Hoogstraten.5

Location: Dutch Roy XVIIc

Attributed to Samuel van Hoogstraten (biographical details | all objects)

Formerly attributed to Rembrandt (school of) (biographical details | all objects)

Date: 1649 (circa)

Description: Landscape with a village and anglers; several men fishing on the banks of a canal in the foreground, one from a boat, a clump of trees to right and in the background a village with haystack and windmill. c.1649

Pen and brown ink with brown wash.

Verso: laid down on card. The drawing was inspected in transmitted light in 1992 but nothing was visible through the backing.

No watermark visible.

Inscriptions: on verso of backing, upper right, in graphite: '14 [over an erased inscription that read: 'Original Drawing by Rembrandt']' and to right: 'Lot 805 Geo. [cut off]'; lower centre, 'Lot 805 Geo Knapton's sale'; centre, in pen and brown ink: 'J C Robinson/1857'; an erased inscription in graphite, lower centre: 'Bar [...] 1236/July 20/1841'.

Dimensions: 147 x 213mm (chain lines vertical, 23/24mm apart)

Condition: good, though slightly trimmed.

Curator's comments:

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

Previously attributed to Rembrandt, to his school, and to Anthonie van Borssom, the drawing is comparable to several signed works by Samuel van Hoogstraten, to whom few landscape drawings have been attributed. The somewhat stilted description of the vegetation, with the pockets of parallel hatching, and the drily handled wash are similar to the background of the 'Manoah's Offering' in Braunschweig, which is signed and dated 1649 (Sumowski 1108). The schematically drawn figures and the background buildings, described largely in terms of simple outline, are also near the right-hand section of the 'Eliezer and Rebecca' in Berlin (Sumowski 1117). Other drawings that provide such points of comparison include the 'Abraham entertaining the Angels' in Dresden (Sumowski 1175x), the outlined buildings in the 'Christ blessing the Children' in Hamburg (Sumowski 1227x), and the background figures in cat. no.6 (1895,0915.1201). A date around 1649, the year of the Braunschweig drawing, seems probable.

LITERATURE: Robinson, 1869/76, no.789/805 (Rembrandt); London, 1915, no.170, repr. pl.XXVII (anonymous school of Rembrandt, possibly Van Borssom); Sumowski, II, 1979, no.337x (early Van Borssom; compares background to 'Farmstead with Mill' in Amsterdam, Sumowski 336x and figures to folio 30 recto of the van Borssom sketchbook, Sumowski 324, here cat. no.19; 1854,0628.111); Starcky, 1988, p.392 (Van Borssom).

Acquisition date: 1895

Acquisition name: Purchased from Col John Wingfield Malcolm (biographical details | all objects)

Previous owner/ex-collection Sir John Charles Robinson (L.1433) (biographical details | all objects)

Previous owner/ex-collection John Malcolm of Poltalloch (biographical details | all objects)

Acquisition notes: J.C. Robinson (L.1433); John Malcolm of Poltalloch; purchased with his collection, 1895.

Exhibition History: no exhibitions recorded.

Hoogstraten (attributed to) 6



Registration number: 1895,0915.1201

Bibliographic reference: JCR 733; Hind 2 (as Maes); Sumowski 1215x (Hoogstraten); Royalton-Kisch 2010 Hoogstraten.6

Location: Dutch Roy XVIIc

Attributed to Samuel van Hoogstraten (biographical details | all objects)
Formerly attributed to Nicolaes Maes (biographical details | all objects)

Date: 1660-1665 (circa)

Description: A milkmaid, a woman and two children in a courtyard; figures just visible through an open door behind. c.1660-65

Pen and brown ink with brown and grey wash, heightened with white; framing-lines in pen and grey ink.

Verso: inscriptions only.

No watermark.

Inscriptions: verso: in graphite, top centre: '733'; lower right centre: '5/2'; lower centre: 'of D Maas'; lower left corner: '15'.

Dimensions: 132 x 183mm (chain lines vertical, 23/26mm apart)

Condition: whites have oxidised; a few old minor spots and stains.

Curator's comments:

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

The recently suggested attribution to Samuel van Hoogstraten has much to recommend it,[1] but some reservations are due. The style is related only to a few drawings which are themselves only attributable to Van Hoogstraten without entirely secure connections. The most persuasive analogies are with the drawing in Leipzig depicting a 'Quarrel in front of a House'.[2] The configuration of the background foliage is especially close, despite the change in scale. Yet the figures in the British Museum drawing are somewhat less characteristic of the artist, and appear more stilted in draughtsmanship. Comparable background foliage appears in the signed drawing of 'Elisha and the Shunamite Woman' in the Abrams Collection,[3] but for the figures one can only point, among the securely attributed drawings, to the signed 'Eliezer and Rebecca' in Berlin,[4] in which the hatching in the main figures and the schematic description of those in the background have elements in common with the present work. It may be a late work of around 1660 or later - poorly charted territory in Van Hoogstraten's draughtsmanship - making it difficult to provide safe grounds for the attribution.

NOTES:

[1] Put forward by Sumowski, 1979 etc., V, 1981, no.1215x, repr..

[2] Inv. NI 4654, Sumowski, op. cit., no.1214x, repr. Exh. Amsterdam-Vienna-New York-Cambridge, 1991-2, no.46, repr., where dated c.1650.

[3] Sumowski, op. cit., no.1115, repr..

[4] Sumowski, op. cit., no.1117, repr..

LITERATURE (as Maes unless stated otherwise): Robinson, 1869/76, no.718/733; London, 1915, p.90, no.2, repr. pl.LVIII (compares drawing with Milkmaid in Dresden [Sumowski 1868x]); Valentiner, 1923[I], p.21 (attrib. not entirely certain); Valentiner, 1924, p.56, repr. fig.65 (as London, 1915, also comparing 'Market scene' now in New York, Metropolitan, inv.47.127.4 [Sumowski 1876x]; dates 1655-60); Van Dyke, 1927, p.112 (attribution to Maes uncertain); Hell, 1930, p.123, n.2; compares setting to 'Return of Prodigal Son' in Dresden, Benesch 1017); Bernt, 1957, II, no.382, repr.; Exh. Cambridge, 1966, under no.43 (as London, 1915, also relating to drawings of milk-sellers in Cambridge and paintings of milk-sellers); Sumowski, 1979 etc., V, 1981, no.1215x (attributed to Van Hoogstraten, comparing especially 'Quarrel before a House' in Dresden, inv.NI 4654, Sumowski 1214x); Exh. Bremen, 2000-01, p.88, under no.40 (as Sumowski, 1981; pure genre subjects not common in Hoogstraten's work).

Acquisition date: 1895

Acquisition name:

Purchased from Col John Wingfield Malcolm (biographical details | all objects)

Previous owner/ex-collection John Malcolm of Poltalloch (paid £2-9-6) (biographical details | all objects)

Previous owner/ex-collection Gérard Leembruggen (his sale, Amsterdam, Roos, Engelberts, Lamma and Roos, 5 March, 1866, No 384) (biographical details | all objects)

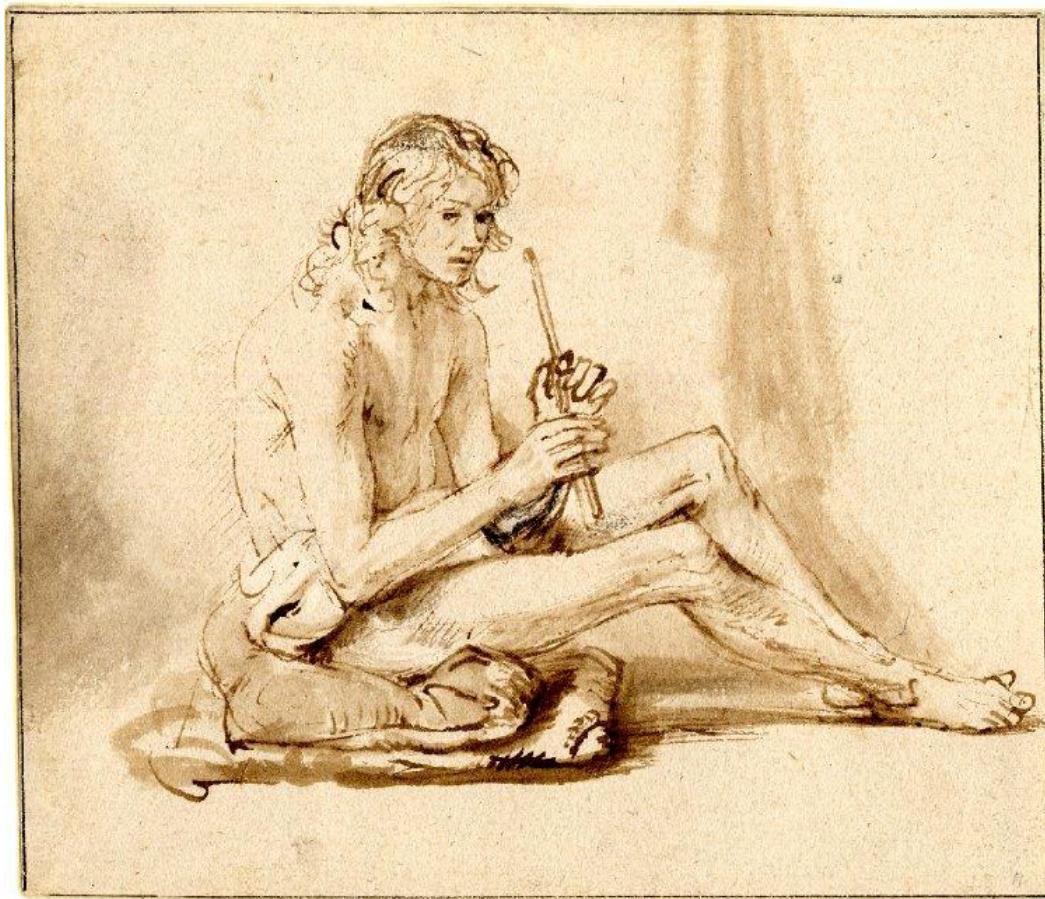
Previous owner/ex-collection Hoofdman (according to Leembruggen catalogue) (biographical details | all objects)

Acquisition notes:

'Hoofdman' (according to Leembruggen catalogue - no Hoofdman is recorded by Lugt; nor can the drawing be identified in the 'Hoofman' sales in Amsterdam, 19th Oct. 1818 and following days, or in Haarlem, 9-17 [advanced to 2nd] June, 1846); Gérard Leembruggen Jz.; his sale, Amsterdam, Roos, Engelberts, Lamma and Roos, 5 March, 1866, lot 384, as from Hoofdman collection (bt for Malcolm, who paid £2-9-6 - according to annotated copy of Robinson, 1876, in the British Museum); John Malcolm of Poltalloch; purchased with his collection, 1895.

Exhibition History: London, 1895, no.393b (attribution to Maes uncertain).

Hoogstraten (attributed to) 7



Registration number: 1895,0915.1267

Bibliographic reference: JCR 795; Hind 68 (as Rembrandt); Benesch 710(a); Royalton-Kisch 2010 Hoogstraten.7

Location: Dutch Roy XVIIc

Attributed to Samuel van Hoogstraten (biographical details | all objects)
Formerly attributed to Rembrandt (biographical details | all objects)

Date: 1646 (circa)

Description: Life study of a young man holding a flute, seated on two cushions wearing a loin cloth, in profile to right, his knees slightly raised. c.1646

Pen and brown ink with brush and brown wash, touched with red and black chalk; framing lines in pen and dark grey ink.

Verso: see Inscriptions.

No watermark.

Inscriptions: lower right, in graphite: '11.'; verso, in graphite, lower left: 'd'; lower right: 'N27-'; top centre: '795.'

Dimensions: 142 x 162mm (chain lines vertical, 30mm apart)

Condition: generally good; some of the white has oxidised to black; trimmed a little irregularly.

Curator's comments:

The 'flute' may be a posing stick, as noted by several writers since the 19th century.

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Samuel van Hoogstraten, cat. no.7:

The drawing is usually associated with three etchings by Rembrandt, the 'Nude Man seated before a Curtain' (Bartsch 193, Hind 220), the 'Young Man seated and Standing – the Walking Trainer' (Bartsch 194, Hind 222) and the 'Nude Man seated on the Ground, with one Leg extended' (Bartsch 196, Hind 221).^[1] The first and last of these are dated 1646 and the pose of the latter, though seen from a different angle, bears some relationship to the figure in the British Museum's drawing: both are seated on a cushion on the floor and wear only a loin cloth.

The attribution of the drawing to Rembrandt has long been doubted^[2] and its stylistic relationship with his pen and ink studies, as well as with the above-mentioned etchings, is not close. Nearer analogies are afforded by a group of such studies attributed to Samuel van Hoogstraten, who may have made them at or about the same time. Of these perhaps the most comparable is in the Bibliothèque Nationale ('Seated male Nude with hands folded in front', Benesch A48, Sumowski 1256x). As well as the somewhat uniform outlines, the drawing is similarly modelled with touches of the pen as well as the brush, and an attribution to Van Hoogstraten for the present sheet seems plausible (although the background curtain drawn with the tip of the brush is reminiscent of Gerbrand van den Eeckhout).^[3]

Another pupil drew the figure in the same pose but from a different angle, in a study now in Aschaffenburg^[4] and the same model is seen in several other drawings of the same type and period.^[5]

The drawing was engraved in 1765 by Cornelis van Noorde.^[6]

NOTES:

[1] Cf. Oo,9.94 which is associated with the second etching.

[2] The first objections were raised by Conway, 1908-9, p.37.

[3] Giltaij, in Rotterdam, 1988, under no.86, points out that van Hoogstraten complained that Rembrandt posed his models inelegantly when he wrote in 1678: '...when I look through my old Academy drawings, I regret that we in our youth were given such meagre instruction therein; for there is no more work in copying a graceful pose than an unpleasant and disgusting one' (Hoogstraten, 1678, p.294, discussed by Emmens, 1964, p.158).

[4] As noted by Weigmann, 1932, p.74, the drawing being repr. p.75, fig.16. It was described by Hofstede de Groot, 1906, no.13.

[5] Benesch pointed this out for the drawing of a 'Male Nude seated on a Stool' at Bayonne (Benesch 711). The model also appears in two drawings (both of unknown whereabouts) attributed to van Hoogstraten by Sumowski (Sumowski 1254x and 1255x). The model may have sat for further drawings of this type, such as the Bibliothèque Nationale's sheet mentioned above, although the resemblance is less clear. Sumowski, 1969, p.372, believed the model was Willem Drost but the evidence provided by the latter's self-portraits is not entirely persuasive.

[6] As first noted by Sumowski, 1961, p.14.

LITERATURE (as Rembrandt unless otherwise stated): Robinson, 1869/76, no.774/795; Vosmaer, 1868, pp.473 and 518 (c.1646, for etching Bartsch 196, Hind 221); Vosmaer, 1877, pp.541 and 602 (as in 1868); Kleinmann, III, no.40; Valentiner, 1905, pp.54 and 61 (c.1656-7; model is Titus); Hofstede de Groot, 1906, no.931; Baldwin Brown, 1907, p.141 (probably not Titus - refuting Valentiner, 1905); Conway, 1908-9, p.37 (pupil, perhaps Eeckhout; compares studies of models in Louvre, Ben.A54-A55); Wurzbach, 1910, p.418; London, 1915, no.68 (c.1646); Weigmann, 1932, p.74 (see n.4 above); Benesch, IV, 1955/73, no.710a (c.1646-7; pupil's drawing in Aschaffenburg shows figure in same pose; originated in connection with etchings Bartsch 196 and 194, Hind 221-2; compares Ben.709, Vienna, and 710, here cat. no.87; same model in 'Seated male Nude' at Bayonne, Benesch 711); Exh. Amsterdam-Rotterdam, 1956, p.31 under no.58 (pupil); Drost, 1957, p.186 (compares Elsheimer); Sumowski, 1961, p.14 (school; engraved by van Noorde); Sumowski, 1969, p.372 (school, c.1646; see n.5 above); White, 1969, I, pp.179-80, repr. II, pl.269 (c.1646; not a flute but a posing stick; the first pen and ink nude study by Rembrandt; compare etching, Bartsch 193, Hind 220); Bonnier, 1970/69, repr. in colour, p.60, fig.37; Bernhard, 1976, II, repr. p.356.

Acquisition date: 1895

Acquisition name:

Purchased from Col John Wingfield Malcolm (biographical details | all objects)

Previous owner/ex-collection John Malcolm of Poltalloch (biographical details | all objects)

Previous owner/ex-collection Gérard Leembruggen (biographical details | all objects)

Previous owner/ex-collection Cornelis van den Berg (probably) (biographical details | all objects)

Acquisition notes:

Probably Cornelis van den Berg, sale, Haarlem, 29ff. August, 1775, lot 65: 'Een Naakt Mannetje met een Fluyt', sold for f.7 with two others; Gérard Leembruggen Jz.; his sale, Amsterdam, Roos, Engelberts, Lamma and Roos, 5 March, 1866, lot 478, bt for Malcolm, f.49; John Malcolm of Poltalloch (L.1489 verso); purchased with his collection, 1895.

Exhibition History: London, 1895, no.376; 1899, no.A52 (c.1646); 1938, no.68; 1956, p.10, no.15; 1992, no.98, repr. (attrib. to Hoogstraten).

Hoogstraten (attributed to) 8



Registration number: 1902,0617.5

Bibliographic reference: Hind 67 (as Rembrandt); Royalton-Kisch 2010 Hoogstraten.8

Location: Dutch Roy XVIIc

Attributed to Samuel van Hoogstraten (biographical details | all objects)

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

Date: 1646 (circa)

Description: Life study of a man lying on his back; supported by cushions, wearing a loin cloth, his hands placed together. c.1646

Pen and brown ink with brown and brownish-grey wash, heightened with white, over preliminaries in black chalk, touched with red chalk.

Verso: laid down on an 18th-century mat, with brown wash border.

No watermark visible.

Inscriptions: on verso of mat, top centre, in large characters in red ink: 'No.232'; lower centre, in graphite: '15133/HF/-/-/el./'.

Dimensions: 141 x 207mm (chain lines vertical; distance apart uncertain)

Condition: trimmed a little irregularly; a small fold across lower right corner; otherwise generally good.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Samuel van Hoogstraten, cat. no.8:

The drawing may be compared in type with Oo,9.94. In style, however, the closest analogies are with the drawing in the Louvre there mentioned (Benesch A55; Sumowski 1253x), which shows the same standing model in the same pose but seen from another viewpoint.

The Louvre drawing has been attributed to Samuel van Hoogstraten[1] and grouped with other life studies thought to have been drawn by him in Rembrandt's studio at about the time that the latter made his etching of 'A young Man seated and standing: the Walking Trainer' (Bartsch 194, Hind 222) of 1646. This hypothesis has found general acceptance, and the present study could have been made by the same hand, the penwork being especially comparable. Nevertheless, as with cat.no.7 (1895,0915.1267) the identity of the draughtsman, who here relied on the brush (in the manner of Gerbrand van den Eeckhout) to realise the lower half of the body, cannot be established beyond question. Other pupils in Rembrandt's workshop in the mid-1640s produced similar work, as can be seen, for example, in Nicolaes Maes' later drawing, the 'Study for Isaac' (Sumowski 1765b) in the Victoria and Albert Museum for his 'Sacrifice of Isaac' in a private collection.[2] It also seems that drawings of this type were made in around 1660 by Rembrandt's followers, as is known from the drawing of a 'Seated Boy with clasped Hands' in Munich by Johannes Raven.[3]

Many writers have remarked on the unusual pose of the model and compared the figure to tomb effigies.[4] Yet it is equally possible that the draughtsman had Isaac or some other Old Testament character in mind.

NOTES:

[1] For a summary of opinions, see Exh. Paris (Cabinet des dessins), 1988-9, no.109.

[2] Repr. Sumowski, 'Gemälde', no.1316, who dates the work c.1653. Robinson, 1984, prefers c.1655-8.

[3] The Munich drawing, Sumowski 2141, is discussed by Schatborn in Exh. Berlin-Amsterdam-London, 1991-2[I], no.50. Also worthy of mention in this context are two drawings in Braunschweig, Inv. nos.363 verso and 364; the former, at least, resembles the work of Abraham

van Dijk (qv), and would have been drawn in 1652 as the recto shows the old Amsterdam Town Hall in its gutted state after the fire in that year.

[4] See Lit. below.

LITERATURE: Anon., 1903, p.134, repr. (in attitude of tomb effigy); Valentiner, 1905, p.61 (Rembrandt, c.1656/7; represents Titus); Hofstede de Groot, 1906, no.932 (Rembrandt; perhaps a study for a monument); Conway, 1908-9, p.37 (pupil?; compares life studies in Louvre, Benesch A54-5 and other drawings of c.1646, including etchings and Oo.09.94 and cat. no.7; 1895,0915.1267); Wurzbach, 1910, p.418 (Rembrandt); London, 1915, no.67, repr. pl.VIII (c.1646); Hind, 1932, p.35 (perhaps same hand as cat. no.87, and as HdG 968 [Sumowski 1765b] and 973 in V&A, London, repr. Valentiner, 1924, figs.24-5); Poortenaar, 1943, p.48, under no.99 (pupil of c.1646; compares Oo.09.94 and related etching, Bartsch 194, Hind 222); Slive, 1965, no.535 (Eeckhout? pupil of 1640s; drawn at night).

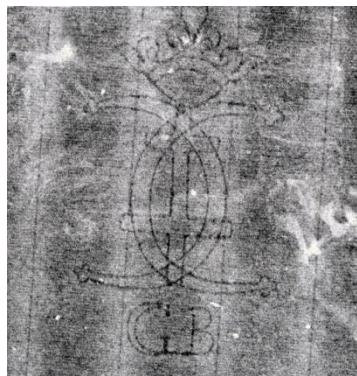
Acquisition date: 1902

Acquisition name:

Purchased from Colnaghi (biographical details | all objects)

Exhibition History: London, 1938, no.67 (Rembrandt, c.1646); 1956, p.10, no.16 (Rembrandt).

Hoogstraten (attributed to) 9



Watermark

Registration number: 1910,0218.3

Bibliographic reference: Hind 3; Sumowski 840x (B. Fabritius); Royalton-Kisch 2010
Hoogstraten.9

Location: Dutch Roy XVIIc

Attributed to Samuel van Hoogstraten (biographical details | all objects)
Formerly attributed to Gerbrand van den Eeckhout (biographical details | all objects)

Date: 1650-1660 (circa)

Description: The Shunamite thanking Elisha for reviving her son; a woman kneeling at left foreground kissing the foot of a bearded old man, a younger man, holding a child between his knees crouched at right at the top of some steps, a bed behind at right. c.1650-60

Pen and grey and brown ink with brown, grey, blue and red wash, and some white bodycolour.

Verso: see Inscriptions.

Watermark: Cross of Lorraine with initials 'GB' below.

Inscriptions: verso, in graphite, lower left: 3; lower right, in pen and black ink: 'Eckhout / RPR'.

Dimensions: 217 x 169mm (arched top; chain lines horizontal, 23mm apart)

Condition: good.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Samuel van Hoogstraten, cat. no.9:

The subject is from 2 Kings 4, xxxvi-xxxvii: the Shunamite woman falls at Elisha's feet after the revival of her son.

Acquired as by Gerbrand van den Eeckhout, the drawing has also been given to Samuel van Hoogstraten and Barend Fabritius (see Literature below). Drawings by the latter are uncommon and ascribed to him on the basis of his paintings, which have few analogies with the present work. Drawings by Samuel van Hoogstraten, on the other hand, offer many stylistic parallels. He produced a number of highly-finished, pictorial illustrations to the Bible, and the similarities with works such as the 'Presentation in the Temple', in a French private collection (Sumowski 1107) and the 'Vision of St Peter' now in Stockholm (Sumowski 1127x)[1] lead us to retain the British Museum drawing under Hoogstraten's name, albeit with some reservations. One possibility is that the drawing is based on one by Hoogstraten, and that it was then corrected by

the latter, an idea prompted by the thicker, more confident lines that mark many areas, especially in the lower figure and the steps at the lower right. It may date from the 1650s.

NOTE:

[1] Inv.1986/1863, repr. in colour in Exh. Stockholm, 1992-3, no.181.

LITERATURE: London, 1915, p.80, no.3, repr. pl.XLV (subject uncertain; probably by van Hoogstraten); Stockholm, 1920, p.33 (by van den Eeckhout?; compares Stockholm 'Noli me tangere', given to him, inv.2016/1559 [Sumowski 574xx as van Dyck]); Benesch, 1922, p.42, n.1 (inspired by Rembrandt compositions); Sumowski, 1979 etc., IV, 1981, no.840x, repr. (B. Fabritius, comparing 'Burial of Jacob', formerly Perman collection, Sumowski 838x, the 'Satyr and the Peasant' in Rotterdam, MB179, Sumowski 827x and 'Sacrifice of Abraham' formerly Dresden, Sumowski 830x; identifies subject); Tietjen, 1998, p.116, repr. fig.23 (as B. Fabritius, comparing woman on the left with Cornelia in his 'Continence of Scipio' in Hannover [Sumowski, Gem., II, 1983, no.551, repr. p.931]).

Acquisition date: 1910

Acquisition name:

Donated by Mrs Robert Low (biographical details | all objects)

Acquisition notes:

R.P. Roupell (L.2234); possibly his sale, Christie's 6th day, 13 July 1887, lot 969: 'G. van den Eeckhout: An Interior with Figures', bt Thibaudeau, 5 shillings; presented by Mrs Robert Low, 1910.

Exhibition History: London, 1956, p.33, no.2 (Hoogstraten).

Jacob Koninck (printmaker; painter/draughtsman; Dutch; Danish; Male; 1614/15 - 1690 or later)

Biography:

The son of a goldsmith, he was born in Amsterdam but is also recorded in Dordrecht (1633), Rotterdam (1637 - when his wife, Maria Cotermans, died, leaving a child - and in 1645), The Hague (1647-8), where in 1648 he married Susanna Dalbenij, and Amsterdam (1652 and 1659). Still in Amsterdam in 1663, he settled in Copenhagen in or before c.1676. There, from 1682, he taught his nephew, Daniël (b.1668). Jacob's son by his second wife, a painter of the same name, was born c.1648 in The Hague and died in Copenhagen in 1724.

A specialist in landscape, only a modest oeuvre of some 30 drawings, 10 paintings and a few etchings by or attributed to Jacob Koninck survives. It is not known whether he had any direct contact with Rembrandt. His works exhibit similarities with the styles practised by Jan Lievens and Pieter de With as well as by his younger brother Philips Koninck (qqv), who was his pupil in around 1637-40. Documents reveal that he also painted and drew figurative subjects, but none survives.

No	Producer	Title	Date	Reference	Registration number
1	Koninck J.	<u>View of Ransdorp</u>	c.1650	(Sumowski 1289)	Oo,9.81
2	Koninck J.	<u>Landscape with a River and Anglers in a Boat</u>	c.1650	(Sumowski 1299x)	1912,1214.17
3	Koninck J.	<u>View of a Village with a Church Tower</u>	c.1652-55		1925,1117.5
4	Attributed to Koninck J.	<u>A Road through a Meadow leading to a Wood and Buildings</u>		(Sumowski 1303x)	1946,0713.161
5	Attributed to Koninck J.	<u>Landscape with a Haybarn and a Road</u>	c.1665	(Sumowski 1293x)	Oo,9.107

Koninck, Jacob 1



Registration number: Oo,9.81

Bibliographic reference: Hind 1; Sumowski 1289; Royalton-Kisch 2010 Koninck.J.1

Location: Dutch Roy XVIIc

Drawn by Jacob Koninck (biographical details | all objects)

Date: 1663 (circa)

Description: View of Ransdorp in Waterland; a church with a large square tower, surrounded by cottages in a clump of trees. c.1663

Pen and brown ink, with some indications in graphite, on paper tinted brown.

Verso: see Inscriptions.

Watermark: bunch of grapes (fragmentary).

Inscriptions: a few touches of darker ink in the lower left hand corner and lower centre resemble inscriptions, but are not clearly decipherable. Verso inscribed with register no. and in graphite: '17 [in a circle]' and 'Sunk Mount [19th century]'.

Dimensions: 94 x 187mm (chain lines vertical, 22/24mm apart)

Condition: somewhat rubbed, faded and stained.

Curator's comments:

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

Like the drawing in this collection by Anthonie van Borssom (see cat. no.4; 1836,0811.55), the present work depicts the church at Ransdorp.[1]

The drawing, the only one to be connected with another of Jacob Koninck's productions, served as the preparatory sketch for his etching of the same subject, which is signed and dated 1663 and shows the composition in reverse (B.238, H.329; an impression is in the British Museum, 1842,0806.146). The etching is slightly narrower than the drawing, but otherwise the differences between them are minor.

Clearly influenced by Rembrandt's landscape drawings of the 1640s and 1650s, the present sheet may have been executed some years before the related etching of 1663. The style also resembles that of Pieter de With (qv).

NOTE:

[1] Other drawings of the church are enumerated in that entry, which also gives some historical details concerning the structure. The location was identified in the present composition by Six, 1909, p.95 (mentioning only the related etching).

LITERATURE ('etching' refers to Bartsch 238, Hind 329, formerly attributed to Rembrandt but by Jacob Koninck):

Vosmaer, 1868, p.222 (Rembrandt, for his etching [the print in fact by Jacob Koninck]);
Vosmaer, 1877, p.612 (Rembrandt); Dutuit, IV, 1885, p.86 (Rembrandt); Seidlitz, 1895, p.134, under no.238 (by Jacob Koninck, for the etching, in reverse); Hind, 1912/23, I, under no.329 (as Seidlitz, 1895); Hind, 1913-14, under no.20; London, 1915, pp.80-81, no.1, repr. pl.XLVII (as Seidlitz, 1895); Hirschmann, 1918, p.23; Seidlitz, 1922, p.194, under no.238 (as Seidlitz, 1895); Hofstede de Groot, 1927, p.268; Van Dyke, 1927, p.138, repr. pl.XLIII, fig.169; Berlin, 1930, p.171, under no.2864 (as London, 1915; compares Berlin 'Panorama', inv.2864); Henkel, 1931, p.84; Gerson, 1936, p.170, under no.ZXXXIX (compares Maes cat. no.5; 1905,1110.68); Oxford, 1938, p.79 (compares views of Ransdorp in Oxford, Benesch 1310, and Van Borssom in British Museum [see cat. no.4, 1836,0811.55]); Hollstein, IX, n.d. [c.1953], p.264, under no.1; Münz, 1952, p.186, under no.356; Biörklund and Barnard, 1955, p.129, under no.BB Rej 27); White and Boon, 1969, I, p.180, under no.B248 (comparing drawing in Dresden, C.1335, HdG.283 [repr. Sumowski 2400x as P. de With]); Amsterdam, 1981, p.92, under no.22; Sumowski, 1979 etc., VI, 1982, no.1289, repr.; Haarlem, 1997, p.211, under no.223 (compares drawing of 'Farm with Haystack' in Teyler Museum, inv. P*26); Exh. Paris-Amsterdam, 1997, p.168, under no.74 (compares 'Farm among Trees', Paris, Lugt Collection, inv.220, Sumowski 1315xx).

Acquisition date: 1824

Acquisition name:

Bequeathed by Richard Payne Knight (in Register as a copy from the etching) (biographical details | all objects)

Exhibition History: London, 1992 (ex. catalogue).

Koninck, Jacob 2



Registration number: 1912,1214.17

Bibliographic reference: Hind 2; Sumowski 1299x; Royalton-Kisch 2010 Koninck.J.2

Location: Dutch Roy XVIIc

Drawn by Jacob Koninck (biographical details | all objects)

Date: 1650 (circa)

Description: Landscape with a river and anglers in a boat; wooded country, the banks of a river in the foreground, a village with church spire amid trees beyond, a ferry boat landing at left.
c.1650

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

Verso: see Inscriptions.

No watermark.

Inscriptions: verso, left of centre, in red chalk (17th century): 'J Cooning / f 2-10'; lower left, in graphite (17th-18th century): 'Philip Koninck and 2 [in a circle]'.

Dimensions: 228 x 370mm (chain lines horizontal, 26/27mm apart)

Condition: generally good; some foxing, mostly in the sky; a patch at top right corner; small repair at top left; the ink in the foreground has a mottled appearance, as if salts had risen through it from the paper.

Curator's comments:

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

The locality of the landscape has not been identified. The early attribution to Jacob Koninck on the verso appears to be reliable. Similar red chalk inscriptions appear on stylistically comparable drawings in Rotterdam and Berlin, which may at an early date have belonged together in a compendium of twelve drawings by both Jacob Koninck and Pieter de With.[1]

All these drawings are somewhat removed in style from the only documentary drawings by the artist, cat. no.1 (Oo,9.81) above and the signed and dated drawing of 1665 in Paris (Frits Lugt Collection, Institut Néerlandais).[2] One of the Rotterdam drawings has a watermark resembling that in paper of the 1640s, and it could be that the present sheet was made during that or the following decade.[3]

NOTES:

[1] Rotterdam inv.MB 183-5 (Sumowski 1306x, 1309x and 1307x; Rotterdam, 1988, nos.89-91); Berlin inv.2864 (Sumowski 1304x). The first of the Rotterdam drawings is inscribed on the verso: '13 [crossed out] 12 tekeningen van dhr p. de widt / en jacobus coninck / f12 – guld'. Another drawing in Rotterdam, now attributed to de With although sometimes attributed to Jacob Koninck in the past, also came from the same set, and is similarly inscribed (inv.2410x; Rotterdam 1988, no.135, repr.; Sumowski 2410x, repr.; inscribed on the verso in red chalk: 'p de widt').

[2] Inv.1971-T3 (Sumowski 1290).

[3] Rotterdam MB 183, Sumowski 1306x (see Rotterdam, 1988, no.89).

LITERATURE :

Wurzbach, 1906, p.323 (as signed); Hind, 1913-14, no.20, repr. (accepts on basis of old attribution on verso, not a signature); London, 1915, p.81, no.2, repr. pl.XLVII; Hirschmann, 1918, p.23; Hofstede de Groot, 1927, p.268; Van Dyke, 1927, p.138 (attribution to Jacob Koninck tentative); Berlin, 1930, p.171, under no.2864 (compares drawing in Berlin, inv.2864 [Sumowski 1304x]); Henkel, 1931, p.34; Paris, 1933, p.68, under no.1345 (Jacob or Philips Koninck; compares Louvre drawings, inv.22973 and 22923 [Sumowski 1311x and 1310x]); Gerson, 1936, p.170, under no.XXXIX; Drost, 1957, p.124 (compares drawing in British Museum attributed to Elsheimer [now De With, see cat. no.5; 1893.0731.1]; Bolten, 1967, p.75, under no.40 (compares drawing in Groningen, inv. 1931-169 [Sumowski 1312x])); Amsterdam, 1981, p.92, under no.22; Sumowski, 1979 etc., VI, 1982, no.1299x, repr. (accepts old attribution on verso on the basis of general comparisons with painted and drawn landscapes by the artist).

Acquisition date: 1912

Acquisition name:

Donated by Henry Van den Bergh (biographical details | all objects)

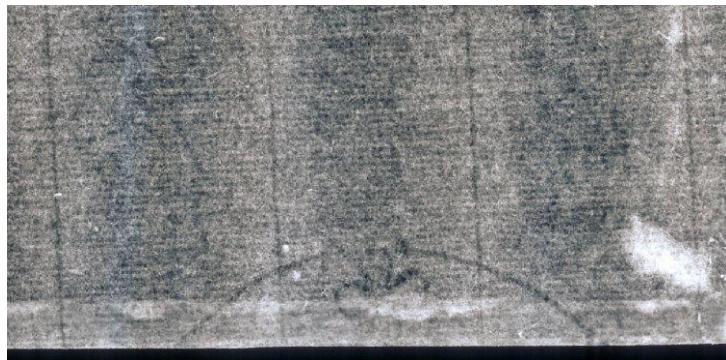
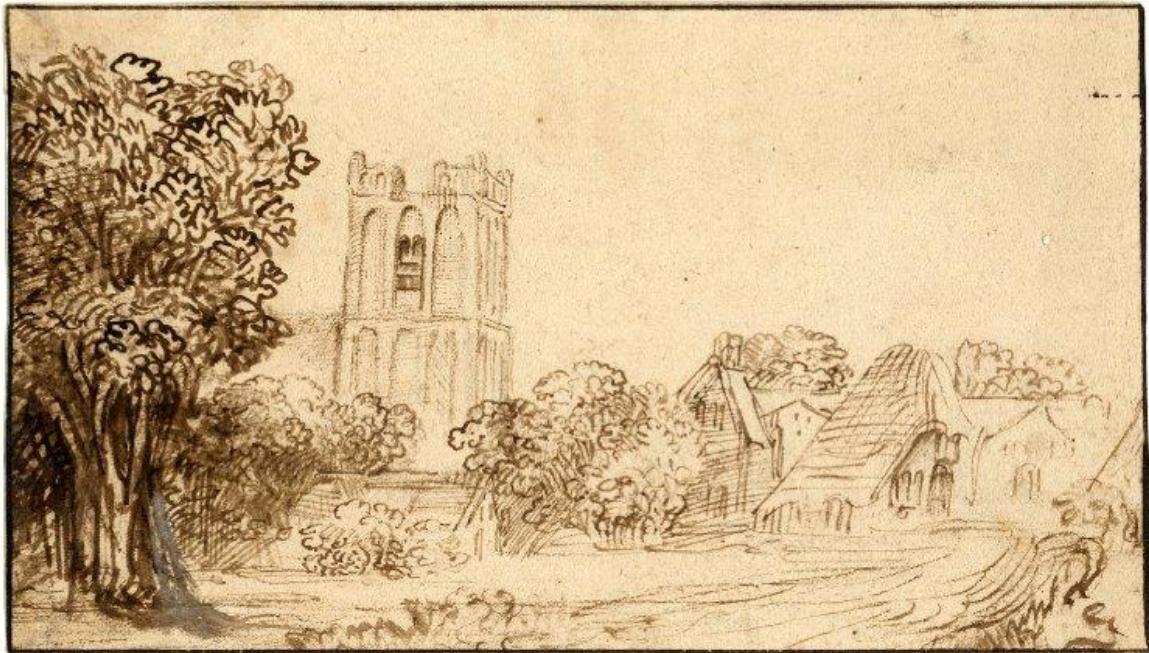
Donated through The Art Fund (as NACF) (biographical details | all objects)

Acquisition notes:

J.P. Heseltine (L.1507); Colnaghi's (see L.1507); presented by Henry van den Bergh, through the National Art Collections Fund, 1912.

Exhibition History: London, 1914, no.35; 1933, no.90; 1956, p.30, no.3; 1992 (ex. catalogue).

Koninck, Jacob 3



Watermark

Registration number: 1925,1117.5

Bibliographic reference: Hind Add.179 (as School of Rembrandt, placed as Hind Add.157.a);
Royalton-Kisch 2010 Koninck.J.3

Location: Dutch Roy XVIIc

Drawn by Jacob Koninck (biographical details | all objects)

Formerly attributed to Rembrandt (school of) (biographical details | all objects)

Date: 1652-1655 (circa)

Description: View of a village with a church tower; formerly identified as Ransdorp in Waterland (?), all in a clump of trees, a large tree at left. c.1652-55

Reed pen and brown ink with touches of brown wash and white heightening; framing lines in pen and dark brown ink.

Verso: blank.

Watermark: fragment only: a circular frame with rosette (possibly from a Seven Provinces watermark, such as Hinterding catalogue, variant C.a.a., repr. p.360).

Dimensions: 106 x 187mm (chain lines vertical, 24mm apart)

Condition: good; a small hole in sky to right; slight repair to upper left corner.

Curator's comments:

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

The style seems compatible with cat. nos.1 and 2 (Oo,9.81 and 1912,1214.17) and with many other drawings attributed to the artist.[1] The church tower resembles that of Ransdorp (see cat. no.1 and Van Borssum, cat. no.4 (1836,0811.55) and may be based on it. The drawing is difficult to date, but given its Rembrandtesque qualities and its iconography it may be from after the time of Jacob Koninck's move to Amsterdam, where he is recorded from 1652-59. The use of the reed pen also emulates Rembrandt's landscape drawings from around 1650 onwards.

NOTE:

[1] See Sumowski, 1979 etc., VI, 1982, nos.1289-1312x.

LITERATURE: London, 1931, p.139 (near Furnerius).

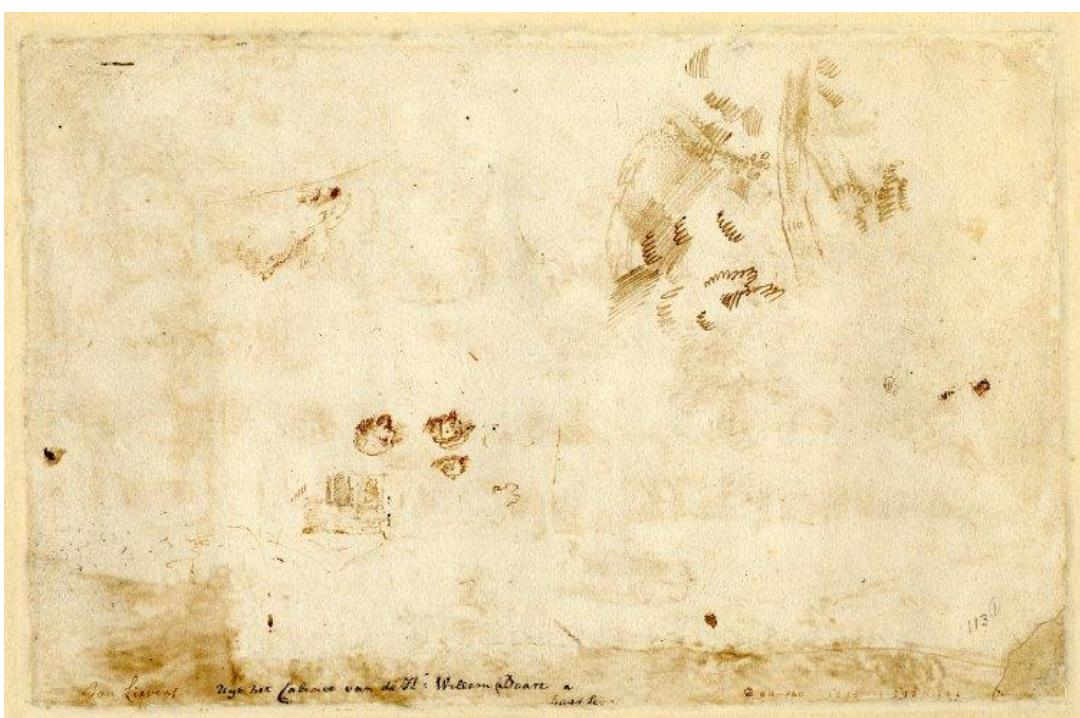
Acquisition date: 1925

Acquisition name:

Purchased from A P Rudolf (all objects)

Exhibition History: no exhibitions recorded.

Koninck, Jacob 4



Verso

Registration number: 1946,0713.161

Bibliographic reference: Hind Add.28c (formerly described as Lievens); Phillipps-Fenwick p.190 (3); Sumowski 1303x; Royalton-Kisch 2010 Koninck.J.4

Location: Dutch Roy XVIIc

Attributed to Jacob Koninck (biographical details | all objects)
Formerly attributed to Jan Lievens (biographical details | all objects)

Date: 1665 (circa)

Description: A road through a meadow leading to a wood and buildings; a horse and cart at centre, two cows at far left and thick forest behind. c.1665

Pen and brown ink, with brown wash; framing-lines in pen and (darker) brown ink

Verso: Sketches of trees, two heads and a classical building

Watermark: Strasburg lily in crowned shield, perhaps with letter 'S' below (indistinct)

Inscriptions: verso, in pen and brown ink, lower left: 'Jan Lievens'; in darker brown ink, centre: 'Uyt het Cabinet van de Hr: Willem Baart a / Haarlem'.

Dimensions: 220 x 339mm (chain lines horizontal, 27mm apart)

Condition: recto somewhat faded; some dirt and discolouration; lower left corner repaired; an original paper crease, lower left; minor losses at left edge.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Jacob Koninck, cat. no.4:

Although acquired at the Lawrence sale in the same lot as three drawings by Lievens (see under Acquisition), an attribution to Jacob Koninck, although not obvious, merits serious consideration. It compares closely with cat. no.2 (1912,1214.17)[1], and the composition depends on a drawing attributed to Jacob Koninck in Dresden, which may well be a sketch from nature.[2]

The verso, which contains slight sketches from nature, includes a curiosity - a classical building with a portico. It is not known whether Jacob Koninck ever left the Netherlands, or whether he could have studied such buildings in Italy.

NOTES:

[1] As suggested by Sumowski 1303x; he also rightly refers to a drawing of a 'Panorama with Shrubs in the Foreground' in Darmstadt (inv.Hz 145; Sumowski 1300x). For the problems posed in attributing landscape drawings to Jan Lievens and his son, Jan Andrea Lievens, see the biography of the latter.

[2] As noted by Sumowski 1303x. The Dresden drawing has no inventory number but is Sumowski 1308x.

LITERATURE: Popham, 1935, p.190, no.3 (Jan Andrea Lievens or Leupenius); Schneider-Ekkart, 1973 ed. only, pp.395-6, no.SZ. LXXVIII (not Lievens; prefers Popham's suggestion as Leupenius); Sumowski, 1979 etc., VI, 1982, no.1303x (attributed to Jacob Koninck; see n.1 above).

Acquisition date: 1946

Acquisition name:

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

Previous owner/ex-collection Samuel Woodburn (Christie's, 6.vi.1860/538 as 'Lievens - Views of Dutch farm houses and barns - pen and bistre', 4 in) (biographical details | all objects)

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

Previous owner/ex-collection Sir Thomas Lawrence (L.2445) (biographical details | all objects)

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

Previous owner/ex-collection Willem Baartz (of Haarlem; see Acquisition notes below.)

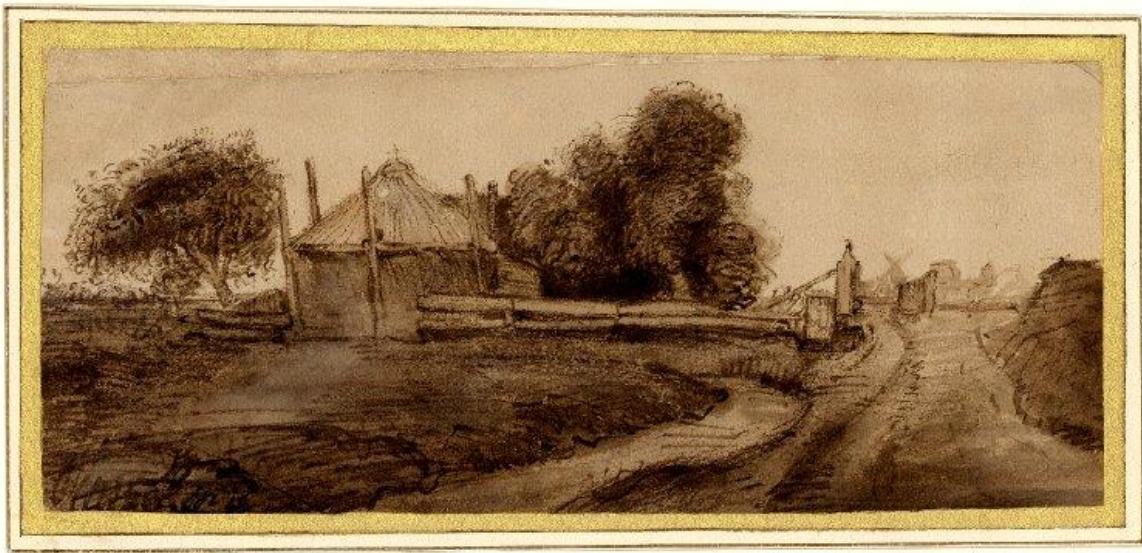
(biographical details | all objects)

Acquisition notes:

Probably Willem Baartz, Haarlem (according to inscription, verso, but not identified in his sale catalogue, Rotterdam (Lamme), 6-8th June 1860); Thomas Lawrence (L.2445); Samuel Woodburn, sale, Christie's, 4 June, 1860, lot 538 (one of 4 drawings in the lot, the others here Lievens cat. nos.22, 23, and 20; 1946,0713.160, 162 and 163), bt Sir T. Phillipps, 10s; by descent to Thomas Fitzroy Phillipps Fenwick; presented by the National Art-Collections Fund, 1946.

Exhibition History: London, 1956, p.29, no.7 (Lievens).

Koninck, Jacob 5



Registration number: Oo,9.107

Bibliographic reference: Hind 160 (Anon. School of Rembrandt); Sumowski 1293x (J Koninck)
Royalton-Kisch 2010 Koninck.J.5

Location: Dutch Roy XVIIc

Attributed to Jacob Koninck (biographical details | all objects)
Formerly attributed to Rembrandt (School of) (biographical details | all objects)

Date: circa 1665

Description: Landscape with a hay-barn and a road; leading towards a town with windmill

Pen and brown ink with brown wash, touched with grey wash, on paper washed light brown.

Verso: laid down on card (remnant of old mat).

No watermark visible.

Inscriptions: on verso of backing, in graphite: '19 [in a circle]'.

Dimensions: 93 x 220mm (chain lines vertical, 23mm apart)

Condition: trimmed irregularly; the upper left section and top right corner made up.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Jacob Koninck, cat. no.5:

The site depicted is apparently the farm near the Diemerdyk also seen in Rembrandt's etching, the 'Landscape with a Milkman' of around 1650 (Bartsch 213, Hind 242). The drawing ascribed tentatively to him, 1895,0915.1258 (qv), is another view of the same buildings but seen from the other side.[1] The present drawing shows them from approximately the same angle as Rembrandt's etched 'Landscape with a Haybarn and a Flock of Sheep' of 1652 (Bartsch 224, Hind 241), but subtle differences suggest that the various views were not taken at the same time. The attribution, first advanced only recently,[2] is tentative, but the style has closer analogies with Jacob Koninck than with other landscape draughtsmen working in a Rembrandtesque manner, as a comparison with the other works by him in the Museum's collection attests.

NOTES:

[1] As first noticed by Christopher White (note in Museum files) and later by Broos in Amsterdam, 1981 (see Lit. below).

[2] By Sumowski (see Lit. below).

LITERATURE: Bürger, 1858, p.402 (Rembrandt); London, 1915, no.160 (Rembrandt School, possibly by Lievens); Amsterdam, 1981, p.151, n.8, under no.41 (attrib. to Lievens; see n.1 above); Sumowski, VI, 1982, no.1293x, repr. (attributes to J. Koninck; compares especially drawing of same motif in Pierpont Morgan Library, Sumowksi 1292x); Exh. Amsterdam-Paris, 1998-9, p.226 and n.13 (topography).

Acquisition date: 1824

Acquisition name:

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

Exhibition History: no exhibitions recorded.

Philips Koninck (printmaker; painter/draughtsman; Dutch; Male; 1619 - 1688)
 Also known as Koning, Philips de

Biography:

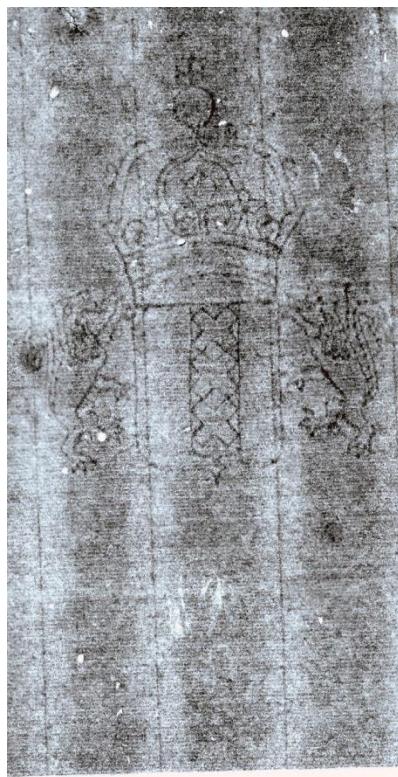
Born in Amsterdam. He was the pupil of his elder brother, Jacob Koninck (q.v.) in Rotterdam in around 1637-40. In 1641 he married there Cornelia Furnerius, sister of Abraham Furnerius (q.v.), but probably in the same year returned to Amsterdam, where he was based until his death. His first wife died in 1642 and in 1657 he married Margaretha de Rijn.

He is said to have studied with Rembrandt by Arnold Houbraken (1718-21, II, p.53) and the connection seems probable from his landscapes, which from the 1640s are indebted to Rembrandt in style. His figure-studies also reveal a debt to Rembrandt, while his figurative paintings, more than his drawings, suggest the additional influence of Flemish artists, including Adriaen Brouwer.

No	Producer	Title	Date	Reference	Registration number
1	Koninck P	<u>Daniel proving Susannah's innocence</u>	1658	(Sumowski 1319)	1946,0713.158
2	Koninck P	<u>The Marriage of Virgin</u>	c.1662	(Sumowski 1437x)	SL,5226.48
3	Koninck P	<u>Two Studies of an oriental Figure</u>	c.1662	(Sumowski 1351)	1920,1116.14
4	Koninck P	<u>A cloaked Figure walking to the left</u>	c.1668		1997,0712.60
5	Koninck P	<u>Landscape with a Road by an Inn and a distant River</u>	c.1663	(Sumowski 1492)	Oo,10.172
6	Koninck P	<u>Landscape with a Windmill on the banks of a Canal</u>	1665	(Sumowski 1362)	1910,0212.190
7	Koninck P	<u>Landscape with a River in flat Country and Hills in the Distance</u>	c.1670s	(Sumowski 1516x)	Oo,9.106
8	Koninck P	<u>View of flat, wooded Terrain intersected by Waterways</u>	c.1671	(Sumowski 1509x)	1895,0915.1192
9	Koninck P	<u>Landscape with a River and distant Hills</u>	c.1671	(Sumowski 1518x)	Oo,9.83
10	Koninck P	<u>Landscape with a Pond, Boat and Watermill</u>	1674	(Sumowski 1366)	Gg,2.257
11	Koninck P	<u>View of the 'Huis met het toorentje' ('House with the small Tower')</u>	c.1670s	(Sumowski 1514x)	Oo,9.85
12	Koninck P	<u>Landscape with Farmhouses and Trees</u>	c.1674	(Sumowski 1519x)	Oo,9.108

No	Producer	Title	Date	Reference	Registration number
13	Attributed to Koninck P	<u>Landscape with a winding brook</u>	c.1645	(Sumowski 1476x)	Oo,10.182
14	Attributed to Koninck P	<u>Landscape with Churches either side of a River</u>	c.1650	(Sumowski 1477x)	Oo,9.115
15	Attributed to Koninck P	<u>Landscape with Trees and Figures near a Lake</u>		(Sumowski 1512x)	Oo,10.154
16	Attributed to Koninck P	<u>St Jerome in Penitence</u>	c.1661	(Sumowski 1426x)	SL,5226.47
17	Attributed to Koninck P	<u>A Peasant seated at a Table holding a drink and a pipe</u>		(Sumowski 1466x)	1936,1010.24
18	After Koninck P	<u>Village with two gabled Cottages by a Canal</u>	c.1700-50		1997,U.67
19	After Koninck P	<u>Landscape with a Coach</u>	perhaps c.1700-50		1997,U.68
20	After Koninck P	<u>Landscape with a Coach</u>	perhaps c.1700-50		1868,0822.7560

Koninck, Philips 1



Watermark

Registration number: 1946,0713.158

Bibliographic reference: Phillipps-Fenwick p.189(1); Hind Add.13 (placed as); Sumowski 1319; Royalton-Kisch 2010 Koninck.P.1

Location: Dutch Roy XVIIc

Drawn by Philips Koninck (biographical details | all objects)

Date: 1658

Schools /Styles

Description: Daniel proving Susannah's innocence; formerly identified as Christ before the High Priest, with an old man standing behind the seated, mitre-wearing figure at right, long-haired figure kneeling at left and a weeping woman behind. 1658

Pen and brown and grey-brown ink with brown wash, heightened with white; part of a framing line in graphite, upper left.

Verso: see Inscriptions (there are also some ink smudges).

Watermark: arms of Amsterdam (similar to Hinterding variant N.a; identical to that on P. Koninck cat. no.5 [Oo,10.172]).

Inscriptions: verso, upper right, in pen and brown ink: 'Philips Koning' and in red chalk: '1658'; lower centre, in graphite: '1535/4 [Woodburn's sale reference]'.

Dimensions: 196 x 285mm (chain lines horizontal, 23/26mm apart)

Condition: some slight general discolouration; repairs to top and lower left corners; some oxidation of the lead white pigment.

Curator's comments:

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

The subject of the drawing is taken from the Apocrypha, the 'History of Susannah': Daniel proves Susannah's innocence of charges of adultery by questioning her false accusers, the two elders, separately.

A similar weeping woman appears in Koninck's drawing of 'Christ and the Woman taken in Adultery', now in Berlin, and it has been suggested that both versions of the figure depend on a now lost sheet of studies.[1]

The date on the verso, 1658, appears only on this drawing by Koninck, and shows him strongly attached to a Rembrandtesque manner at this period. No related painting is known, and the drawing may have been an end in itself - Koninck made few paintings of religious subjects.

NOTE:

[1] By Sumowski (see Lit. below), who noted the similarity with the drawing in Berlin (Inv.5671, repr. Sumowski 1380x).

LITERATURE: Popham, 1935, p.189, no.1, repr. pl.LXXX; Amsterdam, 1981, p.154, n.7 (subject as 'Christ before the High Priest'; earliest dated drawing by the artist); Sumowski, 1979 etc., VI, 1982, no.1319, repr. (subject is 'Daniel proves Susannah's Innocence'; weeping woman also appears in a sketch in Berlin of 'Christ and the Woman taken in Adultery', Inv.5671, Sumowski 1380x and was probably based on a now lost sheet of studies).

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.1860/1535 as 'Two landscapes in the school of Rembrandt; a man's head by Renesse;') (biographical details | all objects)

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

Previous owner/ex-collection William Young Ottley (T Philipe, 11.vi.1814/702 as 'Koning - One - a historical subject - pen and wash - fine effect', sol) (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, 10th day, 14 June 1860, lot 1535, bt Boone, with three others, £2-15s;* Sir Thomas Phillipps, Bart.; T.F.P. Fenwick; presented anonymously with the Phillipps-Fenwick collection, 1946. *The other drawings are the anonymous drawing now attributed to Drost cat. no.11 (1946,0713.169), Furnerius cat. no.8 (1946,0713.144), and Renesse cat. no.3 (1946,0713.170).

Exhibition History: London, 1956, p.33, no.2; London, 1992 (ex. catalogue); 2003-4 Dec-April, BM, NACF exhibition.

Koninck, Philips 2



Registration number: SL.5226.48; Additional ID: A.07.48

Bibliographic reference: Hind 1; Sumowski 1437x; Royalton-Kisch 2010 Koninck.P.2

Location: Dutch Roy XVIIc

Drawn by Philips Koninck (biographical details | all objects)
Formerly attributed to Pieter Lastman (biographical details | all objects)

Date: 1662 (circa)

Description: The marriage of the Virgin; Joseph at left and the Virgin at right, their hands joined in front of a priest. c.1662

Pen and brown ink with brown wash, touched with white.

Verso: see Inscriptions.

No watermark.

Inscriptions: verso, down the right-hand side, in red chalk: 'p - ko -'.

Dimensions: 211 x 186mm (chain lines vertical, 22/27mm apart)

Condition: oil stains to left (especially lower left corner); a crease near lower left corner; other minor scuffs, stains and surface dirt; a dirt stain near the Virgin's nearer hand.

Curator's comments:

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

The design is distantly indebted to Dürer's woodcut of the same subject from his series depicting the 'Life of the Virgin' (Bartsch 82).[1]

A related sketch of the composition was formerly in the Isaacs collection.[2] Although the general arrangement of the figures is the same, this shows the officiating priest wearing a mitre and the drapery of all the figures is also altered. Another Rembrandt follower, perhaps basing himself on a lost sketch by Rembrandt, produced a comparable version of the subject, set in an interior.[3]

The ex-Isaacs drawing is signed and dated 1662 on the verso, and the present sheet must have been made at the same time. In style they reflect Van Dyck as much as Rembrandt. No other related work by Koninck is known.

NOTES:

[1] As was suggested by Valentiner, I, 1925, no.284, referring to the drawing in Washington mentioned below.

[2] Sumowski 1340; sold from the collection of Professor Dr J. Isaacs, London, Sotheby's, 12 March, 1963, lot 165.

[3] Washington, National Gallery of Art (Benesch C81). The Virgin in that drawing has been compared (Campbell, 1971, p.267, n.119) with Holbein's study of an 'English Woman' in the Ashmolean Museum, Oxford, that was copied by Rembrandt and influenced Oo,10.118. Its relationship with the present work is more distant.

LITERATURE :

London, 1915, p.81, no.1, repr. pl.XLVIII (attributes to P. Koninck; the drawing formerly given to Lastman); Stockholm, 1920, p.80 (compares 'Study Sheet with Sarah and Isaac' in Stockholm, inv.2010/1863 [Sumowski 99 as Bol]); Gerson, 1936, p.79, no.Z137 (groups with 1662 dated drawing of 'Nuns' in Haarlem, Teyler Museum, inv. P*21 [Sumowski 1338]); Sumowski, 1979

etc., VI, 1982, no.1437x, repr. (relates to 1662 version from the Isaacs collection, Sumowski 1430).

Acquisition date: 1753

Acquisition name: Bequeathed by Sir Hans Sloane (biographical details | all objects)

Acquisition notes:

In 1845 inventory as School of Rembrandt.

Exhibition History: no exhibitions recorded.

Koninck, Philips 3



Registration number: 1920,1116.14

Bibliographic reference: Hind Add.11; Sumowski 1351; Royalton-Kisch 2010 Koninck.P.3

Location: Dutch Roy XVIIc

Drawn by Philips Koninck (biographical details | all objects)

Date: 1662 (circa)

Description: Two studies of an oriental figure; formerly identified as a beggar, whole-length standing almost to left, and to front, arms folded into large sleeves and wearing a floppy hat.

Pen and reed pen and brown ink with brown wash on pale brown oriental paper; framing lines in pen and brown ink.

Verso: see Inscriptions.

No watermark (oriental paper).

Inscriptions: lower right, in pen and brown ink: 'P Koning. f.'; although laid down, two inscriptions on the verso are visible through the sheet: top left, in pen and brown ink: 'No44'; and top right an indecipherable red chalk inscription.

Dimensions: 149 x 184mm (no chain lines - oriental paper)

Condition: some tears, especially at lower right, now held together by the backing; a few other scuffs, the most noticeable near the right hip of the right-hand figure.

Curator's comments:

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

The figure seems to be an oriental, perhaps a sailor, as has previously been suggested.[1] The pose remains the same in the two studies, as does the direction of the light. It therefore seems possible that the artist worked from a figure (or figurine) turned in different directions. No strictly comparable works by Koninck are known, but there is no reason to doubt the early attribution inscribed on the drawing.[2] The style suggests a date in the early 1660s,[3] and is not far removed from that practised by Rembrandt and his pupil Aert de Gelder at approximately the same time or somewhat later.[4]

NOTES:

[1] By Gerson, 1936 (see Lit. below). Hind, in London, 1931, described him as a beggar; Giltaij, 1995, no doubt reminded of a modern straightjacket by the voluminous sleeves, thought the figure a lunatic.

[2] An Italianate landscape drawing in the British Museum, attributed by Hind to Breenbergh (H.24; 1871,1209.6288), has a comparable inscription which seems unlikely to be Koninck's signature (although the drawing was accepted as autograph by Gerson, 1936, no.Z.56, and has been kept recently under Koninck's name). See further on Koninck's signatures Amsterdam, 1981, p.161.

[3] Cf. the 'Three Nuns' in the Teyler Museum, Haarlem, dated 1662 (Haarlem, 1997, no.228; inv.P*21, Sumowski 1338). Sumowski, 1982 (see Lit. below) preferred a date in the 1670s.

[4] Cf. the drawing of a 'Walking Man in a high Cap' in the Rijksmuseum (Benesch 1068B; Amsterdam, 1985, no.48, repr.) and de Gelder's studies of oriental figures, especially those now in the Abrams collection, Boston (Sumowski 1052), Rotterdam (R.122; Sumowski 1053x) and Paris (inv. RF. 4.669; Sumowski 1054x).

LITERATURE: London, 1931, p.141, no.Add.11; Gerson, 1936, p.79 and no.Z.236 (dates c.1662, comparing 'Three Nuns' of that year in the Teyler Museum, Haarlem, P*21, Sumowski 1338); Amsterdam, 1981, p.161, n.10 (concerning signatures); Sumowski, 1979 etc., VI, 1982, no.1351, repr. (relates in date to 1671 'Lamentation' in Braunschweig, Inv.376, Sumowski 1353); Giltaij, 1995, p.102 (represents a lunatic).

Acquisition date: 1920

Acquisition name: Purchased through Colnaghi (biographical details | all objects)

Purchased from Capt Edward G Spencer-Churchill (Sotheby's, 1-4.xi.1920/164 bt Colnaghi for BM £13-2-6) (biographical details | all objects)

Previous owner/ex-collection John Rushout, 2nd Baron Northwick (and by descent to Spencer-Churchill) (biographical details | all objects)

Acquisition notes:

Possibly J. Gosche van Oudshoorn sale, Amsterdam, 10 April, 1787, lot 129; John, Lord Northwick; his sale, Sotheby's, 2nd day, 2 November, 1920, lot 164, bt Colnaghi for BM, £12-10-0.

Exhibition History: London, 1956, p.33, no.3; 1992 (ex. catalogue).

Koninck, Philips 4



Registration number: 1997,0712.60

Bibliographic reference: Hind Add.16 (placed as); Royalton-Kisch 2010 Koninck.P.4

Location: Dutch Roy XVIIc

Drawn by Philips Koninck (biographical details | all objects)

Date: 1668 (circa)

Description: Cloaked figure walking to the left; c.1668

Pen and brown ink.

Verso: blank (seen through backing paper only).

No watermark visible.

Inscriptions: none.

Dimensions: 150 x 86mm (chain lines vertical, distance apart uncertain)

Condition: trimmed; light stained (formerly protected at the edges by an old mount).

Curator's comments:

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

A characteristic example of Philips Koninck's broad and confident figure drawings, which retain aspects of the style of his master, Rembrandt. There is a similar sketch in Dresden, though without the background shading and other minor differences.[1] A more finished study of such a figure, though walking to the right, is signed and dated 1668.[2] Such studies must have been made to rehearse figures of Apostles, Pharisees and other bystanders in his biblical and historical compositions, in which they regularly appear.[3]

NOTES:

[1] Inv. C1316 (Sumowski 1404x; see Exh. Dresden, 2004, no.4, repr.).

[2] Sumowski 1350 (Maida and George Abrams collection).

[3] See, for example, the signed drawings in Dresden of 'Christ healing a sick Man' (inv.C 1371, Sumowski 1321 - it may in fact show him healing a sick woman!) and 'Christ and the Adulteress' (inv. C1379, Sumowski 1322).

Lit.: R. Schilling (ed.), 'Die von Edmund Schilling gesammelten Zeichnungen', published privately, Edgware, 1982, p. 177, 'Das kleine Album', no. 32.

Acquisition date: 1997

Acquisition name:

Bequeathed by Rosi Schilling (biographical details | all objects)

Bequeathed through The Art Fund (as NACF) (biographical details | all objects)

In Memory of Edmund Schilling (biographical details | all objects)

Previous owner/ex-collection Edmund Schilling (biographical details | all objects)

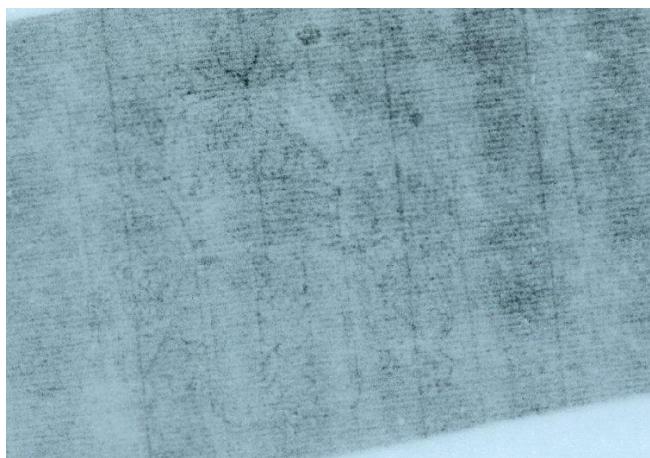
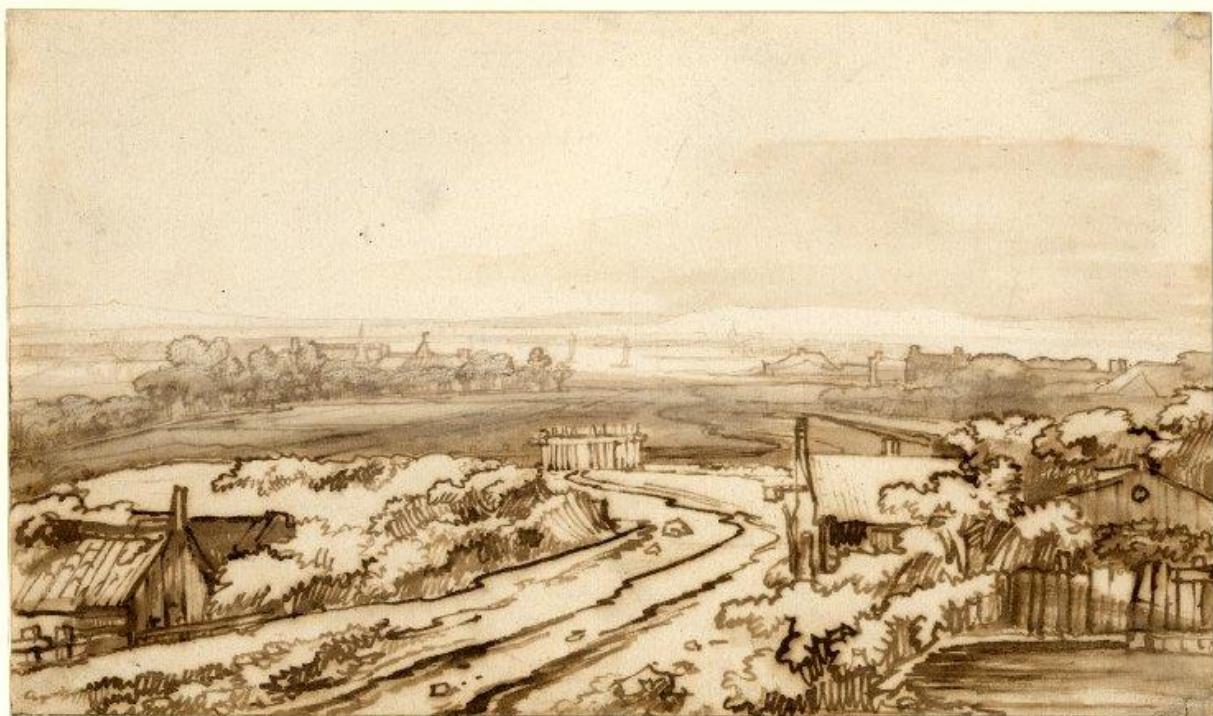
Previous owner/ex-collection Sir Joshua Reynolds (L.2364) (biographical details | all objects)

Acquisition notes:

In 1997, the Museum acquired on the death of Mrs Rosi Schilling the majority of a collection of mostly northern Old Master drawings assembled by her late husband the curator and later drawings dealer and adviser, Edmund Schilling (1888-1974). Schilling was born in Germany and came to Britain in 1937 after the rise of the Nazis. He was prominent as a specialist in German Old Master drawings and his widow's bequest in his memory was predominantly made up of studies that he had collected in this field. Given its importance, the Museum accepted the bequest for public benefit in good faith, and has afterwards researched its history, insofar as it has been able. There remain however many works in the bequest with uncertain or incomplete provenance for the years 1933-45 and the Museum welcomes information and assistance in the investigation and clarification of the provenance of these works during that era. This drawing was acquired by Edmund Schilling for a small album that he compiled for his wife, Rosi Schilling (see for further details 1997,0713.1).

Exhibition History: London, 1997 (Schilling Collection, no catalogue).

Koninck, Philips 5



Watermark

Registration number: Oo,10.172

Bibliographic reference: Hind 171 (as School of Rembrandt)

Hind , Koninck, Add.14 (placed as); Sumowski 1492x; Royalton-Kisch 2010 Koninck.P.5

Location: Dutch Roy XVIIc

Drawn by Philips Koninck (biographical details | all objects)

Formerly attributed to Lambert Doomer (biographical details | all objects)

Formerly attributed to Rembrandt (school of) (biographical details | all objects)

Date: 1663 (circa)

Description: Landscape with a road by an inn and a distant river; cottages either side of the road in the foreground, more cottages in trees beyond and boats on a broad river in the distance.
c.1658-63

Pen and brown ink with brown wash, touched with black chalk; framing lines in pen and brown ink (left and below only).

Verso: laid down on 18th-19th century backing card.

Watermark: arms of Amsterdam (similar to Hinterding variant N.a; identical to that on P. Koninck cat. no.1 [1946,0713.158]).

Inscriptions: none visible.

Dimensions: 187 x 318mm (chain lines horizontal, 24mm apart)

Condition: good; minor repairs to top and bottom right corners; some surface dirt.

Curator's comments:

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

The landscape does not appear to be topographically accurate, although it evokes the terrain of the Rhineland near Cleves. The style of the drawing relates it to other, similar views now in Rotterdam (Museum Boijmans van Beuningen) and Paris (F.Lugt collection).[1] The latter is inscribed by the artist 'p. ko' in red chalk on the verso,[2] and on this basis the attribution seems secure, although he also annotated drawings that he owned in this way. Further drawings in a similar style are now in Munich, Berlin, Bayonne, Haarlem and Leipzig.[3] None is dated, and the closest analogies with a dated drawing by Koninck are with his 'Peasant Dwelling' of 1663, now in Berlin.[4] The other drawings are usually dated a decade earlier than this, based on their general similarities with Koninck's paintings of that period; yet the analogies are hardly less close with his paintings of the 1660s and later.[5] A date near the Berlin sheet of 1663, which in the foreground includes some foliage that is handled in the same manner as in the present sheet and the one in Rotterdam, therefore seems plausible, although the watermark might point to a date as much as five years before.

NOTES:

[1] Respectively inv. no. R.132 (Sumowski 1490x) and 1199 (Sumowski 1357). The latter had a very similar watermark (see Exh. Brussels-Rotterdam-Paris-Berne, 1968-1969, p.184, cat. no.88).

[2] The signature repr. Amsterdam, 1981, p.161, fig.b8.

[3] Repr. respectively Sumowski nos.1488x (Munich Inv.1428); 1489x (Berlin Inv.2868); 1491x (Bayonne, inv.1471); 1493x (Lille inv.1032, which is a copy after the reworked original in Haarlem, inv.Q*64; Haarlem, 1997, no.227); and 1494x (Leipzig Inv.8323).

[4] Sumowski 1360 (Berlin, Inv.2865).

[5] For example, the painting of 1665 in the Bührle collection, Zurich, and that of 1676 in the Rijksmuseum, Amsterdam (repr. Sumowski, 'Gemälde', III, nos.1061 and 1072).

LITERATURE: London, 1915, p.57, no.171, repr. pl.XXVII (anonymous; nearer Doomer than Koninck, and comparable to van Borssom); Exh. London, 1929[I], p.219 (Koninck; compared with Lugt drawing [see above] and another in Haarlem, Teyler Museum, inv.P*22 [Sumowski 1499x]); Gerson, 1936, p.58, p.142 under no.Z.44, and no.Z.56, repr. pl.29 (Koninck; composition resembles his early paintings; compares drawing now in Rotterdam from Koenigs collection [inv.R.132; Sumowski 1490x]); Gerson, 1968, p.471, repr. fig.e; Sumowski, 1979 etc., VI, 1982, no.1492x, repr. (early 1650s; follows Gerson, 1936 grouping); Exh. Paris-Haarlem, 1997, p.176, under no.78 (compares Paris, Lugt, Rotterdam and Berlin drawings [see notes 1 and 4 above]).

Acquisition date: 1824

Acquisition name:

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

Exhibition History: London, 1984[I], no.97, repr.; London, 1992 (ex. catalogue).

Koninck, Philips 6



Registration number: 1910,0212.190

Bibliographic reference: Hind 124 (as Rembrandt); Hind Add.15 (placed as P. Koninck); Sumowski 1362; Royalton-Kisch 2010 Koninck.P.6

Location: Dutch Roy XVIIc

Drawn by Philips Koninck (biographical details | all objects)

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

Date: 1665

Description: Landscape with a windmill on the banks of a canal; the windmill standing near the entrance to a town, approached by a road at left, a man walking along towing a boat. 1665

Pen and brown ink and black chalk, with grey and brown wash and some white bodycolour; framing lines in pen and brown ink (partly trimmed away).

Verso: see Inscriptions.

No watermark.

Inscriptions: verso, in red chalk, by the artist: 'p. ko - 1665'.

Dimensions: 141 x 207mm (chain lines vertical, 26mm apart)

Condition: generally good; minor stains and nicks in the margins and some oxidation of the white lead pigment.

Curator's comments:

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

The location has not been identified; the figure on the tow-path on the left is pulling the small barge.

The traditional attribution to Rembrandt was doubted before the drawing was lifted in c.1960, revealing Koninck's inscription on the verso. The style is entirely consistent with his work of the period indicated by the date of 1665.[1]

NOTE:

[1] The drawing of the fence and the foreground vegetation may be compared with the 'Peasant Dwelling' dated 1663 in Berlin (inv.2865; Sumowski 1360). The inscription on the verso of the present drawing was first discovered by Christopher White.

LITERATURE: London, 1915, p.45, no.124, repr. pl.XVI (doubtful as Rembrandt); Sumowski, 1979 etc., VI, 1982, no.1362, repr. (Koninck).

Acquisition date: 1910

Acquisition name:

Bequeathed by George Salting (biographical details | all objects)

Previous owner/ex-collection Sir Thomas Lawrence (L.2445) (biographical details | all objects)

Previous owner/ex-collection Andrew Geddes (biographical details | all objects)

Previous owner/ex-collection William Esdaile (his sale, Christie's, 17 June, 1840, lot 113, as Rembrandt, bt Geddes) (biographical details | all objects)

Acquisition notes:

Thomas Lawrence; William Esdaile (no mark but in his sale; he purchased Lawrence's Rembrandts in 1835 - see Rembrandt cat. no.15, 1895,0915.1264); Esdaile's sale, Christie's, 17 June, 1840, lot 113, as Rembrandt, bt Geddes, 14-3s-6d; George Salting, by whom bequeathed, 1910.

Exhibition History: London, 1835, no.61 (Rembrandt); London, 1899, Royal Academy, no.172 (Rembrandt); London, 1910, p.5 (Rembrandt); London, 1992, BM, Drawings by Rembrandt and his Circle, Ex-catalogue.

Koninck, Philips 7



Watermark

Registration number: Oo,9.106

Bibliographic reference: Hind 6; ; Sumowski 1516x; Royalton-Kisch 2010 Koninck.P.7

Location: Dutch Roy XVIIc

Drawn by Philips Koninck (biographical details | all objects)

Date: 1669 (circa)

Description: Landscape with a river in flat country and hills in the distance; and a windmill on a bend of the river at centre. c.1669

Watercolour and bodycolour; framing-lines in pen and brown ink.

Verso: blank.

Watermark: a heart (similar to Briquet nos.4206 [Paris 1519] and 4211 [Geneva 1532] (see note 1 below).

Inscriptions: none.

Dimensions: 100 x 130mm (chain lines horizontal, 23mm apart)

Condition: somewhat creased, worn, rubbed and faded; some losses of pigment along old folds and elsewhere.

Curator's comments:

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

The location depicted has not been identified, but like cat. no.9 (Oo,9.83) could be based on the terrain near the Utrecht hills.

The small scale of the sheet appears to have elicited from the artist a particularly detailed approach.[1] It may perhaps be somewhat earlier than the drawings in a comparable technique, made in the 1670s (cf. cat. nos.8-10, and 12 (1895,0915.1192; Oo,9.83; Gg,2.257; and Oo,9.108), though not necessarily so.[2]

NOTES:

[1] The watermark is unusual for a seventeenth-century drawing. If the paper is indeed sixteenth-century, it may have contributed to the artist's choice of a more detailed style than usual.

[2] The composition, with its many areas of water and the low hills in the distance, resembles those of Koninck's oil paintings of the 1670s more than his earlier work.

LITERATURE (always as Koninck except Bürger, 1858): Bürger, 1858, p.403 (Rembrandt, 'un bijou'); London, 1915, p.82, no.6; Gerson, 1936, no.Z.52; Sumowski, 1979 etc., VI, 1982, no.1516x, repr. (compares cat. no.10; Gg,2.257 of 1674).

Acquisition date: 1824

Acquisition name:

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

Exhibition History: no recorded exhibitions.

Koninck, Philips 8



Registration number: 1895,0915.1192

Bibliographic reference: JCR 724; Hind 2; Sumowski 1509x: Royalton-Kisch 2010 Koninck.P.8

Location: Dutch Roy XVIIc

Drawn by Philips Koninck (biographical details | all objects)

Date: 1671 (circa)

Description: View of flat, wooded terrain intersected by waterways; two figures on the road in the foreground, a house and windmill to left reflected in the water, other buildings and towers above trees in the distance. c.1671

Pen and brown ink with brown wash, heightened with white, on oriental paper; framing-lines in graphite on upper three sides, in pen and brown ink below.

Verso: see Inscriptions.

No watermark (oriental paper).

Inscriptions: upper left, in graphite: 'P. Koning [?]' ; verso, top right, in graphite (?): 'P. Ko.' and right: '6'.

Dimensions: 110 x 240mm (no chain lines - oriental paper)

Condition: much of the lead white pigment has oxidised; some scuffs, creases and minor stains; repaired tear below centre of right edge.

Curator's comments

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

The drawing is comparable in style with a number of topographical drawings by Philips Koninck. Of his signed and dated drawings, the penwork is especially close to the 'Landscape with Farm Buildings and a Windmill' formerly in the Heinemann collection,[1] which however includes added watercolour. The ex-Heinemann drawing, which unlike the present sheet is executed on ordinary laid paper, is dated 1671 on the verso; this may be taken as a guide to the date of the British Museum drawing, as has already been suggested.[2]

NOTES:

[1] Sumowski 1363 (where the comparison is suggested); sold London, Christie's 1 July, 1997, lot 211.

[2] Loc. cit.

LITERATURE: Robinson, 1869, no.709; Robinson, 1876, no.724; London, 1915, p.81, no.2, repr. pl.XLVIII; Gerson, 1936, p.66, no.Z48 (late work, comparable to Leipzig drawing, Gerson Z46, inv.459 [Sumowski 1510x]); Sumowski, 1979 etc., VI, 1982, no.1509x, repr. (see notes 1-2 above).

Acquisition date: 1895

Acquisition name:

Purchased from Col John Wingfield Malcolm (biographical details | all objects)

Previous owner/ex-collection Muller (all objects)

Previous owner/ex-collection John Malcolm of Poltalloch (biographical details | all objects)

Previous owner/ex-collection Gérard Leembruggen (biographical details | all objects)

Acquisition notes:

Gérard Leembruggen, Jz.; his sale, Amsterdam, Roos, Engelberts, Lamma and Roos, 5 March, 1866, lot 333, bt for Malcolm, who paid £20-0s-5d; John Malcolm of Poltalloch; purchased from his heirs with his collection, 1895. NB Sumowski records the drawings as being in the Gerrit Muller sale, Amsterdam, De Vries, Praetorius, Engelberts and Roos, 2 April, 1827, *kunstboek A*, no.15, but this is recorded as a 'bergachtig Landschap' (mountainous landscape).

Exhibition History: London, Grosvenor Gallery, 1878-9, no.295.

Koninck, Philips 9



Registration number: Oo,9.83

Bibliographic reference: Hind 4; Sumowski 1518x; Royalton-Kisch 2010 Koninck.P.9

Location: Dutch Roy XVIIc

Drawn by Philips Koninck (biographical details | all objects)

Date: 1671 (circa)

Description: Landscape with a river and distant hills; the high bank of a river at left, flat country dotted with cottages, villages and trees on the other side. c.1671

Watercolours with white bodycolour; framing-lines in pen and brown ink.

Verso: see Inscriptions.

No watermark.

Inscriptions: verso, the register number and lower right, in graphite: 'B'.

Dimensions: 136 x 210mm (chain lines vertical, 24/27mm apart)

Condition: somewhat faded and worn; whites partly oxidised; damaged patch in central sky; some staining.

Curator's comments

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

The drawing may show the Rhine, seen from the Utrecht hills,[1] and the composition resembles many of the artist's oil paintings in general terms.

This is among the most impressive of Koninck's landscapes, exhibiting a sensitivity to atmosphere and a sophistication in the use of watercolour that was rarely rivalled before the eighteenth century. Like cat. nos.10 and 12 (Gg.2.257 and Oo.9.108), the style suggests that it is a work of the 1670s.

A copy of the drawing is in the P. and N. de Boer Foundation in Amsterdam.[2]

NOTES:

[1] As suggested by Boudewijn Bakker (in conversation, 1989).

[2] Its existence pointed out by Sumowski, under no.1518x; it was formerly in the Aylesford, Goy Hewlett, the dealer Boerner (catalogue, Düsseldorf, December, 1964, no.61, repr.) and Buckling collections; see Exh. Laren, 1966, no.127, repr. fig.33 and Exh. Amsterdam, 1972, p.40, no.83 (not repr.).

LITERATURE (always as P. Koninck except Bürger, 1858):

Bürger, 1858, p.403 (Rembrandt); London, 1915, p.82, no.4, repr. pl.XLIX; Gerson, 1936, no.Z.50 (possibly from J. Witsen sale); Turin, 1974, p.49, under no.64 (compares drawing of 'Arched Grotto' in Turin, inv.16504); Sumowski, 1979 etc., VI, 1982, no.1518x, repr. (compares cat. no.12; Oo.9.108 and drawings in Chantilly, inv.XII.374, Sumowski 1517x, and formerly in the Mensing collection, Sumowski 1515x; version in P. and N. de Boer Foundation); Exh. London-Washington, 1993, p.13, fig.2.

Acquisition date: 1824

Acquisition name:

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

Acquisition notes:

Gerson, 1936 (see Lit. under Comment) points out that the drawing could have been in the J. Witsen sale, Amsterdam, 16 August, 1790, *kunstboek B*, no.10, which sold for f.44 to Heemskerk. Yet this may have been another drawing, or the copy in the P. and N. de Boer Foundation (on which see further under Comment and note 2).

Exhibition History: London, 1895, no.387; London, 1956, p.30, no.2; Manchester, 1982, Whitworth AG, 'Payne Knight', no. 146; London, 1990 (no catalogue); 1992, BM, Drawings by Rembrandt and his Circle, ex-catalogue.

Koninck, Philips 10



Registration number: Gg,2.257

Bibliographic reference: Hind 5; Sumowski 1366; Royalton-Kisch 2010 Koninck.P.10

Location: Dutch Roy XVIIc

Drawn by Philips Koninck (biographical details | all objects)

Date: 1674

Description: Landscape with a pond, boat and windmill; a hill in the distance to right. 1674

Pen and brown ink with grey and brown wash and white bodycolour; framing lines in pen and brown ink (partly cut away).

Verso: mostly laid down (see Inscriptions).

No watermark visible. A note in the Museum's files, perhaps dating from the 1960s, records a watermark in the old backing-paper, a crowned shield with an indistinct motif within; it may be that this is a seventeenth-century mark.

Inscriptions: verso, upper right, in red chalk, by the artist: 'p. ko - / 1674'; an illegible inscription in pen and brown ink, lower centre, has been cancelled in red chalk.

Dimensions: 119 x 153mm (chain lines horizontal, 24mm apart)

Condition: has suffered from damp; trimmed a little irregularly; whites oxidised; rubbed.

Curator's comments:

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

The location depicted has not been identified, but like cat. no.9 (Oo,9.83) could be based on the terrain near the Utrecht hills.

The inscription on the verso with the date '1674' provides the key to dating several works of this type by Koninck (see under cat. no.12; Oo,9.108).

LITERATURE (always as P. Koninck):

London, 1915, p.82, no.5; Gerson, 1935, pp.61 and 66 and cat. no.Z.51 (late, painterly work of 1674); Amsterdam, 1981, p.161, n.10 (lists drawings with similar inscriptions by the artist); Sumowski, 1979 etc., VI, 1982, no.1366, repr. (Elsheimer-inspired).

Acquisition date: 1799

Acquisition name:

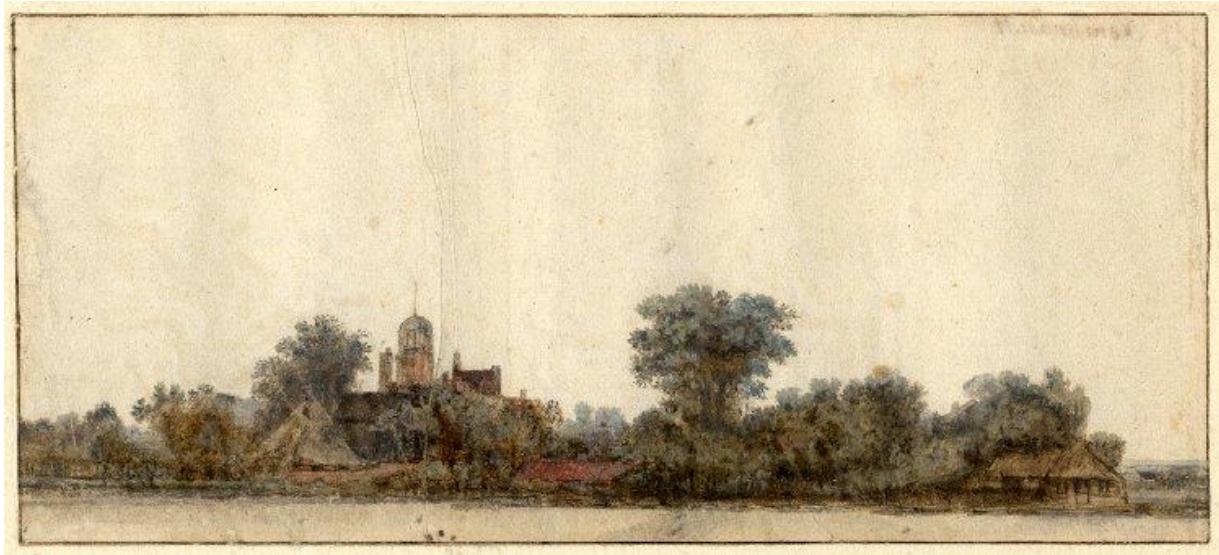
Bequeathed by Clayton Mordaunt Cracherode (acquired in 1786, according to the Register)
(biographical details | all objects)

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

Previous owner/ex-collection Jonathan Richardson Senior (L.2184) (biographical details | all objects)

Exhibition History: no exhibitions recorded.

Koninck, Philips 11



Registration number: Oo,9.85

Bibliographic reference: Hind 7; Sumowski 1514x; Royalton-Kisch 2010 Koninck.P.11

Location: Dutch Roy XVIIc

Drawn by Philips Koninck (biographical details | all objects)

Date: 1671 (circa)

Description: View of the 'Huis met het toorentje' ('House with the small Tower'); group of buildings, with a tower amid trees, on the banks of a canal. c. 1671

Watercolour with bodycolour, touched with pen and brown ink.

Verso: see Inscriptions.

Watermark: small, indecipherable fragment.

Inscriptions: verso, top left, in pen and brown ink: 'P - Rembrandt ['Rembrandt' probably written over 'Ko']'; lower left, in graphite: ' [...] rb [?] / [...] o [barely decipherable]'.

Dimensions: 108 x 242mm (chain lines vertical, 22/24mm apart)

Condition: some lead white oxidation; four vertical creases, left of centre (one an original paper crease); some surface dirt, a few stains, and minor losses at lower and left edges.

Curator's comments:

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

The drawing depicts the 'Huis met het toorentje' ('house with the small tower'), a property situated on the Amstelveense Weg to the south of Amsterdam and Amstelveen.[1] It belonged to the Receiver-General of the Dutch United Provinces, Jan Uyttenbogaert, who was depicted by Rembrandt in 1639 in the etching, 'The Goldweigher' (Bartsch 281; Hind 167). The same house appears in a drawing by Rembrandt of around 1650 now in the J. Paul Getty Museum (Benesch 1267), and in his etching, the 'Landscape with Trees, Farm Buildings and a Tower' of around 1651 (Bartsch 223; Hind 244).[2]

The technique of the drawing, with its sparing use of the pen and the employment of colour and bodycolour, suggests a date among Koninck's drawings of the 1670s (see nos. 7-10, and 12; Oo,9.106; 1895,0915.1192, Oo,9.83; Gg,2.257; and Oo,9.108). Although both the technique and viewpoint are different, the manner in which the artist has concentrated his work within a narrow band of the sheet is comparable to Rembrandt's earlier drawing.

NOTES:

[1] The situation is given on Map I in Exh. Washington, 1990, p.62, by nos. 81-2.

[2] Van Regteren Altena, 1954, who identified the location in Rembrandt's work, believed that this etching may have been the one first called 'The Goldweigher's Field', a name now usually attached to Bartsch 234, Hind 249. In the third state of the print the cupola of the tower is removed (see White and Boon, 1969, I, no.B223).

LITERATURE: London, 1915, p.82, no.7, repr. pl.XLIX; Gerson, 1936, p.66, and no.Z.53, repr. pl.27 (late work); Sumowski, 1979 etc., VI, 1982, no.1514x, repr. (dates to 1670s, comparing nos.7 and 10 [Oo,9.106 and Gg,2.257] and other drawings); Royalton-Kisch, 1991, pp.10-12, repr. pl.1 in colour (noting topography and its depiction by Rembrandt); Exh. Bremen, 2000-01, p.151, under no.87 (compares unpublished Hamburg drawing attributed to Roghman, Inv.22432).

Acquisition date: 1824

Acquisition name:

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

Exhibition History: London, 1992 (ex. catalogue); 1998/9, Amsterdam-Paris, p.317, repr. fig.6 (perhaps a copy or variation rather than from nature).

Koninck, Philips 12



Watermark

Registration number: Oo,9.108

Bibliographic reference: Hind 3; Sumowski 1519x; Royalton-Kisch 2010 Koninck.P.12

Location: Dutch Roy XVIIc

Drawn by Philips Koninck (biographical details | all objects)

Date: 1674 (circa)

Description: Landscape with farmhouses and trees; figures on a curving road in the foreground and water to right. c.1674

Pen and brown ink with grey and brown wash and some bodycolour, touched with pen and grey ink; framing-line below in pen and brown ink.

Verso: see Inscriptions.

Watermark: Paschal Lamb in a crowned shield (comparable to Laurentius p.269, no.655, datable 1645).

Inscriptions: lower right in pen and dark brown ink (eighteenth century?): 'R:B:t ['t' in superscript]'; and verso, in graphite, upper centre (eighteenth century?): 'battem' and centre (seventeenth-eighteenth century): 'fabritius'; on the verso of backing card, upper centre, in pen and brown ink, (eighteenth century): 'Rembrandt.'

Dimensions: 170 x 250mm (chain lines horizontal, 24mm apart)

Condition: cut slightly irregularly; rubbed, spotted and stained, as if affected by damp; whites partly oxidised.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Philips Koninck, cat. no.12:

The location depicted has not been identified.

The drawing belongs to a distinct group within Philips Koninck's oeuvre because of its technique. The use of broadly-brushed bodycolour, sometimes in combination with a restricted range of colours, creates particular stylistic and atmospheric effects, seen in cat. nos.9-10 (Oo,9.83 and Gg,2.257) as well as the present work, and some half-a-dozen surviving landscape drawings in other collections.[1]

On account of similarities in style between this group of drawings and Koninck's oil paintings, they have long been recognised as late works.[2] The date, 1674, written on cat. no.10 (Gg,2.257) establishes the period to which they belong.

NOTES:

[1] The drawings in other collections are reproduced by Sumowski, nos.1365 (Haarlem, inv.P*25), 1517x (Chantilly, inv.XII.374), 1520x (New York, Metropolitan Museum of Art, inv.1975.131.152) and 1521x (Amsterdam, Gemeentearchief, inv.Dr.472a). The variant of the drawing in New York (Sumowski 1520x) in the Teylers Museum in Haarlem is a copy (see Haarlem, 1997, no.233).

[2] Vosmaer, 1877, compared the present drawing to a painting in the Rijksmuseum, which is dated 1676 (see Lit. below).

LITERATURE (always as P. Koninck except Bürger, 1858): Bürger, 1858, p.402 (Rembrandt); Vosmaer, 1877, p.613 (attributes to P. Koninck rather than Rembrandt; compares painting in Rijksmuseum, inv.A206 [repr. Sumowski, 'Gemälde', no.1072]); London, 1915, pp.81-2, no.3, repr. pl.XLIX; Gerson, 1936, no.Z49; Turin, 1974, p.49, under no.64 (compares drawing in Turin of an 'Arched Grotto', inv.16504); White, 1974, p.40 (comparing New York drawing [on which see n.1 above]); Sumowski, 1979 etc., VI, 1982, no.1519x, repr. (late work of 1670s, comparing e.g. cat. nos.9-11; Oo,9.83; Gg,2.257; and Oo,9.85).

Acquisition date: 1824

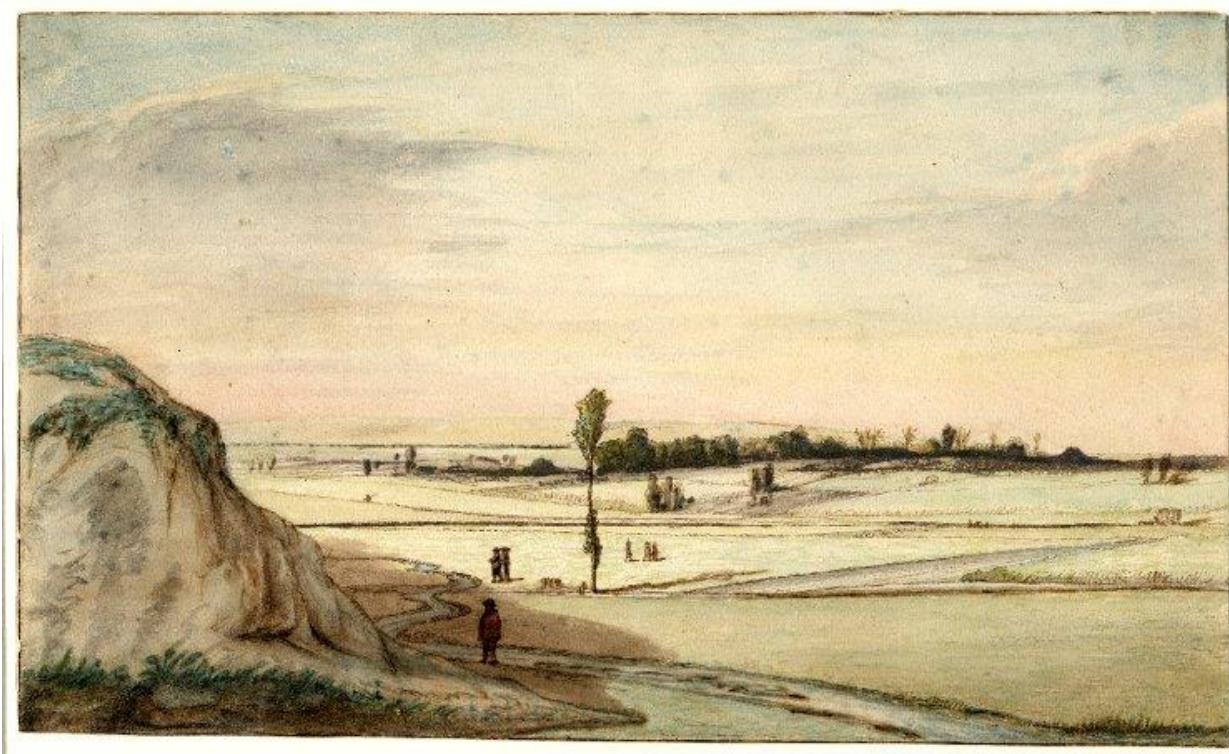
Acquisition name:

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

Previous owner/ex-collection Thomas Hudson (biographical details | all objects)

Exhibition History: London, 1972-3, no.241; 1956, p.30, no.5.

Koninck, Philips (attributed to) 13



Registration number: Oo,10.182

Bibliographic reference: Hind 10; Sumowski 1476x; Royalton-Kisch 2010 Koninck.P.13

Location: Dutch Roy XVIIc

Attributed to Philips Koninck (biographical details | all objects)

Date: 1645 (circa)

Description: Landscape with a winding brook; the edge of a steep hill at left, several figures in the fields either side, a belt of trees in the middle distance and a ridge of hills on the horizon.
c.1645

Pen and brown ink with watercolour and bodycolour;* framing lines in pen and brown ink.

* In general, the colour seems original, although certainty is impossible on this point. Some of the greens, however, especially the rather acid colour employed in the middle distance, is unusual for this period, and it could be that some extra colour was added posthumously, perhaps in the eighteenth century.

Verso: see Inscriptions.

No watermark.

Inscriptions: verso, lower left, in pen and brown ink: 'No52'.

Dimensions 185 x 311mm (chain lines horizontal, 24/26mm apart)

Condition: generally good; a few spots and stains (some touched in) and a few smears of surface dirt.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Philips Koninck, cat. no.13:

The location depicted has not been identified. Like cat. no.14 (Oo,9.115), the style resembles the 'Zuider Zee near Naarden' in the Musée des Beaux-Arts in Brussels, which has an inscription attributing it to Koninck.[1] The Brussels drawing was dated 1645 by the collector, Ploos van Amstel, perhaps on the basis of an early tradition, and the present sheet could date from this period, though not certainly so. In mood the drawing is reminiscent of Doomer's drawings made in France at this time (see Doomer cat. no.1; Gg,2.264). A number of other drawings in the same style are currently given to Koninck, somewhat tentatively; one of them, now in the Teyler Museum in Haarlem, was dated '1660' by Ploos van Amstel.[2] The earlier date is preferable on the basis of a comparison with Koninck's early landscape paintings, and the concomitant suggestion that he evolved from the somewhat laboured and stilted style seen here to the more fluent handling of his later drawings seems plausible.[3]

NOTES:

[1] For the Brussels drawing (De Grez collection no.2062), see Sumowski 1475x and Exh. Brussels, 2005, no.25.

[2] See Sumowski 1478x-88x. The Haarlem drawing is Sumowski 1479x, inv.P*23 (Haarlem, 1997, no.224, where dated before 1650).

[3] In Rotterdam, 1988, no.95, Giltaij prefers a date c.1670 for a comparable drawing (inv.R.75, Sumowski 1483x).

LITERATURE: London, 1915, p.83, no.10, repr. pl.L (also resembles Eeckhout); Gerson, 1936, no.Z.55 (questionable, although resembles Rotterdam drawing, inv.R.75 [Sumowski 1483x]); Sumowski, 1979 etc., VI, 1982, no.1476x, repr. (resembles Koninck's drawings in Brussels, de Grez collection 2062 [Sumowski 1475x], and Berlin, Inv.5220 [Sumowski 1478x]); Royalton-Kisch, 1991, p.12, repr. pl.II in colour (possibly 1640s, comparing oil paintings; typical narrow colour range of watercolours of this period).

Acquisition date: 1824

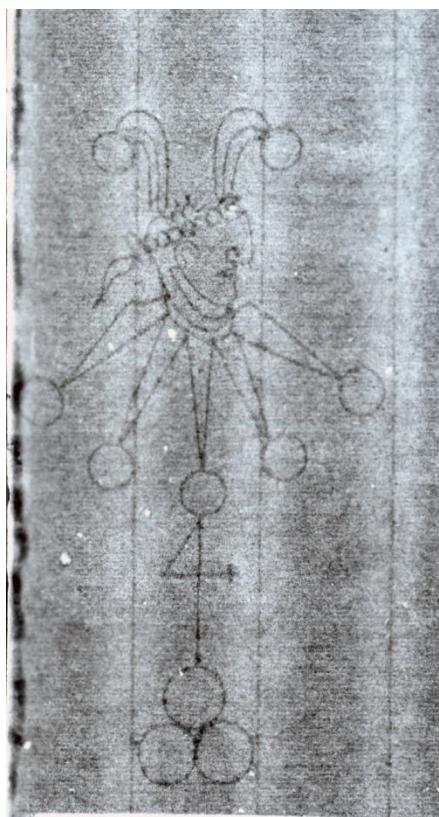
Acquisition name:

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

Acquisition notes: Jan Danser Nijman, The Hague, 29 May, 1789, bt Knight for 20 guilders (according to Register); Richard Payne Knight, by whom bequeathed, 1824 (as by Koninck).

Exhibition History: London, 1956, p.30, no.1; London, 1958, p.9, under no.22.

Koninck, Philips (attributed to) 14



Watermark

Registration number: Oo,9.115

Bibliographic reference: Hind 9; Sumowski 1477x; Royalton-Kisch 2010 Koninck.P.14

Location: Dutch Roy XVIIc

Attributed to Philips Koninck (biographical details | all objects)

Date: 1650 (circa)

Description: Landscape with churches either side of a river; open fields in the foreground, a belt of trees behind, steeples and windmills in the distance.

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

Verso: see Inscriptions.

Watermark: foolscap with five-pointed collar, comparable to Hinterding K.b.a. and K.b.b.

Inscriptions: verso, centre, in graphite: '39 [in a circle]', and lower left: 'f10 [?].

Dimensions: 125 x 299mm (chain lines horizontal, 21/23mm apart)

Condition: generally good, if slightly faded and discoloured.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Philips Koninck, cat. no.14:

The location depicted has not been identified. In style the drawing is comparable to a drawing of the 'Zuider Zee near Naarden' in the Musée des Beaux-Arts in Brussels, which has an inscription attributing it to Koninck.[1] On this basis this and the following drawing are also given to him, although they stand apart from the artist's signed landscape drawings, which are probably later.[2] There are also links with the style of Jan Ruisscher (qv.).[3]

The sparing use of the pen in the foreground resembles some drawings by Rembrandt of around 1650,[4] and the present sheet may also date from this period.

NOTES:

[1] De Grez collection, no.2062, repr. Sumowski 1475x, Exh. Brussels, 2005, no.25.

[2] See Sumowski nos.1357ff.

[3] Cf., for example, the 'View of Naarden' in the Rijksmuseum (repr. Sumowski 2300xx) and the drawing formerly with the Schaeffer Galleries, New York, (repr. Sumowski 2304xx).

[4] Cf., for example, the 'Landscape with the House with the Small Tower' in the J.Paul Getty Museum (Benesch 1267) and the 'View of Haarlem with the Saxenburg Estate' now in Rotterdam (Benesch 1259), related to the etching of 'The Goldweigher's Field' of 1651 (Bartsch 234, Hind 249).

LITERATURE: Bürger, 1858, p.141 (by Rembrandt, the type of drawing that was to inspire P. Koninck); London, 1915, pp.82-3, no.9, repr. pl.L (attribution to P. Koninck uncertain); Gerson, 1936, no.Z.54 (attribution to P. Koninck not beyond dispute, but compares drawing in Brussels, de Grez 2062 [Sumowski 1475x]); Sumowski, 1979 etc., VI, 1982, no.1477x, repr. (by P.

Koninck, second half of 1640s, comparing Brussels sheet and cat. no.13 of the present catalogue [Oo,10.182]).

Acquisition date: 1824

Acquisition name:

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

Exhibition History: London, 1891, no.110 (P. Koninck).

Koninck, Philips (attributed to) 15



Registration number: Oo,10.154

Bibliographic reference: Hind 167; Sumowski 1512x; Royalton-Kisch 2010 Koninck.P.15

Location: Dutch Roy XVIIc

Attributed to Philips Koninck (biographical details | all objects)

Formerly attributed to Abraham Furnerius (biographical details | all objects)

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

Date: 1643-1703

Description: Landscape with trees and figures near a lake; one figure is seated. Perhaps c.1670

Pen and brown ink, with brown and grey wash, heightened with white.

Verso: blank.

No watermark.

Inscriptions: none.

Dimensions: 173 x 314mm (chain lines vertical, distance apart unclear)

Condition: a little rubbed.

Curator's comments:

In Hind as School of Rembrandt and placed as School of Rembrandt.

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Philips Koninck, cat. no.15:

Although related in style to works by Abraham Furnerius (qv, see in particular cat. no.4; Oo,10.126), the drawing should be given to his brother-in-law Philips Koninck on the basis of a comparison with the latter's 'Forest Scene with two Figures' in Haarlem (Teylers Museum, Sumowski 1364), which is inscribed in chalk on the verso with Koninck's name by an early hand.[1] The quality of the penwork is marginally more decorative than Furnerius' and the recession handled in a more truncated fashion.

NOTE:

[1] As first suggested by Gerson, 1936 (see Lit. below); Plomp, in Haarlem, 1997, under no.231, suggests that the inscription is probably an autograph signature.

LITERATURE: London, 1915, no.167, repr. pl.XXVI (anonymous Rembrandt school; like Furnerius cat. no.4, reminiscent of Doomer; Furnerius has been suggested; formerly given to A. van der Neer); Gerson, 1936, pp.67 and 78, no.Z.59, repr. (late work by P. Koninck; compares drawing in Teylers Museum [Sumowski 1364]); Amsterdam, 1942, p.83, under no.1 (not convincing as Furnerius); Sumowski, VI, 1982, no.1512x, repr. (as Gerson, 1936); Haarlem, 1997, under no.231.

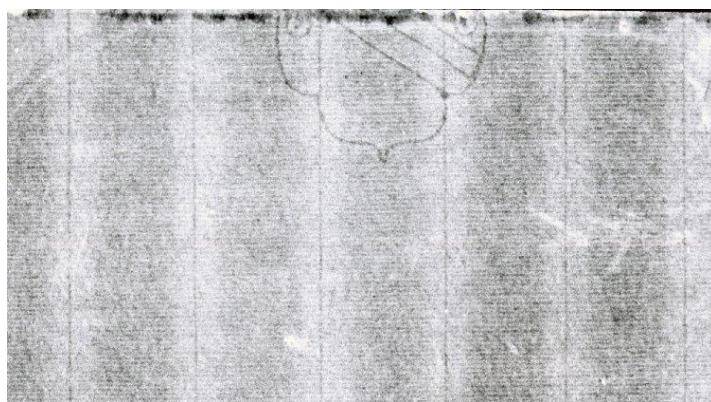
Acquisition date: 1824

Acquisition name:

Bequeathed by Richard Payne Knight (as by Aert van der Neer) (biographical details | all objects)

Exhibition History: no exhibitions recorded.

Koninck, Philips (attributed to) 16



Watermark

Registration number: SL,5226.47; Additional IDs: A,07.47

Bibliographic reference: Hind 143 (school of Rembrandt); Sumowski 1426x (P Koninck); Royalton-Kisch 2010 Koninck.P.16

Location: Dutch Roy XVIIc

Attributed to Philips Koninck (biographical details | all objects)

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

Date: 1661 (circa)

Description: St Jerome in penitence; seated with hands in prayer, a book open on his knees, looking towards a crucifix placed between a book and a skull, an arch of rock and foliage above.

Reed pen and brown ink, touched with white.

Verso: see Inscriptions.

Watermark: fragment of Strasbourg bend, similar to Hewood 145 (London, 1676) and Hinterding catalogue B.a.a (1651).

Inscriptions: verso, top centre, in red chalk: '57'.

Dimensions: 156 x 147mm (chain lines horizontal, 26mm apart)

Condition: good; a slight loss, top right corner, and perhaps slightly trimmed all round.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Philips Koninck, cat. no.16:

The artist has indicated an arched top to the composition, which suggests that the drawing was a preparatory study for a painting or print, though no connected work is now known.

The stylistic discrepancies between the present study and the signed drawing, here cat. no.1, (1946,0713.158) illustrate the reasons for the hesitation felt by the compiler in attributing the drawing to Philips Koninck. The handling here seems more timid and delicate. Somewhat closer analogies exist with a few signed works in other collections, such as the so-called 'Intoxicated Schoolmaster' in Berlin of 1661 (Sumowski 1330), the 'Seated Peasant with a Jug' in Paris (Bibliothèque Nationale, Sumowski 1334) and in the landscape elements with the 'Great River Landscape' in the Lugt Collection (Paris, Institut Néerlandais, Sumowski 1357; a similar manner is seen in cat. no.5 of the present catalogue; Oo,10.172), but they are not persuasive. The most similar drawing in style, also of 'St Jerome in Meditation' but in an entirely different pose, is in Braunschweig, but this is neither signed nor dated.[1] If by Koninck, a date c.1661, the time of the Berlin drawing, seems likely.

NOTE:

[1] The comparison made by Gerson and Sumowski (see Lit. below).

LITERATURE: London, 1915, no.143, repr. pl.XX (school of Rembrandt); Gerson, 1936, p.78 and no.Z221 (compares drawings in Braunschweig, inv. Z.378, [Sumowski 1425x; Exh. Braunschweig, 2006, no.26], Dresden [Sumowski 1393x] and Vienna [Sumowski 1445x]); Sumowski, 1979, etc., VI, 1982, no.1426x (by Philips Koninck, c.1661-3; compares Braunschweig drawing as Gerson, 1936); Exh. Braunschweig, 2006, p.76, under no.26 (as Sumowski, 1982).

Acquisition date: 1753

Acquisition name:

Bequeathed by Sir Hans Sloane (biographical details | all objects)

Exhibition History: no exhibitions recorded.

Koninck, Philips (attributed to) 17



Watermark

Registration number: 1936,1010.24

Bibliographic reference: Hind Add.12 (placed as); Sumowski 1466x; Royalton-Kisch 2010
Koninck.P.17

Location: Dutch Roy XVIIc

Attributed to Philips Koninck (biographical details | all objects)
attributed to Egbert van Heemskerck I (biographical details | all objects)

Date: 1634-1688

Description: A peasant seated at a table holding a drink and a pipe; whole-length, almost to left, grinning and wearing a broad-brimmed hat. c.1662

Pen and brown ink; ruled framing lines in a different brown ink (wholly trimmed away at the top and partly to left and below).

Verso: see Inscriptions.

Watermark: countermark IFD (comparable to Hinterding catalogue, variant IFD'.a., datable c.1653; countermark to Arms of Amsterdam, variant F.a.).

Inscriptions: lower left, in pen and brown ink (a different ink than the drawing or framing lines): 'Hemskerk'; and verso, top centre, in pen and dark brown ink: 'Hemskerck.'

Dimensions: 203 x 185mm (chain lines vertical, 24mm apart)

Condition: generally discoloured and dirty; top left corner repaired.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Philips Koninck, cat. no.17:

The scale of the figure and breadth of style are unusual for Koninck, but the drawing compares convincingly with three signed sketches, the 'Two Peasants smoking and drinking' in the P. and N. de Boer Foundation, Amsterdam, which is dated 1661, the 'Seated Peasant smoking and standing Peasant with a Jug' in the Bibliothèque Nationale, Paris, and the 'Singing Fiddler' in the Hermitage, St Petersburg.[1]

The old attribution to Egbert van Heemskerck, although inaccurate, is understandable given the subject-matter, intended as a droll caricature of the peasantry.

NOTE:

[1] Sumowski nos.1329, 1333 (inv. B.12 rés.) and 1336 (inv.4295) respectively. Sumowski himself drew attention to these similarities.

LITERATURE: Heseltine, 1910, no.11, repr. (Egbert van Heemskerck); Gerson, 1936, pp.68-9 and no.Z.262 (1660s; compares 'Tavern Scenes' in Groningen, inv.1931-139 [Sumowski 1457x]

and Paris, inv.RF.652 [Sumowski 1467x]); Oxford, 1938, p.127, under no.259; Sumowski, 1979 etc., VI, 1982, no.1466x, repr. (see above).

Acquisition date: 1936

Acquisition name:

Purchased from Colnaghi (biographical details | all objects)

Previous owner/ex-collection Henry Oppenheimer (Christie's, 13.vii.1936, lot 259 (with C. Bega drawing of a Standing Woman, turned to left, black ch) (biographical details | all objects)

Previous owner/ex-collection D Stoopendaal (his sale, Amsterdam, van der Schley, Yver and Roos, 3.iv.1797/Kunstboek E, no.29, bt Schley, F.1) (biographical details | all objects)

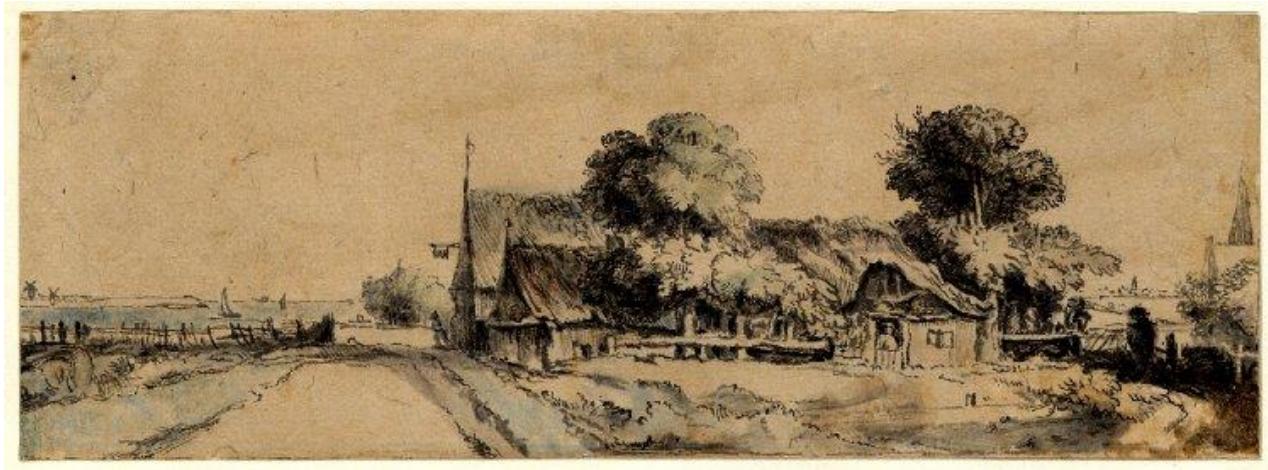
Previous owner/ex-collection John Postle Heseltine (biographical details | all objects)

Acquisition notes:

D. Stoopendaal; his sale, Amsterdam, van der Schley, Yver and Roos, 3.iv.1797/Kunstboek E, no.29, bt Schley, f.1; J. P. Heseltine (L.1507); bt from him by Colnaghi's, 1912 (see L.1507); H. Oppenheimer; his sale, Christie's, 2nd day, 13 July, 1936, lot 259 (as Koninck), bt Colnaghi for BM with a drawing by Cornelis Bega (not in the British Museum) for £13-13s-0d (registered as by Heemskerk).

Exhibition History: no exhibitions recorded.

Koninck, Philips (After) 18



Registration number: 1997,U.67

Bibliographic reference: Hind 174 (Anon. School of Rembrandt); Royalton-Kisch 2010
Koninck.P.18

Location: Dutch Roy XVIIc

After Philips Koninck (biographical details | all objects)
Formerly attributed to Rembrandt (school of) (biographical details | all objects)

Date: 1700-1750 (perhaps, circa)

Description: Village with two gabled cottages on a canal; with trees in front at right. Perhaps c.1700-1750

Pen and black ink with the tip of the brush in grey, and with watercolour.

Verso: see Inscriptions.

No watermark.

Inscriptions: verso, top centre, in graphite: 'M.2.02.214'; and lower left 'Old Crown'; and, in pen and black ink, 'British Museum'.

Dimensions: 59 x 167mm (chain lines vertical, 20/22mm apart)

Condition:

Scuffed at top left, with other creases, etc.; brown stains at lower right; backed with thin oriental paper - the drawing was previously thought to be on oriental paper (see London, 1915, no.174).

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous after Philips Koninck, cat. no.18:

The drawing, formerly given to Rembrandt, is an old copy of the etching now attributed to his pupil Philips Koninck (Hollstein 8). The copy may date from the first half of the eighteenth century.

LITERATURE: Blanc, II, 1861, p.300, under no.317 (an excellent drawing by Rembrandt, copied by a pupil, perhaps P. Koninck, in the related print, impressions of which, such as the one in Amsterdam, were then coloured by hand to match the BM drawing); Middleton, 1878, p.310, under no.R2 (by P. Koninck, after his own print); Seidlitz, 1895, p.126, under no.214 (probably after the print); Singer, 1906, p.275, under no.171 (notes that the print has been given to P. Koninck); Hind, 1912/24, under no.324 (probably copied from the print); London, 1915, no.174 (after Rembrandt school etching); Seidlitz, 1922, p.186, under no.214 (as Seidlitz, 1895); Münz, 1952, II, p.187, under no.368 (18th-century copy of the print, which is by P. de With).

Acquisition name:

Previous owner/ex-collection Joseph Harding (?) (biographical details | all objects)

Acquisition notes:

Acquisition not recorded, but the verso inscription similar to those found on prints from the collection of Joseph Harding, many of which were acquired by the British Museum in August 1842 (cf. Exh. London, 1992, no.8a, 1842,0806.134). This drawing is not described in the 1842 Register.

Exhibition History: no exhibitions recorded.

Koninck, Philips (after) 19



Registration number: F.5.173; Additional IDs: 1997,U.68

Bibliographic reference: Hind 175 (Anon. School of Rembrandt); Hind 325 (copy undescribed); White & Boon 215 (copy undescribed); Hollstein 4 (Koninck; copy undescribed)
Royalton-Kisch 2010 Koninck.P.19

Location: Dutch Roy XVIIc

After Philips Koninck (biographical details | all objects)
Formerly attributed to Rembrandt (school of) (biographical details | all objects)

Date: 1700-1750 (perhaps, circa)
Schools /Styles

Description: Landscape with a coach; cottages at left, a windmill and buildings amongst trees beyond.

Pen and black ink with watercolour on brown paper.

Verso: see Inscriptions.

No watermark.

Inscriptions: verso, top right, in graphite: 'M.I.R copy/215'; inscribed right: 'b 2'; and left: 'Old Crown'.

Dimensions: 63 x 172mm (chain lines vertical, 25/27mm apart)

Condition: somewhat faded.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, anonymous after Philips Koninck, cat. no.19:

An eighteenth century copy of Philips Koninck's etching (Hollstein 4), then considered a celebrated and rare work by Rembrandt.

LITERATURE: London, 1915, no.175 (after Rembrandt school etching). See further under 'Bibliographic Reference' above.

Acquisition date: 1753-1837

Exhibition History: no exhibitions recorded.

Koninck, Philips (After) 20



Registration number: 1868,0822.7560

Bibliographic reference: Hind 176 (Anon. School of Rembrandt); Hind 325 (copy undescribed); White & Boon 215 (copy undescribed); Hollstein 4 (Koninck; copy undescribed); Royalton-Kisch 2010 Koninck.P (after).20

Location: Dutch Roy XVIIc

After Philips Koninck (biographical details | all objects)

Formerly attributed to Rembrandt (school of) (biographical details | all objects)

Date: 1700-1750 (perhaps, circa)

Description: Landscape with a coach; before cottages at left, a windmill and buildings amongst trees beyond

Pen and black ink with brown and grey wash on pale grey oriental paper; framing lines in pen and black ink

Verso: see Inscriptions

No watermark

Inscriptions: in pen and brown ink, lower right, a small, indecipherable number or paraphe; verso, upper right, in graphite: '2/c'; centre: '62'; lower right: 'From a drawing of Hollar in the collec [cut away]'. The latter inscription must have been trimmed since Hind inspected the drawing for his catalogue (London, 1915 - see Lit. under Comment), recording the inscription as reading 'From a drawing of Hollar in the collection at Windsor'. As he noted, no such drawing is known in the Royal Library. Falsely stamped 1868-8-8-7560.

Dimensions: 82 x 195mm (oriental paper - has no chain lines)

Condition: generally good; a near-vertical crease at top (left of centre) and surface dirt at upper and lower right.

Curator's comments:

For the etching by Koninck see also F,5.172.

Erroneously stamped on verso as 1868,0808.7560 (the no. given in Hind).

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, after Philips Koninck, cat. no.20:

Like cat. no.19 (F,5.173) this appears to be an eighteenth-century copy after Koninck's etching (Hollstein 4).

LITERATURE: London, 1915, no.176 (copy after anonymous etching; see also note under Inscription).

Acquisition date: 1868

Acquisition name:

Bequeathed by Felix Slade (biographical details | all objects)

Exhibition History: no exhibitions recorded.

Jan Lievens (printmaker; painter/draughtsman; Dutch; Male; 1607 - 1674)
Also known as: Livens, Jan

Biography:

Born in Leiden, the son of an embroiderer from Ghent. In Leiden he studied with Joris van Schooten from 1615, becoming a pupil of Pieter Lastman in Amsterdam from 1619-21. From 1625/26 until 1631 he worked independently in Leiden alongside Rembrandt, who although one year older, started his artistic training with Lastman some six years later.

In England from 1632-4, where he received royal patronage, he was in Antwerp by 1635, marrying there in 1638 and remaining, apart from a period in Holland in 1639-40 to execute a commission for the Town Hall at Leiden, until 1644 when he settled in Amsterdam. He was commissioned to produce work both for the Huis ten Bosch near The Hague (1650), where he resided from 1654-8, and the new Amsterdam Town Hall (1656 and 1661). During 1670-71 he was again living in The Hague, followed by a period in Leiden, but was back in Amsterdam in February 1674, four months before his death. Other official commissions included work for the chamber of the Holland provincial assembly in The Hague (1664), and for the Rijnlandshuis in Leiden (1666 and 1669-70).

His early work resembles and initially influenced Rembrandt; but from the 1630s the influence of Van Dyck dominates his style. He produced a considerable number of prints (Hollstein lists 96 etchings and 10 woodcuts, one in chiaroscuro) as well as paintings and drawings of every kind of subject-matter.

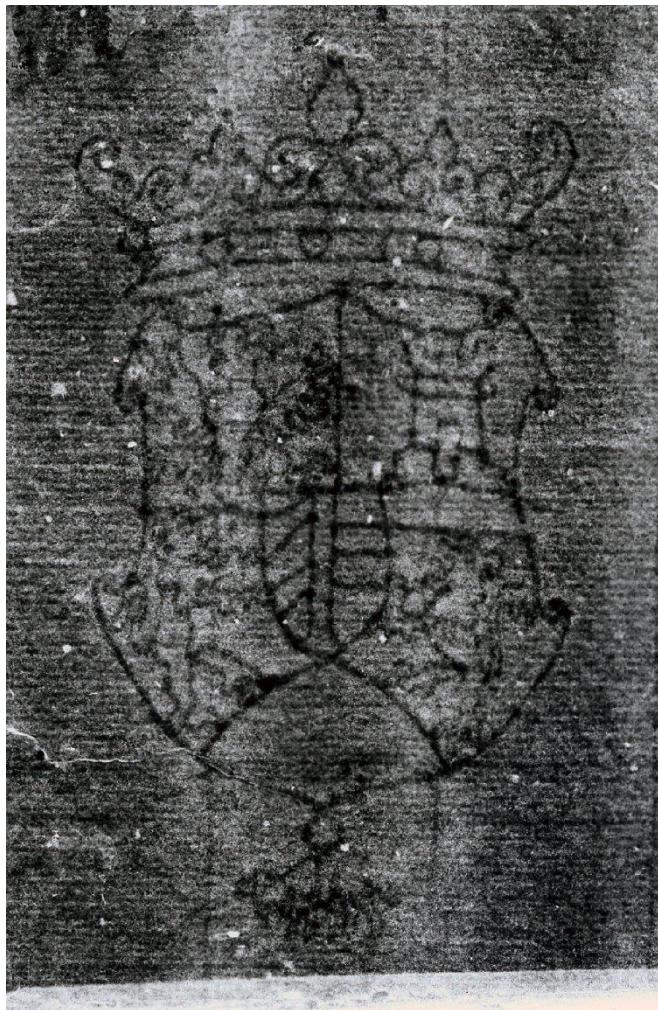
No	Producer	Title	Date	Reference	Registration number
1	Lievens	The Stoning of St Paul in Lystra	c.1625	(Sumowski 1622x)	SL,5236.124
2	Lievens	Study of a Man's Head	c.1630	(Sumowski 1589)	1836,0811.341
3	Lievens	A seated Hermit	c.1631	(Sumowski 1590)	1836,0811.347
4	Lievens	Portrait of Jan Davidsz. de Heem	c.1636	(Sumowski 1652x)	1895,0915.1199
5	Lievens	Portrait of Daniel Seghers	c.1636	(Sumowski 1651x)	Gg.2.233
6	Lievens	Portait of Constantijn Huygens	c.1639	(Sumowski 1598)	1836,0811.342
7	Lievens	Portrait of a seated Man, his Hat on his Lap	c.1640	(Sumowski 1655x)	1836,0811.345
8	Lievens	Portrait of a seated Man, half-length	c.1650	(Sumowski 1600)	1861,0810.17
9	Lievens	Head and Shoulders of a Man	c.1650	(Sumowski 1601)	1836,0811.346
10	Lievens	Portrait of Admiral Maerten Tromp (head only)	c.1650-53	(Sumowski 1609)	1836,0811.344

11 Lievens	Head of Jan Vos	c.1662		1895,0915.1196
12 Lievens	Sheet of Studies, with a pointing Man, other Figures, and Foliage	possibly c.1660	(Sumowski 1634x)	1886,0706.5
13 Lievens	Landscape with Houses amidst Trees and a Vista towards Haarlem			1876,1209.628
14 Lievens	A Clearing in a Forest, with Deer by a Pond	c.1660-70	(Sumowski VII, 1983, p.3742, no.10)	1860,0616.58
15 Lievens	A Homestead in a Forest, with a Flute-Player	c.1660-70	(Sumowski 1685x)	1847,0326.13
16 Lievens	A Shepherd resting beneath Trees near Farm-Buildings	c.1660-70	(Sumowski 1682x)	1860,0616.59
17 Lievens	Forest Scene with Buildings and a Fence beyond	c.1660-70		Oo,10.140
18 Lievens	Two Pollard Willows in front of a wooded Glade	c.1660-70	(Sumowski 1696x)	1895,0915.1197
19 Lievens	Forest Scene with a large Tree by a Pool in the Foreground		(Sumowski 1680x)	1895,0915.1198
20 Lievens	Cows being milked under Trees	c.1660-70	(Sumowski 1675x)	1946,0713.163
21 Lievens	The Trunk of an old Tree	c.1660-70	(Sumowski 1701)	1836,0811.340
22 Lievens	Sandpit with Barns, Figures and Swine	c.1660-70	(Sumowski 1728x)	1946,0713.160
23 Lievens	Houses among Trees near a Canal	c.1660-70	(Sumowski 1736x)	1946,0713.162
24 Attributed to Lievens	Portrait of Andries de Graeff (1611-1678)	c.1657		1854,0628.88
25 Attributed to Lievens	View of the Rhine, west of Arnhem		c.1663	1949,0411.96
26 Attributed to Lievens	Boathouses and a Church on the Banks of a River (at Loenen?)			1910,0212.155
27 After Lievens	Portrait of a young Man (Johan Baptist van Kessel?)			1862,1011.197
28 After Lievens	Portrait of Petrus Scriverius	perhaps c.1750 or later		1836,0811.339

Lievens, Jan 1



Verso



Watermark

Registration number: SL,5236.124; Additional IDs: A,21.124

Bibliographic reference: Hind 1 (as Vliet); Hind Add.28f (placed as Lievens); Sumowski 1622x; Royalton-Kisch 2010 Lievens.J.1

Location: Dutch Roy XVIIc

Drawn by Jan Lievens (biographical details | all objects)
Formerly attributed to Jan van Vliet (biographical details | all objects)

Date: 1620-1625 (circa)

Description: The Stoning of St Paul in Lystra; formerly the stoning of St Stephen, the saint, who has fallen on his back, is dragged away towards the right by two men, in the left foreground a turbaned officer gives directions to a group of men, a dog to right, the walls of the town behind.

Pen and brown ink with brown wash, touched with white bodycolour, over indications in black chalk.

Verso: blank (see inscriptions)

Watermark: arms of Burgundy and Austria (see Hinterding catalogue, pp.42-4 and 339-41, where dated 1632 or 1631-2). The mark also appears in the etching of 'The Beheading of the Baptist' (Bartsch 93, Hind 308), which is variously attributed to Rembrandt, Lievens and Van Vliet, and generally dated c.1627).

Inscriptions: verso, in black chalk: 'goed [?] teijkeninge [?]'

Dimensions: 240 x 310mm (chain lines horizontal, 27mm apart)

Condition: somewhat rubbed and worn; slight losses and minor tears at edges; a few creases.

Curator's comments:

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

The subject of the drawing, although not completely certain, is probably the 'Stoning of St Paul at Lystra' as related in the 'Acts of the Apostles', XIV, xix.[1] St Paul was stoned by the Jews who then dragged him outside the city walls and left him for dead; but he was surrounded by Christian converts and recovered.

The attribution of the drawing has wavered between Rembrandt, Jan Lievens and, less credibly, Jan van Vliet and Claes Cornelisz. Moeyaert. For Rembrandt speak the analogies in chiaroscuro and composition with his earliest dated painting, the 'Stoning of Stephen' of 1625 now in Lyons.[2] The figure bending to retrieve a stone towards the lower left also resembles the type of 'self-portrait' figures that Rembrandt included in this and other early paintings. Stylistic similarities also exist with one of his first etchings, the 'Circumcision' of around 1626.[3] The attribution to Van Vliet is more speculative, and not supported by the few drawings that have been associated with him.[4]

For Jan Lievens speaks the comparable style of a number of his early drawings, in particular the 'Mercury and Argus' now in Dresden, which is a study for his own etching of the subject.[5] For this reason the attribution to Lievens is adhered to here, despite the slightly more nervous energy of line in the Dresden sheet. Other drawings by Lievens, though unsigned and unrelated to other works by him, also seem to be by the same hand, including the 'Mucius Scaevola and Porsenna' now in Leiden, and the 'Moses praying during the Battle against the Amalekites' in the Museum in Leipzig.[6] These drawings have also at times been attributed to the young Rembrandt, a possibility that in the case of the present drawing – given the similarity of his and Lievens' works in the early to mid-1620s as also the watermark, which is later than might be expected for a Lievens drawing in this style – cannot be wholly excluded.

NOTES:

[1] The subject was previously identified as the 'Stoning of St Stephen', but the more probable identification as the 'Stoning of St Paul' was persuasively argued by Pigler, 1939 (see Lit. below).

[2] Corpus, A1.

[3] White and Boon, 1969, p.165, no.S398, repr.; Hind 388. Rosenberg, 1956, p.351, was among the first to doubt the attribution of many supposedly early drawings to Rembrandt.

[4] To those listed by Sumowski under no.2348xx may be added the 'Head of an old Man' in black chalk recently acquired by the Rembrandthuis, Amsterdam, which is inscribed with Van Vliet's name on the verso in an early hand.

[5] Sumowski 1588, for the etching Bartsch10, Hollstein 18.

[6] Respectively Sumowski nos.1623x and 1624x , repr. (inv. nos. AW 903 and N.I.4922).

LITERATURE (as Lievens unless otherwise stated): London, 1915, p.95, no.1, repr. pl.LXIII (Van Vliet; compares his etchings; quotes opinion of Hofstede de Groot that it is nearer to Moeyaert; notes comparability of etchings [now considered to be by Rembrandt] of 'Circumcision' and 'Rest on the Flight'); Hirschmann, 1916, p.409, n.1 (Moeyaert); Hirschmann, 1918, p.24 (Moeyaert, suggested by Hofstede de Groot); Lutjens, 1921, p.98, n.2 (Van Vliet, c.1633); Hind, 1924, I, under no.388 (follows old attribution to Van Vliet; compares Rembrandt's etching of the 'Circumcision'); Bauch, 1933, pp.178-9 (early Lievens); Bauch, 1939, p.241-5, repr. fig.162 (states that Lutjens attributed the drawing to Van Vliet; compares Welcker drawing of 'Mucius Scaevola' [now Leiden, AW 903; Sumowski 1623x] and Dresden 'Mercury and Argus' [Sumowski 1588]); Pigler, 1939, pp.230-31, repr. fig.5 (Van Vliet; identifies subject as 'Stoning of St Paul'); Van Gelder, 1949, p.207 (Rembrandt); Van Gelder, 1953, p.280, repr. pl.V, fig.8 (Rembrandt; as also Welcker/Leiden drawing); Knuttel, 1955, p.49 (not by Rembrandt, nor same hand as Welcker/Leiden drawing); Pigler, 1956, I, p.390 (as 'Stoning of St Paul'); Bauch, 1960, p.216; Gerson, 1962, unpaginated, n.7 (probably Rembrandt); Slive, 1963, pp.133-6, repr. fig.15 (early 1620s; likely of St Paul); Bauch, 1967, p.164 (Lievens influenced by Lastman and Rembrandt); Schneider-Ekkart, 1973, p.383, no.SZ410 (perhaps 'Stoning of St Paul', or 'Stephen'); Sumowski, 1980, p.11 (early Lievens, in Rembrandt's manner); Ozaki, 1982, repr. fig.30 (Lievens); Sumowski, 1979 etc., VII, 1983, no.1622x, repr. (Lievens, from a group of ten surviving drawings dating from period of Rembrandt's painting of 'Stoning of St Stephen' in Lyons [dated 1625; Corpus, I, no.A1]); Exh. Washington-Milwaukee-Amsterdam, 2008-9, no.88, repr. (Lievens, c.1621-3).

Acquisition date: 1753

Acquisition name:

Bequeathed by Sir Hans Sloane (biographical details | all objects)

Exhibition History: 1979, Braunschweig, pp.17 and 28 and no.50, repr. fig.140 (Lievens, c.1626; compares Welcker/Leiden Mucius Scaevola [Sumowski 1623X]; uncertain iconography – St Paul a possibility); 1992, London, (ex. catalogue, as Lievens); 2008/9 Oct-Jan, Washington, NG of Art, Jan Lievens (1607-1674), no.88; 2009 Feb-April, Milwaukee Art Museum, Jan Lievens (1607-1674), no.88.

Lievens, Jan 2



Watermark

Registration number: 1836,0811.341

Bibliographic reference: Hind 11; Sumowski 1589; Royalton-Kisch 2010 Lievens.J.2

Location: Dutch Roy XVIIc

Drawn by Jan Lievens (biographical details | all objects)

Date: 1630 (circa)

Description: Study of a man's head and shoulders; head turned and looking left, his hair close-cut, with small beard and moustache. c.1630

Red and black chalks; framing lines in pen and black ink (top and left sides) and brown ink (lower and right sides).

Verso: some indecipherable off-set red chalk; see also Inscriptions.

Watermark: part of Strasburg Lily with '4WR' below.

Inscriptions: initialled by the artist, lower left, in the red and black chalks used for the drawing: 'IL'; inscribed verso in graphite, top left: '33 / 53' and lower left: '£1.157'; lower left, in red ink: 'N 2920'.

Dimensions: 170 x 135mm (chain lines horizontal, 28/30mm apart)

Condition: a rubbed patch in the cheek, and slightly rubbed in other parts, mainly in the background.

Curator's comments:

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

The style is consistent in style with cat. no.3 (1836,0811.347) and suggests that the drawing is from Lievens' Leiden period, perhaps c.1630. He painted a number of studies of heads (or 'tronies') at this time,[1] and the drawing has also been compared with a small etching, which shows a comparable figure, in reverse (although the hair and drapery differ considerably).[2] Presumably it was made from life, and it is the only signed drawing from Lievens' Leiden years.[3]

NOTES:

[1] See Sumowski, 'Gemälde', III, 1983, nos.1249ff. Many show elderly men; in the example in Leipzig (Museum der bildenden Künste), the pose of the head is similar (op. cit., no.1279, repr., where dated c.1635, perhaps too late).

[2] Hollstein, XI, p.57, no.70, as noticed by Schneider, 1932 (see Lit. below).

[3] See Exh. Washington-Milwaukee-Amsterdam, 2008-9, no.99.

LITERATURE: London, 1915, p.86, no.11, repr. pl.LIV; Van Dyke, 1927, p.104; Schneider, 1932/73 [1973, p.363], no.Z.88 (for print [Holl.70], in reverse); Bauch, 1939, p.252, n.14 (Leiden period); Hollstein, XI, p.57, under no.70; Sumowski, 1979 etc., VII, 1983, no.1589, repr. (as Bauch; not related to etching Holl.70); Exh. Washington-Milwaukee-Amsterdam, 2008-9, no.99, repr. (c.1630-31; see n.3 above); Martin Royalon-Kisch, 'Drawings by Rembrandt and his Pupils', *Burlington Magazine* 153 (2011), p.99, fig.26.

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)

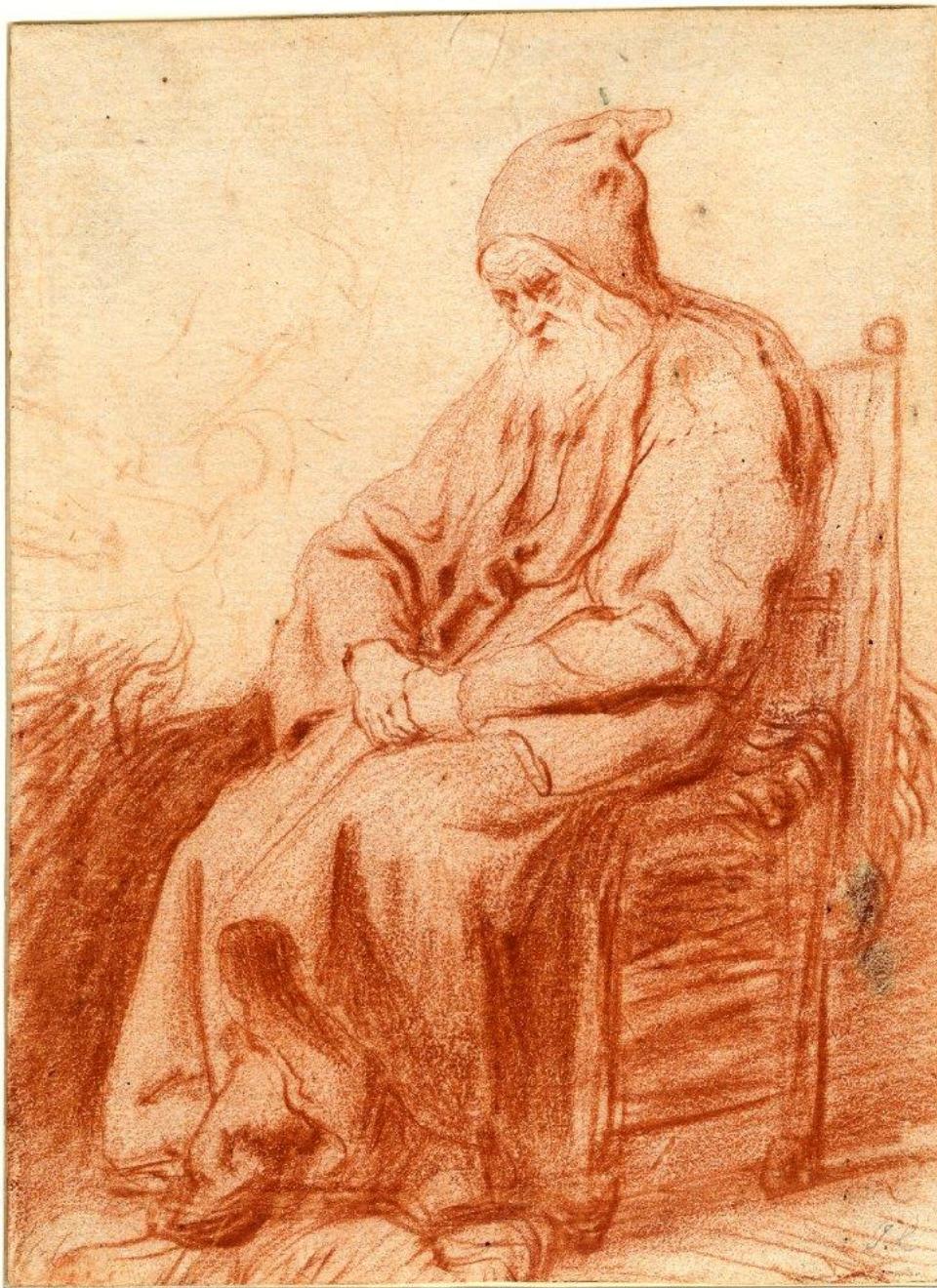
Acquisition notes:

Valerius Röver (L.2984; Portfolio 33, no 53: 'Mans Pourtrait bij na in profil met root en swart krijt van Jan Lievense.'): * his widow, C. van Dussen, who sold his drawings to the dealer H. de Leth; J. Goll van Franckenstein (L.2987) and descendants; his sale, Amsterdam, de Vries, Brondgeest, Ehgelberts and Roos, 1 July etc., 1833, *kunstboek P*, no.14, bt Buffa, f.20-25s; John Sheepshanks (L.2333); purchased with his collection through Messrs William Smith, 1836.

* See cat. no.31(1848,0911.138). Röver's numbers are here in graphite. They are usually in pen and brown ink and in this case may have been transcribed at a later date, perhaps from an old backing.

Exhibition History: London, 1858, 1859, 1860, no.118; London, 1992, (ex. catalogue) 2008/9 Oct-Jan, Washington, NG of Art, Jan Lievens (1607-1674), no.99; 2009 May-Aug, Amsterdam, Museum Het Rembrandthuis, Jan Lievens (1607-1674), no.99.

Lievens, Jan 3



Registration number: 1836,0811.347

Bibliographic reference: Hind 12; Sumowski 1590; Royalton-Kisch 2010 Lievens.J.3

Location: Dutch Roy XVIIc

Drawn by Jan Lievens (biographical details | all objects)

Date: 1631 (circa)

Description: A seated hermit; formerly St Francis, seated in a chair to left, wearing hood and robe. c.1632

Red chalk, the outlines indented; traces of framing lines in brown ink.

Verso: laid down on eighteenth-century card.

No watermark visible.

Inscriptions: lower right, in graphite: 'J.L.'; on the verso of the backing card, in graphite: '6 / original drawing'.

Dimensions: 189 x 139mm (chain lines vertical, 24mm apart)

Condition: good, although probably trimmed; the paper has discoloured, and there are some minor spots and stains.

Curator's comments:

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

The drawing is Lievens' preparatory study for his etching, in reverse, which is traditionally but wrongly identified as representing St Francis, who died aged 44 (Hollstein 17). The etching shows the figure wide awake rather than asleep and seated on a ledge in a cave or grotto, with bundles of straw. In the first state, the print, like the drawing, indicates the setting only cursorily, but Lievens elaborated it in a touched proof in the British Museum and in subsequent states of the print.

The relationship between this drawing and other works made by both Lievens and Rembrandt in around 1631 is close. In a drawing of a 'Bust of an old Man' now in a private collection, which may be based on the same model, the pose and lighting (but not the costume) are similar,[1] and it is close in composition to a drawing by Rembrandt of the same subject, now in Stockholm.[2] Among Lievens' paintings, the pose of 'St Jerome' in a work in the Museum De Lakenhal in Leiden of 1630 is the closest, although the figure is there scantily draped, and the setting of the related etching is reminiscent of the 'Job' of 1631, now in Ottawa.[3] Lievens also made a second etching, on a smaller scale (Hollstein 16), based on the present drawing. A date for the latter c.1630 seems likely.

NOTES:

[1] Repr. Exh. Amsterdam, 1988-9, p.36, no.12; Royalton-Kisch, 1991[III], p.414, fig.5; Exh. Kassel-Amsterdam, 2001-2, pp.176-7, no.18 (for the attribution of this drawing, see also the work here as 'attributed to Rembrandt', cat. no.73, inv. no.Ff.4.121).

[2] Nationalmuseum, Benesch 38. The same model may appear in the Washington drawing, Benesch 42, which is now sometimes ascribed to Lievens (see P. Schatborn in Exh. Leiden,

1991-2, p.70). A pensive seated old man is also the subject of Rembrandt's drawing in Berlin, inv.1151, Benesch 41.

[3] The paintings respectively Sumowski, 'Gemälde', III, no.1242, repr. p.1881 and no.1191, repr. p.1830. The former is on paper stuck down on panel and is related to Lievens' etching, Hollstein 15.

LITERATURE: London, 1915, p.86, no.12, repr. pl.LIV (for the etching; drawn here from a model who appears often in Rembrandt's early works); Van Dyke, 1927, p.104; Köhne, 1932, p.51; Schneider, 1932/73, p.187, no.Z.11 and p.262, under no.R6 (iconography uncertain; the print perhaps after a lost painting); Bauch, 1939, pp.259-60; Hollstein, XI, p.15, under no.17; Haverkamp-Begemann, 1973, p.107; Sumowski, 1979 etc., VII, 1983, no.1590, repr.; Holtrop, 1988, pp.26 and 29, repr. fig.7 (Lievens influenced by Rembrandt); Schatborn, 1990 (1989), pp.122-3, repr. fig.12 (c.1630; Rembrandt's influence seen in concentration on tone); Exh. Washington-Milwaukee-Amsterdam, 2008-9, no.100, repr. (c.1630-31).

Acquisition date: 1836

Acquisition name:

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

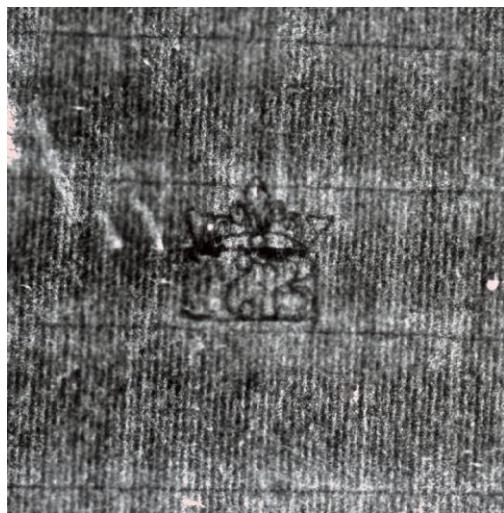
Previous owner/ex-collection John Sheepshanks (L.2333) (biographical details | all objects)

Acquisition notes:

François Fagel; his sale, London, T. Philipe, 2nd day, 28 May, 1801, lot 96, bt Thomson, £1; John Sheepshanks (L.2333); purchased with his collection, through Messrs Smith, 1836.

Exhibition History: 1956, London, p.32, no.3a; 1979, Braunschweig, p.28 and no.54, repr. p.145 (not St Francis, who died aged 44; later Leiden period, comparable to Rembrandt's drawing, Benesch 20, of 1631 [now private collection, New York]); 1988/9, Amsterdam, no.14, repr. (influence of Rembrandt; figure here sleeps, unlike the related etching); 1992, London, (ex. catalogue); 2008/9 Oct-Jan, Washington, NG of Art, Jan Lievens (1607-1674); 2009 Feb-April, Milwaukee Art Museum, Jan Lievens (1607-1674)

Lievens, Jan 4



Watermark

Registration number: 1895,0915.1199

Bibliographic reference: JCR 731; Hind 3; Sumowski 1652x; Royalton-Kisch 2010 Lievens.J.4

Location: Dutch Roy XVIIc

Drawn by Jan Lievens (biographical details | all objects)

Date: 1636 (circa)

Description: Portrait of Jan Davidsz. de Heem; half-length seated to left, looking to front, with mid-length curly hair, wearing falling collar and mantle. c.1636

Black chalk, touched with grey-brown bodycolour; the outlines indented with a stylus for transfer; ruled pen and brown ink framing lines down right side only.

Verso: see Inscriptions.

Watermark: small crowned countermark with letters, probably 'ISB'.

Inscriptions: verso, lower centre, in pen and brown ink: 'J.L. Guillio de Heem ['Guillio' crossed out and replaced in graphite with Joannes]'; top left, in graphite: '731'; and lower right: '16/ 1 Short [?]; lower left: '4 [?]'.

Dimensions: 265 x 201mm (chain lines vertical, 24?mm apart)

Condition: generally good, but a little worn, creased and some foxing; a repaired tear near top left corner.

Curator's comments:

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

The sitter, Jan Davidsz. de Heem, the distinguished painter of still-life, was born in 1605 or 1606 in Utrecht, the son of a musician. In 1625 his family moved to Leiden, where he married in 1626. From the mid-1630s he was based in Antwerp, where he died in 1683/4, apart from an undetermined period or periods back in Utrecht, between 1658 and 1672 (perhaps from 1667-72), when he returned to Antwerp. His earliest works exhibit some influence from Rembrandt and Jan Lievens.

The drawing was made to prepare an engraving, in reverse, by Paulus Pontius, and the outlines have been indented to transfer the design to the copper plate.[1] The print was published in Antwerp by Martinus van den Enden, and is lettered 'Joannes Lijvijus pinxit'. No related painting by Lievens is otherwise recorded, and the 'pinxit' could refer to Lievens as the author of this drawing, rather than of an oil.

The drawing was probably made when both artists were in Antwerp, perhaps in the mid or later 1630s, when the sitter would have been entering his early thirties.[2] Lievens made a

considerable number of such portrait drawings in black chalk, and it may be that he was planning to produce a series of engravings along the lines of Van Dyck's 'Iconography'.

NOTE:

[1] Hollstein XVII, p.177, no.85, repr. (also listed in vol.XI, p.80, no.34). An impression in the British Museum is inv. no.S.6201.

[2] Dickey, 2001, p.298 suggests a date c.1636, stating that De Heem went to Antwerp in 1635.

LITERATURE: Robinson, 1869/76, no.715/731 (related to Pontius' print); London, 1915, p.84, no.3, repr. pl.LI; Schneider, 1926-7, pp.270-72, repr. (c.1636/7; compares sitter's portrait by Brouwer in painting 'The Smokers', now in Metropolitan Museum, New York); Van Dyke, 1927, p.104 ('later manner'); Henkel, 1931, p.90; Schneider, 1932/73, p.196, no.Z.57 [1973 ed. also p.361] (notes early provenance); Hollstein, XI, p.80, under no.34; van Hall, 1963, no.860/6; Sumowski, 1979 etc., VII, 1983, no.1652x (c.1635/43); Meijer, 1988, p.29, repr. fig.1; Dickey, 2001, p.298, repr. p.295, fig.11 (see n.2 above); de Clippele, 2003, pp.198-9, repr. fig.3 (concerning date of Brouwer's painting, previously discussed by Schneider, 1926-7).

Acquisition date: 1895

Acquisition name:

Purchased from Col John Wingfield Malcolm (biographical details | all objects)

Previous owner/ex-collection John Malcolm of Poltalloch (biographical details | all objects)

Acquisition notes:

M. Feitama sale, Amsterdam, Posthumus, Voorhoeve, et al., 2 April, 1794, Kunstboek A, no.36, bt Fouquet, f.19; John Malcolm of Poltalloch; purchased from his heirs with his collection, 1895.

Exhibition History: London, Grosvenor Gallery, 1878-9, no.234; London, 1895, no.401.

Lievens, Jan 5



Registration number: Gg,2.233

Bibliographic reference: Hind 4; Sumowski 1651x; Royalton-Kisch 2010 Lievens.J.5

Location: Dutch Roy XVIIc

Drawn by Jan Lievens (biographical details | all objects)

Date: 1636 (circa)

Description: Portrait of Daniel Seghers; half-length standing almost in profile to left, holding a paper in his hands, wearing a cloak with upturned collar, with foliage to right. c.1636

Black chalk; the outlines indented with the stylus for transfer.

Verso: laid down on eighteenth-century card.

No watermark visible.

Inscriptions: on the backing, in pen and dark brown ink in a shaky hand, Cracherode's monogram with the date '1798'.

Dimensions: 239 x 202mm (chain lines vertical, 18mm apart)

Condition: slightly rubbed, discoloured and stained.

Curator's comments:

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

The sitter, Daniel Seghers (1590-1661), was a pupil of Jan Brueghel the Elder and a member of the Society of Jesus. Active almost exclusively in Antwerp, he was a successful painter of flower pieces, his blooms usually framing religious subjects by a collaborator and executed (sometimes 'en grisaille') within a cartouche. The rose, the plant seen to the right, was among the flowers he most favoured.

The drawing was made to prepare an engraving, in reverse, by Paulus Pontius, and the outlines have been indented to transfer the design to the copper plate.[1] Like cat. no.4 (1895,0915.1199), the drawing must date from Lievens's period in Antwerp, perhaps from the mid- to later 1630s, when the sitter would have been in his forties. The print was, again like cat. no.4 (1895,0915.1199), published by van den Enden as after Lievens' design.

A proof impression of the engraving, before the addition of the background and the lettering, is in the British Museum (see 1931,1010.1). This has been elaborated in black chalk and oils, almost certainly by Lievens himself.[2] Other engraved versions of the portrait, including an anonymous copy in reverse, a smaller print published by Jan Meyssens, and a print by N. Larmessin, are all based on the engraving. A copy of the drawing in pen and brown ink was recorded in the Renesse-Breidbach sale in Antwerp, 5 October, 1835, lot 57.[3]

NOTES:

[1] Hollstein, XVII, p.192, no.126 (also listed in vol.XI, p.80, no.33).

[2] For the proof (register no.1931,1010.1), see also Exh. London, 1977[I], no.169, in which the retouchings are attributed to Pontius. I was misled by this attribution, as was Spicer, 1986 (see Lit. below) into believing that the drawing, too, was by Pontius. The idea was partly supported by the inscription on the print, which uses the word 'pinxit' to describe Lievens' prototype, so that Pontius might have made the drawing after a lost painting, in the same way that he made drawings after paintings by Rubens. Yet the style cannot be separated from that of Lievens' other

portrait studies catalogued here. The proof first entered the literature through Campbell Dodgson, who informed Schneider, 1932, of its existence and who attributed the retouchings to Lievens. [3] As pointed out by Schneider, 1932 (see Lit. below). It may also have copied the engraving.

LITERATURE (always as by Lievens of Seghers, and for the print by Pontius): London, 1915, pp.84-5, no.4, repr. pl.LII (with erroneous provenance - see n.1 above); Van Dyke, 1927, p.104; Henkel, 1931, p.90; Schneider, 1932/73, p.199 and 304 (2nd ed. p.362), no.Z.71 (a copy sold 1835 [see Comment above]; Campbell Dodgson informs of proof impression with corrections by Lievens in British Museum [see above]); Hollstein, XI, p.80, under no.33; Sumowski, 1979 etc., VII, 1983, no.1652x, repr.; Spicer, 1986, pp.541-2, repr. fig.8 (by Pontius; see n.3 above).

Acquisition date: 1799

Acquisition name:

Bequeathed by Clayton Mordaunt Cracherode (biographical details | all objects)

Previous owner/ex-collection John Campbell, 4th Duke of Argyll (T. Philipe, 22.v.1798/208 £4-11-0) (biographical details | all objects)

Acquisition notes:

Jonathan Richardson, sen. (L.2183); Duke of Argyll; his sale, Philipe, 2nd day, 22 May, 1798, lot 208, bt Thane, £4-10s, for Cracherode;* Rev. C. M. Cracherode (L.606; CMC 1798), by whom bequeathed, 1799. * Cracherode's purchases at the Argyll sale are listed in his copy of the catalogue, now in the British Library (679.c.28); see also Gg.2-254 and 255, probably purchased from the same source. Following London, 1915 (see Lit. below), many authors incorrectly believed that the drawing came to the British Museum through Richard Payne Knight. The error was corrected by Hind in London, 1931, IV, p.193.

Exhibition History: no exhibitions recorded.

Lievens, Jan 6



Registration number: 1836,0811.342

Bibliographic reference: Hind 6; Sumowski 1598; Royalton-Kisch 2010 Lievens.J.6

Location: Dutch Roy XVIIc

Drawn by Jan Lievens (biographical details | all objects)

Date: 1639 (circa)

Description: Portrait of Constantijn Huygens; half-length turned to left, looking to front, with long hair, moustache and beard, wearing skull-cap, falling lace collar, and cloak, holding in his hand a paper, on which is inscribed: "vive le Roy de Roys". c.1639

Black chalk, the outlines indented with the stylus for transfer; framing-lines in graphite and in pen and brown ink.

Verso: see Inscriptions.

No watermark.

Inscriptions: to right, signed with the artist's initials in black chalk: 'IL'; inscribed in black chalk on the sheet the sitter holds: 'vive Le / Roy des / Roys'; inscribed verso (visible only through backing), lower left, in pen and brown ink (17th century): 'Constantin Hugens. na't Leven / getekent door J. Lievensz' and in graphite: 'hoog 9 / breed 7'.

Dimensions: 238 x 174mm (chain lines vertical, 24mm apart)

Condition: generally good, but slightly rubbed and discoloured around the top edges; a short tear at top centre edge; a diagonal crease through nearer upper arm; a discoloured, yellowish spot to left of the face; ink from the verso inscription shows through to the recto (in the hand); the whole laid down on thin tissue paper.

Curator's comments:

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

The sitter, Constantijn Huygens (1596-1687), was from 1625 the secretary to Frederick Henry, Prince of Orange, the Dutch stadholder. Although chiefly active at court as a diplomat and administrator of the affairs of the House of Orange, which he served until his death, he was also a poet and composer and had a particular interest in the fine arts. In c.1628-9 he draughted an autobiography in which he praised the work of Rembrandt and Lievens, including Lievens' painted portrait of Huygens, made in 1628-9, now on loan to the Rijksmuseum, Amsterdam.[1] He was probably responsible for commissioning Rembrandt's series of scenes from the Passion of Christ for the stadholder in the 1630s, as well as for the programme of decorations in the Huis ten Bosch near The Hague (1648-52), decorated as a memorial to Frederick Henry.

The present drawing was probably made when Lievens was in Holland in 1639. The sitter would then have been 43 years old. The inscription on the sheet he holds, 'Long live the King of Kings', is evidence of Huygens' Calvinist piety (although it was not transcribed onto the related print).

The drawing was engraved soon afterwards by Lucas Vorsterman, in reverse, and the outlines are indented to transfer the design to the copper plate.[2] The print is inscribed 'Ioannes Livius delin:', in reference to this drawing, and was published in Antwerp by Martinus van den Enden, with an engraved quatrain in Latin written in praise of Huygens by Nicolaes Heinsius.

A drawing in the Rijksmuseum shows the head only, in the same direction as the print, and is an early copy apparently based on the engraving.^[3] It is possible that Lievens, in emulation of Van Dyck, was planning a series of portraits.

NOTES:

[1] From the Musée de la Chartreuse in Douai (see Sumowski, 'Gemälde', III, 1983, no.1286, repr.).

[2] Hollstein, XI, p.80, no.55 and vol.XLIII, p.167, no.163, repr.

[3] Inv.1913:53, described in Amsterdam, 1942, p.93, no.13, repr. pl.165.

LITERATURE (always as by Lievens, of Huygens): London, 1915, p.85, no.6, repr. pl.LII (notes Vorsterman print); Schmidt-Degener, 1915, pp.124 and 126, repr. (c.1639); Van Dyke, 1927, p.104 ('later manner'); Henkel, 1931, p.90; Schneider, 1932/73, p.196 [1973 ed., also pp.361-2], no.Z.60 (dates to 1639 visit of Lievens to Holland); Brière-Misme, 1936, p.200, repr. p.199, fig.4; Amsterdam, 1942, p.93, under no.13 (version in Rijksmuseum, 1913:53, a copy); Hollstein, XI, p.80, no.55; van Gelder, 1957, pp.23-4, no.11, repr. fig.18 (1639); Gerson, 1968, repr. p.474, fig.b; Kai Sass, 1971, p.71, repr. (perhaps a portrait series intended by Lievens); Exh. Paris-Antwerp-London-New York, 1979-80, p.114, under no.81; Sumowski, 1979 etc., VII, 1983, no.1598, repr.; Sumowski, 'Gemälde', III, 1983, under no.1286; Spicer, 1986, p.542, repr. fig.9; Held, 1991, p.657, repr. p.659, fig.6; Hollstein, XLIII, p.167, under no.163; Haarlem, 1997, under nos.237 and 240 (on provenance - see n.1 above; compares 'Portrait of Vondel' in Haarlem, inv.PP.1276); Exh. Washington-Milwaukee-Amsterdam, 2008-9, no.103; Christian Tico Seifert, 'Pieter Lastman: Studien zu Leben und Werk', Petersberg, 2011, p.67, fig.53.

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:

B. de Bosch?; Cornelis Ploos van Amstel?;* John Sheepshanks (L.2333); purchased with his collection through Messrs William Smith, 1836. * Plomp, in Haarlem, 1997, under no.237, suggests that either a drawing in Haarlem (inv. P6), previously identified as a portrait of Huygens, or the present sheet, was that sold in the B. de Bosch sale, 5 October, 1767, lot 245, and in the Ploos van Amstel sale, 3 March, 1800, lot C-16, bt Josi. The inscription with the measurements on the verso resembles those written by Ploos van Amstel on his drawings, but is not certainly his. However, Sheepshanks did acquire another portrait that had previously belonged to de Bosch and Ploos van Amstel (see Royalton-Kisch, 2009, no.10; 1836,0811.344).

Exhibition History: London, 1895, no.404 (by Lievens, of Huygens); 1988/9 Nov-Jan, Amsterdam, Museum Het Rembrandthuis, Jan Lievens, no.40, repr.; 2008/9 Oct-Jan, Washington, N G of Art, Jan Lievens (1607-1674); 2009 May-Aug, Amsterdam, Museum Het Rembrandthuis, Jan Lievens (1607-1674).

Lievens, Jan 7



Registration number: 1836,0811.345

Bibliographic reference: Hind 5; Sumowski 1655x; Royalton-Kisch 2010 Lievens.J.7

Location: Dutch Roy XVIIc

Drawn by Jan Lievens (biographical details | all objects)

Date: 1640 (circa)

Description: Portrait of a seated man, his hat in his lap; half-length seated and turned to right, with long curly hair, wearing a jacket with slashed sleeves and mantle, also holding a stick.
c.1640

Black chalk.

Verso: laid down.

No watermark visible.

Inscriptions: lower right, in graphite (19th cent.): 'J.L'.

Dimensions: 227 x 170mm (chain lines vertical, 18mm apart)

Condition: some rubbed patches, partly restored, near corners, the most severe towards the upper right; an unobtrusive brown stain near the sitter's stomach.

Curator's comments:

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

As has previously been remarked, the sitter resembles Hieronymus de Bran, who appears in an engraving by Lucas Vorsterman after another portrait by Lievens.[1] However, the identification is not convincing.

The style suggests a date during Lievens' Antwerp period, perhaps around 1640, alongside cat. no.6 (1836,0811.342), which it resembles in its almost painterly use of the chalk.

NOTE:

[1] Hollstein, XLIII, p.133, no.136, repr. (an impression in the British Museum is inv. no.1874,0613.842). The inscription on the plate describes De Bran as a Spanish officer in the southern Netherlands, an agent of the Piccolomini and an art-lover.

LITERATURE: London, 1915, p.85, no.5, repr. pl.LII (resembles de Bran, but not convincingly); Schneider, 1932/73, no.Z.95 (as London, 1915); Hollstein, XI, p.80, under no.56 (resembles Lanier); Sumowski, 1979 etc., VII, 1983, no.1655x, repr. (datable 1635-43; compares cat. no.6 [1836,0811.342] and 'Portrait of Brouwer' in Lugt Collection, inv.1203; Sumowski 1594; identification as London, 1915, refuting Hollstein).

EARLIER NOTE:

Modern mount incorrectly stamped as 1836-8-11-342.

Acquisition date: 1836

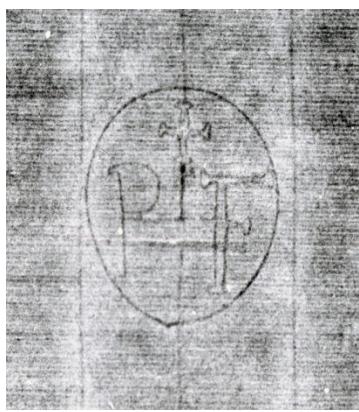
Acquisition name:

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.

Lievens, Jan 8



Watermark

Registration number: 1861,0810.17

Bibliographic reference: Hind 1; Sumowski 1600; Royalton-Kisch 2010 Lievens.J.8

Location: Dutch Roy XVIIc

Drawn by Jan Lievens (biographical details | all objects)

Formerly attributed to Gerbrand van den Eeckhout (biographical details | all objects)

Date: 1622-1674

Description: Portrait of a man, seated, half-length; to left, looking to front, wearing falling collar and mantle, his left arm on the back of the chair. c.1650

Black chalk, partly rubbed with the finger; a horizontal framing line in pen and brown ink 17mm from the bottom, with remnants of similar lines at right and top edges.

Watermark: PF (?) with a cross in an oval (not a match, but cf. Heawood 922)

Inscriptions: to right, the artist's monogram in black chalk: 'IL'; below, in graphite (by J.P. Zomer; See Plomp, 1997, p.19): 'Jacob Matham Plaatsnyder'; on the verso, lower left, in pen and brown ink: 'h.11½ d / b 9¼d'; and lower left corner: InL [?] and in graphite, lower left: 'FFN8 / no.4 D000'.

Dimensions: 300 x 235mm (chain lines vertical, 40mm apart)

Condition: generally good; slightly trimmed; light foxing; some parts rubbed and an accidental (?) vertical line in broken grey wash to the left.

Curator's comments:

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

The identification of the sitter, the subject also of cat. no.9 (1836, 0811.346), by Zomer on the present sheet as the engraver Jacob Matham (1571-1631) can be discounted both on the evidence of the date of the drawing, made c.1650, and of two engraved portraits of Matham.[1]

The date is suggested by analogy with other drawn portraits, including the half-length 'Man with his Hands crossed' in a private collection in Amsterdam, which is dated 1650.[2]

NOTES:

[1] By Jan van de Velde after Pieter Soutman (Holl.401) and by A. van der Does (Holl.24). Schneider, 1932 (see Lit. below), suggested that if the sitter's surname was based on a sound tradition, the drawing might represent Theodor Matham (1606-60), but no portrait exists to verify this possibility.

[2] Sumowski 1605.

LITERATURE (always as by Lievens): London, 1915, p.84, no.1, repr. pl.LI (perhaps intended for engraving); Hirschmann, 1918, pp.23-4 (not of Matham; perhaps his son, Adriaen); Van Dyke, 1927, p.104; Schneider, 1932/73, no.Z.64 [1973 ed. also p.362] (questions identification of sitter as Matham and rejects Hirschmann, 1918, proposal that his son, Adriaen Matham, is represented; if of a Matham, perhaps of Theodor, 1606-60, but no other known portraits of him are known; provenance details); van Hall, 1963, p.202, no.1360/10; Amsterdam, 1981, p.167, under no.46 (c.1649, comparing drawing, said to be of Descartes, in Groningen, inv.1931-173 [Sumowski 1660x] and portrait of 'Cornelis Dircksz. Cool' in Amsterdam, Historisch Museum [Sumowski 1603]); Sumowski, 1979 etc., VII, 1983, no.1600, repr. (1640s); Plomp, 1997, p.19, repr. p.21, fig.16 (inscription written by Zomer); Dickey, 2004, p.133, repr. p.301, fig.143 (as Schneider, 1932).

Acquisition date: 1861

Acquisition name:

Purchased from Colnaghi (as by Van den Eeckhout) (biographical details | all objects)

Previous owner/ex-collection Jan Pietersz. Zomer ((see Inscriptions)) (biographical details | all objects)

Previous owner/ex-collection Baron Jan Gijsbert Verstolk van Soelen (his sale, Amsterdam, de Vries, Brondgeest and Roos, 22 March, 1847, kunstboek B, no.41, bt Smith, f.) (biographical details | all objects)

Previous owner/ex-collection Hieronymus Tonneman (his sale, Amsterdam, de Leth, 21 October etc., 1754, kunstboek G, no.33: 't Pourtrait van Jacob Mat) (biographical details | all objects)

Previous owner/ex-collection Cornelis Ploos van Amstel (his sale, Amsterdam, van der Schley et al., 3 March, 1800, kunstboek C, no.13, bt Josi, f.58) (biographical details | all objects)

Previous owner/ex-collection John Heywood Hawkins (according to Register; not in his sale, Sotheby's, 29 April etc., 1850) (biographical details | all objects)

Previous owner/ex-collection Bernardus de Bosch (his sale, Amsterdam, van der Schley, Roos et al., 10 March etc., 1817, kunstboek D, no.12, bt de Vri) (biographical details | all objects)

Previous owner/ex-collection W Oudaan (his sale, Rotterdam, Bosch, Arrenberg et al., 3 November, 1766, kunstboek F, no.82, bt Fouquet, f.14) (biographical details | all objects)

Acquisition notes

Jan Pietersz. Zomer (see Inscriptions); Hieronymus Tonneman; his sale, Amsterdam, de Leth, 21 October etc., 1754, kunstboek G, no.33: 't Pourtrait van Jacob Matham, meesterachtig met zwart kryt getekent, door J. Lieves [sic] hoog 11, breed 9 duim', bt de Leth, f.41; W. Oudaan; his sale, Rotterdam, Bosch, Arrenberg et al., 3 November, 1766, kunstboek F, no.82, bt Fouquet, f.14; Cornelis Ploos van Amstel; his sale, Amsterdam, van der Schley et al., 3 March, 1800, kunstboek C, no.13, bt Josi, f.58; Bernardus de Bosch; his sale, Amsterdam, van der Schley, Roos et al., 10 March etc., 1817, kunstboek D, no.12, bt de Vries, f.151; C. Singendonck; his sale, Amsterdam, de Vries, Roos et al., 11 April, 1825, kunstboek M, no.1, bt Brondgeest, f.51; anon. (Abraham Saportas) sale, Amsterdam, de Vries, Roos et al., 14 May, 1832, kunstboek C, no.4, bt Brondgeest, f.31; Jan Gijsbert, Baron Verstolk van Soelen; his sale, Amsterdam, de Vries, Brondgeest and Roos, 22 March, 1847, kunstboek B, no.41, bt Smith, f.300; J. Heywood Hawkins (according to Register; not in his sale, Sotheby's, 29 April etc., 1850); purchased from Colnaghi's, 1861 (as van den Eeckhout).

Exhibition History:

- 1895, BM, no.403;
- 1956, BM, p.32, no.4;
- 1974, BM, *Portrait Drawings*, no.141;
- 1979, Braunschweig, p.30 and no.65, repr. (c.1650);
- 1984[1] BM, *Master Drawings & Watercolours*, no.99, repr.;
- 1990, BM, *Treasures of P&D*, (no catalogue);
- 1992, BM, *Drawings by Rembrandt and his Circle* (ex. catalogue);
- 2005, BM, *Masterpieces of Portrait Drawing* (no catalogue).

Lievens, Jan 9



Registration number: 1836,0811.346

Bibliographic reference: Hind 2; Sumowski 1601; Royalton-Kisch 2010 Lievens.J.9

Location: Dutch Roy XVIIc

Drawn by Jan Lievens (biographical details | all objects)

Date: 1650 (circa)

Description: Head and shoulders of a man; formerly portrait of Jacob Matham, turned slightly to left, looking to front, wearing falling collar and mantle. c.1650

Black chalk.

Verso: laid down on card.

Watermark: foolscap with three balls below (not easily seen, in raking light; backing card prevents X-radiography of the mark).

Inscriptions: monogrammed by the artist to right in black chalk: 'I.L'.

Dimensions: 226 x 191mm (chain lines horizontal, 23mm apart)

Condition: general discolouration of paper to yellow; a few old horizontal creases in lower half.

Curator's comments:

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

See cat. no.8 (1861,0810.17), which represents the same sitter in a more formal mode. Despite the softer application of the chalk, the use of different types of paper (see the watermarks) and no apparent congruity in their provenances, the two drawings were presumably made at the same period.

LITERATURE: London, 1915, p.84, no.2 (depicts Matham, as cat. no.8 [1861,0810.17]); Schneider, 1932/73, p.198 [1973 ed. also p.362], no.Z.65; van Hall, 1963, p.202, no.1360/11; Exh. Braunschweig, 1979, p.150, under no.65 (not of Matham).

Acquisition date: 1836

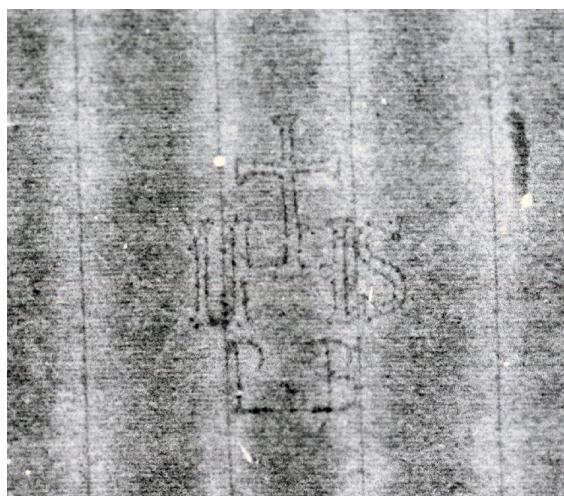
Acquisition name:

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

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

Exhibition History: no exhibitions recorded.

Lievens, Jan 10



Watermark

Registration number: 1836,0811.344

Bibliographic reference: Hind 7; Sumowski 1609; Royalton-Kisch 2010 Lievens.J.10

Location: Dutch Roy XVIIc

Drawn by Jan Lievens (biographical details | all objects)

Date: 1650-1653 (circa)

Description: Portrait of Admiral Maerten Tromp (head only); turned slightly to right, looking to front, wearing falling collar. c.1650-53

Black chalk, with black chalk framing lines.

Verso: see Inscriptions.

Watermark: 'IHS', the letters 'PB' below (as 1885,0711.276 of c.1663)

Inscriptions: initialled upper right by the artist in black chalk: 'IL.'; inscribed verso lower right in pen and brown ink: 'den Admiraal Marten Tromp / Na't leven getekent door Jan Liev / den Ouden.'; inscribed in pen and pinkish-red ink, probably by Goll van Franckenstein: 'H 9 $\frac{1}{4}$ dm / B. 7dm / Jan Lievens.f. / gebooren Leyden. 1606 / gestorven 1675 / C. No.10'.

Dimensions: 236 x 180mm (chain lines vertical, 23/26mm apart)

Condition: good; some surface dirt (partly covered cosmetically); the verso ink inscription shows through slightly on the recto.

Curator's comments:

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

Maerten Harpertzoon Tromp (1597-1653) was one of the most celebrated heroes of the Dutch navy. Born at Brielle, he entered the navy in 1624, being promoted to lieutenant-admiral in 1637. Two conclusive victories over Spain and Portugal in 1639 secured his reputation. In the early 1650s his exploits in the Anglo-Dutch war were less successful, and he was shot dead in action in the English Channel on 29 July 1653. He was buried in Delft. His second son, Cornelis (1629-91), was also a famous admiral.

The present drawing evidently portrays Tromp in his last years (perhaps soon before his death in 1653). Although possibly drawn from life, it seems from the style to be later, and may depend on a now lost drawing, dated 1652, that was recorded in the Mayor and Roupell collections.^[1] At all events the present work appears to have been used, albeit with some differences, for Lievens' posthumous painted portrait of Tromp, now in the Rijksmuseum, which shows him three-quarter-length in armour.^[2] This is believed to date from rather later than 1653,^[3] and is one of several portraits of Tromp by Lievens now known or recorded.^[4] The later date is supported by the

watermark, which is identical to that on a drawing of around 1663 in the British Museum by Lambert Doomer (here cat. no.12; 1885,0711.276).

An etching after the present drawing was made in 1800 by Johannes de Frey.[5]

NOTES:

[1] William Mayor Collection catalogue, 1875, p.134, no.649; R.P. Roupell sale, Frankfurt, 6 December, 1888, lot 66.

[2] Inv. A838; Sumowski, 'Gemälde', III, 1983, no.1296, repr. Canvas, 134 x 101 cm.

[3] Schneider, 1932/73, p.152, no.265.

[4] Ibid., nos.265a-f. Schneider also mentions the print by Cornelis van Dalen, and a medal by Jan Loeff, which is probably based on the engraving.

[5] Hollstein, XI, p.79, no.11 (see 1836,0811.344 and 1868,0808.2587).

LITERATURE: 'British Museum Reproductions', III, 1893, no.6; London, 1915, p.85, no.7, repr. pl.LIII (for painting in Rijksmuseum); Van Dyke, 1927, p.104 ('later manner'); Schneider, 1932/73, no.Z.73 (etched 1801 by Frey; provenance before Ploos van Amstel; version in Mayor and Roupell collections); Henkel, 1935, p.245 (compares supposed portrait of Rembrandt by Lievens then in Welcker collection [now Leiden Prentenkabinet, inv.AW1; Sumowski 1756xx]); Hollstein, XI, p.79, under no.11; Sumowski, 1979 etc., VII, 1983, no.1609, repr. (based on the lost version; made at time of the painting in Rijksmuseum and the basis for other depictions of Tromp by Lievens - see above); Exh. Washington-Milwaukee-Amsterdam, 2008-9, no.116, repr. (c.1652)

Acquisition date: 1836

Acquisition name:

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

Previous owner/ex-collection Sir Francis Baring, 1st Baronet (?) (biographical details | all objects)

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

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

Acquisition notes:

J. de Bosch; his sale, Amsterdam, de Bosch, Yver, et al., 5 October, 1767, Portfolio D, no.253, bt Mettayer, f.14-5s; Cornelis Ploos van Amstel (L.3002-4); his sale, Amsterdam, van der Schley et al., 3 March etc., 1800, kunstboek DDD, no.12, bt Josi, f.12; sale, Amsterdam, van der Schley, Pruyssenaar, et al., 22 March, 1802, kunstboek Y, no.46, bt La Boucher, f.49; Sir Francis Baring;* John Sheepshanks (L.2333); purchased with his collection through Messrs Smith, 1836.

* As recorded by Hind (London, 1915, no.7), an impression in the British Museum of the print by Cornelis van Dalen (Hollstein 157) after the related painting by Lievens is inscribed: 'the drawing in the collection of Sir F. Baring, now in the British Museum'.

Exhibition History: 1974 July-Dec, BM, Portrait Drawings, no.111, repr.; 2008/9 Oct-Jan, Washington, NG of Art, Jan Lievens (1607-1674); 2009 May-Aug, Amsterdam, Museum Het Rembrandthuis, Jan Lievens (1607-1674).

Lievens, Jan 11



Watermark

Registration number: 1895,0915.1196

Bibliographic reference: JCR 728; Hind 8; Royalton-Kisch 2010 Lievens.J.11

Location: Dutch Roy XVIIc

Drawn by Jan Lievens (biographical details | all objects)

Date: 1662 (circa)

Description: Head of Jan Vos; head turned to left, looking to front, with long curly hair, and skull cap, formerly Jan de Witt. 1895

Black chalk (recto and verso).

Verso: Head of a Man

Watermark: crown from a crowned shield with fleur-de-lys.

Inscriptions: verso, in graphite, top left: 'A'; lower left: '716 / m/- / Jlivens'; lower centre: 'Jan Livens / portrait of the grand pensionary / de witt'; lower right: '17 / Gu'; lower left in pen and brown ink: '86'.

Dimensions: 155 x 140mm (chain lines vertical, 25/28mm apart, slanting slightly to right near the top)

Condition: the chalk has been severely rubbed in the sitter's face on the recto.

Curator's comments:

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

Despite the inscription on the verso which identifies the sitter as the Grand Pensionary, Johan de Witt (1625-72), the sitter is Jan Vos (c.1622-1667), the Amsterdam poet. An etching by Karel Dujardin was used as an illustration in an edition of the poet's works published in Amsterdam in 1662.[1] The print compares convincingly with Lievens' drawing of Vos, now in Frankfurt.[2] This shows him seated, three-quarter-length, and turned more towards the viewer; but the thin moustache, the long curls of hair and other features suggest strongly that the present sheet represents the same sitter. The features of the face on the verso, with the hint of a moustache again and the broad set of the nostrils, is also comparable to the Frankfurt portrait and argue that this, like the recto, was a false start for the more elaborate drawing of the poet. Allowance must be made for the condition of the drawing in assessing its autograph status.[3] The Frankfurt drawing agrees with Dujardin's print in the style of Vos' clothing and both images show him holding a scroll. Thus the drawings by Lievens could well date from the same time, circa 1662.[4]

NOTES:

[1] Jan Vos, 'Gedichten', published by J. Lescaille, Amsterdam, 1662. The print is described by Hollstein, no.52a.

[2] Inv. 836; Sumowski 1614.

[3] Hirschmann, 1918 (see Lit. below) studied it from a reproduction and concluded that it was merely a copy of the Frankfurt sheet, which was unknown to Hind (in London, 1915).

[4] This would accord with the style, which already led Sumowski (1983, see Lit. below) to suggest a date c.1660.

LITERATURE: Robinson, 1869/76, no.716/728 (of Jan de Witt); London, 1915, p.86, no.8, recto repr. pl. LIII (not convincing as of Johan de Witt; nor as of the Burgomaster of Dordrecht of this name); Hirschmann, 1918, p.24 (copy after Frankfurt drawing; another copy in Amsterdam); Van Dyke, 1927, p.104 ('later period'); Schneider, 1932/73, pp.201-2, no.Z.80 (identification of sitter not convincing); Amsterdam, 1942, p.94, under no.14 (possibly represents Jan Vos); Sumowski, 1979 etc., VII, 1983, under no.1614 (dates c.1660; both sides represent Jan Vos; perhaps composed in connection with Frankfurt portrait).

Acquisition date: 1895

Acquisition name:

Purchased from Col John Wingfield Malcolm (biographical details | all objects)

Previous owner/ex-collection John Malcolm of Poltalloch (biographical details | all objects)

Exhibition History: no exhibitions recorded.

Lievens, Jan 12



Registration number: 1886,0706.5

Bibliographic reference: Hind 14; Sumowski 1634x; Royalton-Kisch 2010 Lievens.J.12

Location: Dutch Roy XVIIc

Drawn by Jan Lievens (biographical details | all objects)

Date: 1660 (circa)

Description: Sheet of studies, with a pointing man, other figures, and foliage; including the head of an old man wearing spectacles, half-length figure wearing a soft cap looking over his left shoulder and pointing with his right hand and sketches of trees or bushes. c.1660

Pen and brown ink, touched with brown wash; framing lines in pen and brown ink.

Verso: see Inscriptions.

No watermark.

Inscriptions: verso, in graphite, lower centre: 'Lot 193 / 5' and lower right: '4 [in a circle]'

Dimensions: 441 x 284mm (chain lines vertical, 22/27mm apart - somewhat irregular)

Condition: generally good; minor losses at top edge; a water stain has obliterated a few lines towards upper right; some foxing and discolouration.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Jan Lievens, cat. no.12:

No other, comparable sheet of miscellaneous sketches by Lievens survives, and few of his pen drawings can be dated securely after the 1640s. The present drawing, in which the foliage is stylistically close to his landscape drawings (including cat. nos.13-24; 1876,1209.628; 1860,0616.58; 1847,0326.13; 1860,0616.59; Oo,10.140; 1895,0915.1197; 1895,0915.1198; 1946,0713.163; 1836,0811.340; 1946,0713.160; 1946,0713.162; and 1854,0628.88), may date from around 1660, perhaps somewhat before the dated drawing of 1664 of 'The Penitent St Jerome' now in Düsseldorf.[1] No related work by Lievens is known and, as with the landscapes, an attribution to his son Jan Andrea Lievens cannot be ruled out.

NOTE:

[1] Inv. F.P.5085; Sumowski 1617.

LITERATURE: London, 1915, p.87, no.14, repr. pl.LVII; Schneider, 1932, no.Z.128 (with provenance details); Sumowski, 1979 etc., VII, 1983, no.1634x, repr. (possibly 1650s); Exh. Washington-Milwaukee-Amsterdam, 2008-9, p.259, under nos.119-20, repr. fig.1.

Acquisition date: 1886

Acquisition name:

Purchased through Alphonse Wyatt Thibaudeau (biographical details | all objects)

Purchased through F Muller & Co (Amsterdam, 15.vi.1886/193) (biographical details | all objects)

Purchased from J H Cremer (biographical details | all objects)

Acquisition notes:

D. Vis Blokhuyzen; his sale, Rotterdam, Lamme, 23-28 October, 1871, lot 346, 'Feuille d'étude. A la plume', bt Vosmaer, f.1-75; J.H. Cremer and 'Mons. F..., à Londres' sale, Amsterdam, Muller, 15 June 1886, lot 193 (as from Vis Blokhuyzen collection), bt Thibaudeau for British Museum.

Exhibition History: London, 1891, no.115;; 1956, p.32, no.1; 1992 (ex. catalogue).

Lievens, Jan 13



Registration number: 1876,1209.628

Bibliographic reference: Hind 15; Royalton-Kisch 2010 Lievens.J.13

Location: Dutch Roy XVIIc

Drawn by Jan Lievens (biographical details | all objects)

Date: 1660-70 (circa)

Description: Landscape with houses amidst trees and a vista towards Haarlem

Pen and brown ink with brown wash and (later) grey wash.

Verso: see Inscriptions.

No watermark.

Inscriptions: verso, in graphite, lower right: 'Alckmaer' and lower left '67 [in a circle]'

Dimensions: 234 x 351mm (chain lines vertical, 28mm apart)

Condition: the grey wash is a later addition; some rubbed spots, especially in the sky; the drawing may have been cleaned, leading to a somewhat drained appearance.

Curator's comments:

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

For the problems posed in attributing landscape drawings to Jan Lievens and his son, Jan Andrea Lievens, see the biography of the latter.

The view of the distant town, only recently identified as Haarlem, includes the great church of St Bavo, with to the left the Klockhuis and the St Janskerk.[1]

A similar view towards Haarlem by the artist is in the Abrams collection, Boston, in which the houses here in the left foreground appear on the right. The somewhat drier handling of the present sheet suggests that it is the later of the two, although no great separation of time need have occurred between them (their dimensions are similar).[2]

NOTES:

[1] Identified by William W. Robinson, in Exh. Amsterdam-Vienna-New York-Cambridge, 1991-2 (see Lit. below).

[2] The Abrams sheet (Sumowski 1732X, see loc. cit. and Exh. London-Paris-Cambridge, 2002-3, no.61, repr.; and Exh. Washington-Milwaukee-Amsterdam, 2008-9, no.130, repr.), measures 233 x 357mm. and has a watermark ('IHS' with 'B' below). Both drawings may have formerly been in two eighteenth-century sale catalogues that included views outside Haarlem (see Schneider, 1932, no.Z.151 - the D. Smith sale, Amsterdam, 13 July, 1761, Kunstboek G. no.459, bt Muyskens, fl.4.15, and [certainly as two drawings] in the Amsterdam sale, 16 November, 1778, lot 176, bt Yver, fl.3).

LITERATURE: London, 1915, p.87, no.15 (possibly a view outside Leiden); Schneider, 1932, no.131 (represents Alkmaar); Exh. Brussels-Rotterdam-Paris, 1972-3, under no.60; Turin, 1974, p.51, under no.70 (c.1650-60; compares drawing in Turin, inv.16458); Sumowski, 1979 etc., VII, 1983, p.3854, under no.1732x (related to drawing in Abrams collection); Exh. Amsterdam-Vienna-New York-Cambridge, 1991-2, p.150, under no.66 (view is of Haarlem; otherwise as Sumowski, 1983); Exh. London-Paris-Cambridge, 2002-3, p.148, under no.61, repr. fig.1; Exh. Turin, 2006-7, p.84, repr. fig.21.1.

Acquisition date: 1876

Acquisition name: Purchased from J Hogarth & Sons (biographical details | all objects)

Acquisition notes:

Anon. sale, Amsterdam, Roos, de Vries and Brondgeest, 1 March, 1819, Kunstboek W, no.6 (as a view of Alkmaar), bt Lamberts, f.1; J. Schmidt and Hagedorn sale, Amsterdam, de Vries, Brondgeest and Engelberts, 24 April, 1820, Kbk.E, no.9 (as a view of Alkmaar), bt Lamberts, 10 stuivers, with no.E.8; William Mayor (L.2799; catalogue 1871, no.372; 1875, no.647); purchased from Messrs Hogarth (as a view of Alkmaar).

Exhibition History: London, 1956, p.29, no.5.

Lievens, Jan 14



Registration number: 1860,0616.58

Bibliographic reference: Hind 22; Royalton-Kisch 2010 Lievens.J.14

Location: Dutch Roy XVIIc

Drawn by Jan Lievens (biographical details | all objects)

Date: 1660-70 (circa)

Description: A clearing in a forest, with deer by a pond; the deer at centre, one stag standing, more deer beneath trees at right.

Pen and brown ink on oriental paper; remnant of a framing line in pen and brown ink at right edge

Verso: see Inscriptions

No watermark (oriental paper)

Inscriptions: verso, centre, in graphite: '13' and lower right: '10.10.0'.

Dimensions: 230 x 379mm (no chain lines)

Condition: generally good; some discolouration near edges, where also a shadow caused by old glue.

Curator's comments:

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

For the problems posed in attributing landscape drawings to Jan Lievens and his son, Jan Andrea Lievens, see the biography of the latter. The present drawing is related in style to several that are currently accepted as the work of the elder Lievens, including the 'Village among Trees', also on oriental paper, in the Albertina, Vienna.[1] This bears an old inscription attributing the drawing to the Younger Lievens.

NOTE:

[1] Inv.8907, Sumowski 1737x, inscribed 'Jan Lievensze. de Jonge. f. omrent Ao.1660'.

LITERATURE: London, 1915, p.88, no.22; Schneider, 1932, no.Z.323; Sumowski, 1979 etc., VII, 1983, p.3742, no.10.

Acquisition date: 1860

Acquisition name:

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

Purchased through Christie's (6 vi.1860/part of lot 537, 2 in lot, as Livens 'Landscapes - pen and bistre' bt Tiffin £2-8-0) (biographical details | all objects)

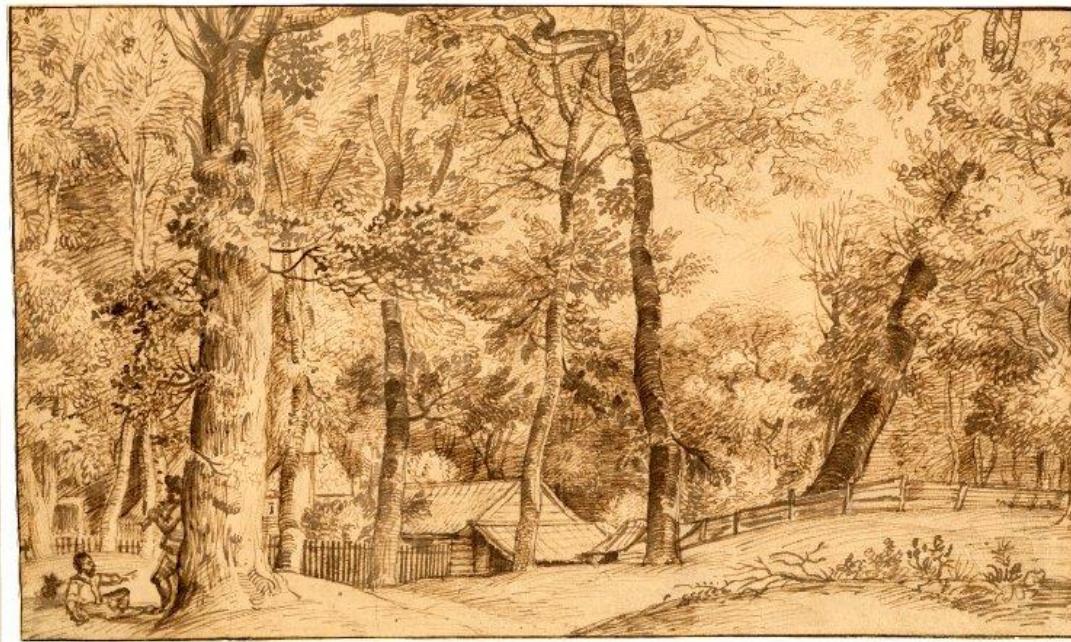
Purchased from Samuel Woodburn (biographical details | all objects)

Previous owner/ex-collection Sir Thomas Lawrence (biographical details | all objects)

Acquisition notes: Thomas Lawrence (L.2445); Samuel Woodburn; his 'Lawrence' sale, Christie's, 6 June, 1860, lot 587, with another drawing [here no.16; 1860,0616.59], bt Tiffin, £2-8s-0d; W. B. Tiffin, from whom purchased, 1860.

Exhibition History: London, 1956, p.29, no.9; London, 1992 (ex. catalogue).

Lievens, Jan 15



Registration number: 1847,0326.13

Bibliographic reference: Hind 23; Sumowski 1685x; Royalton-Kisch 2010 Lievens.J.15

Location: Dutch Roy XVIIc

Drawn by Jan Lievens (biographical details | all objects)

Date: 1660-1670 (circa)

Description: A homestead in a forest, with a flute-player; two men at left foreground, one seated, the other playing a flageolet while leaning against a tree. c.1660-70

Pen and brown ink with brown wash on oriental paper; framing-lines in pen and brown ink.

Verso: see Inscriptions.

No watermark (oriental paper).

Inscriptions: lower left, in pen and brown ink, by Ploos van Amstel: 'Jan Lievens f / geb. Leiden 1606 / hoog 8 $\frac{3}{4}$ dm / br 14 $\frac{3}{4}$ d / f22'.

Dimensions: 224 x 370mm (no chain lines)

Condition: good, though slightly faded and some penwork seems to have 'run', perhaps because of damp; minor creasing and a few stains.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Jan Lievens, cat. no.15:

For the problems posed in attributing landscape drawings to Jan Lievens and his son, Jan Andrea Lievens, see the biography of the latter.

The three trees in the centre and parts of the architecture behind reappear with variations in a slighter sketch by Lievens now in the Pierpont Morgan Library, New York.[1] Another, arguably superior version of the present work, also on oriental paper and bearing the monogram 'IL', is in the Abrams collection in Boston,[2] and this was probably the model both for the British Museum drawing and for an inferior copy which is also in the Pierpont Morgan Library.[3] As has previously been noted,[4] the present drawing could well be the work of the younger Lievens. If so he must have based himself on the drawing in the Abrams collection, which may, however, be his own work rather than his father's.

NOTES:

[1] Inv.III, 186A, Sumowski 1686x.

[2] 223 x 370mm (see Exh. London-Paris-Cambridge, 2002-3, no.59, repr.)

[3] Inv.III, 186C (Schneider, 1932, no.Z.363).

[4] By Hind in London, 1915, p.83.

LITERATURE: London, 1915, p.88,no.23, repr. pl.LVI; Schneider, 1932, no.Z.301; Turin, 1974, p.50, under no.68 (c.1650-60; compares drawing in Turin of 'Farm Buildings by a Pond', inv.16456); Sumowski, 1980[I], p.371 (studio composition; related drawings in Pierpont Morgan Library [see Comment above]); Sumowski, 1979 etc., VII, 1983, no.1685x, repr. (as in 1980); Plomp, 2004, p.100 (as Exh. London-Paris-Cambridge, 2002-3); Exh. Braunschweig, 2006, p.100, under no.37; Exh. Washington-Milwaukee-Amsterdam, 2008-9, no.126, repr.

Acquisition date: 1847

Acquisition name:

Purchased through De Vries, Brondgeest & Roos (Amsterdam, 22.iii.1847) (biographical details | all objects)

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

Purchased from Baron Jan Gijsbert Verstolk van Soelen (biographical details | all objects)

Acquisition notes:

C. Ploos van Amstel (L.3002-3);* Jan Gijsbert, Baron Verstolk van Soelen; his sale, Amsterdam, de Vries, Brondgeest and Roos, 22 March, 1847, lot 307, bt Smith, f.30; purchased from Messrs Smith, 1847.

* See verso inscription. His sale of 1800 included three pen drawings said to be of the 'Haagsche Bosch' (The Hague Woods), two in portfolio N, no.38 (sold for f.40) and a third in the following lot, portfolio N, no.39 (sold for f.38).

Exhibition History: London, 1895, no.400; 1956, London, p.29, no.3; 2002/3, London-Paris-Cambridge, under no.59 (exhibited ex. catalogue in London only; copy after Abrams drawing, perhaps by Jan Andrea Lievens); 2008/9 Oct-Jan, Washington, NG of Art, Jan Lievens (1607-1674); 2009 Feb-Apr, Milwaukee Art Museum, Jan Lievens (1607-1674)

Lievens, Jan 16



Registration number: 1860,0616.59

Bibliographic reference: Hind 24; Sumowski 1682x; Royalton-Kisch 2010 Lievens.J.16

Location: Dutch Roy XVIIc

Drawn by Jan Lievens (biographical details | all objects)

Date: 1660-70 (circa)

Description: A shepherd resting beneath trees near farm-buildings; the shepherd seated to left, farm buildings behind a fence to right. c.1660-70

Pen and brown ink, touched with brown wash, on oriental paper

Verso: see Inscriptions

No watermark (oriental paper)

Inscriptions: verso, centre, in graphite: '14 [underlined; in other respects similar to cat. no.14; 1860-0616.58]'.

Dimensions: 233 x 377mm (no chain lines - oriental paper)

Condition: generally good; some scuffs and dirt near edges; glue on verso has left a shadow around the margins.

Curator's comments:

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

For the problems posed in attributing landscape drawings to Jan Lievens and his son, Jan Andrea Lievens, see the biography of the latter.

The drawing resembles cat. no.14 (1860-0616.58) in style and technique, and their shared provenance and similar numerations on the verso further suggest that they may have belonged to a series. In style it has also been compared with a drawing of 'Woodland with Hunters' in Rotterdam, which has an old attribution to the younger Lievens on the verso.[1]

NOTE:

[1] See Exh. Braunschweig, 1979, no.72, repr. (inv. no.MB 198). The drawing is catalogued as by the younger Lievens in Rotterdam, 1988, no.109.

LITERATURE: London, 1915, p.88, no.24; Schneider, 1932, no.Z.294; Sumowski, 1979 etc., VII, 1983, no.1682x (compares style of drawing in Louvre, inv.22.727, repr. Paris, 1929, pl.LXX, no.417); Budapest, 2005, p.162, under no.154 (compares composition of the Museum of Fine Arts in Budapest drawing, Sumowski 1682x).

Acquisition date: 1860

Acquisition name:

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

Purchased through Christie's (6 vi.1860/part of lot 537, 2 in lot, as Livens 'Landscapes - pen and bistre' bt Tiffin £2-8-0) (biographical details | all objects)

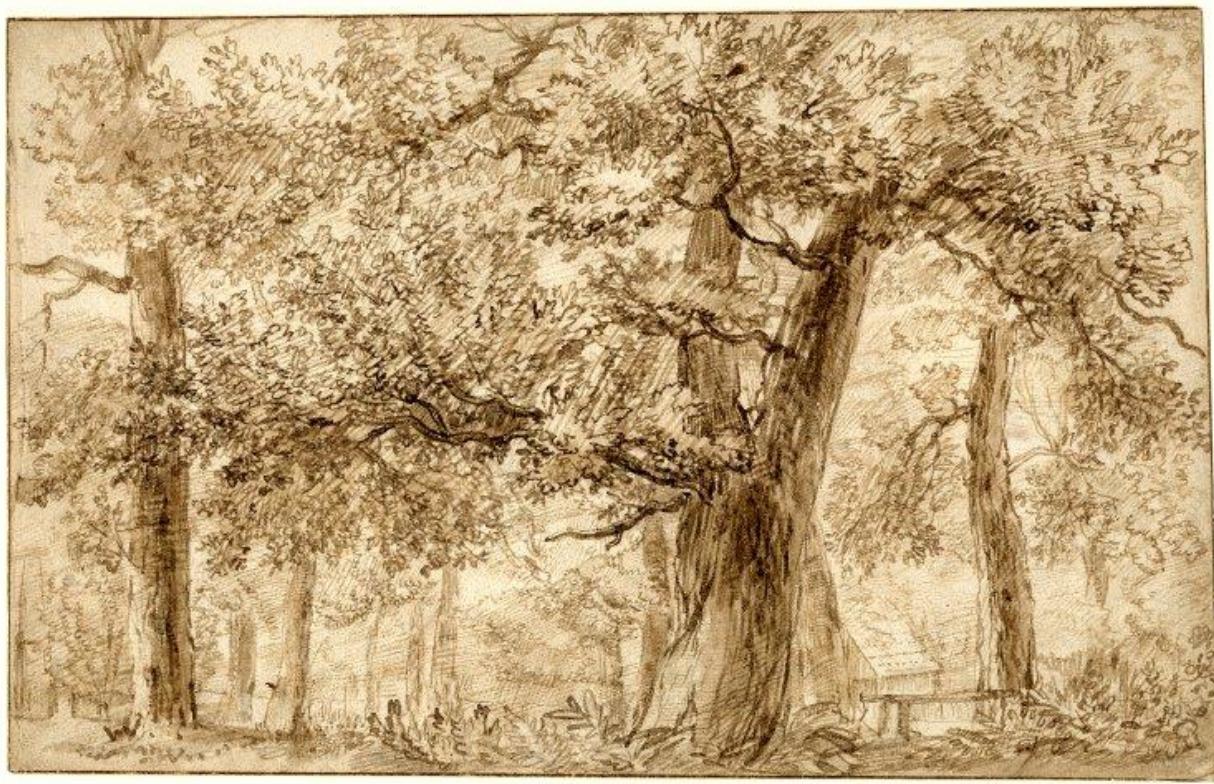
Purchased from Samuel Woodburn (biographical details | all objects)

Previous owner/ex-collection Sir Thomas Lawrence (biographical details | all objects)

Acquisition notes: Thomas Lawrence (L.2445); Samuel Woodburn; his 'Lawrence' sale, Christie's, 6 June, 1860, lot 537 with another drawing [here no.14; 1860-0616.58], bt Tiffin, £2-8s-0d, for the British Museum.

Exhibition History: London, 1956, p.29, no.1; Braunschweig, 1979, pp.22 and 31, and no.74 (group of drawings of c.1660, most on oriental paper; especially close to Amsterdam drawing, inv.A3690, Schneider, 1932, no.Z.304; see further above).

Lievens, Jan 17



Registration number: Oo,10.140

Bibliographic reference: Hind 25; Royalton-Kisch 2010 Lievens.J.17

Location: Dutch Roy XVIIc

Drawn by Jan Lievens (biographical details | all objects)

Date: 1660-1670 (circa)

Description: Forest scene with buildings and a fence beyond; c.1660-70

Pen and brown ink with brown wash, touched with grey wash; framing-lines in pen and brown ink.

Verso: laid down.

No watermark visible.

Inscriptions: none visible.

Dimensions: 229 x 366mm (chain lines not clearly visible, but probably vertical)

Condition: generally good, though a little worn and dirty, with a few minor creases and nicks at the edges.

Curator's comments:

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

For the problems posed in attributing landscape drawings to Jan Lievens and his son, Jan Andrea Lievens, see the biography of the latter.

The composition, with its sunny clearing and farm buildings, is entirely characteristic of Lievens' landscapes, as is the style of the drawing.

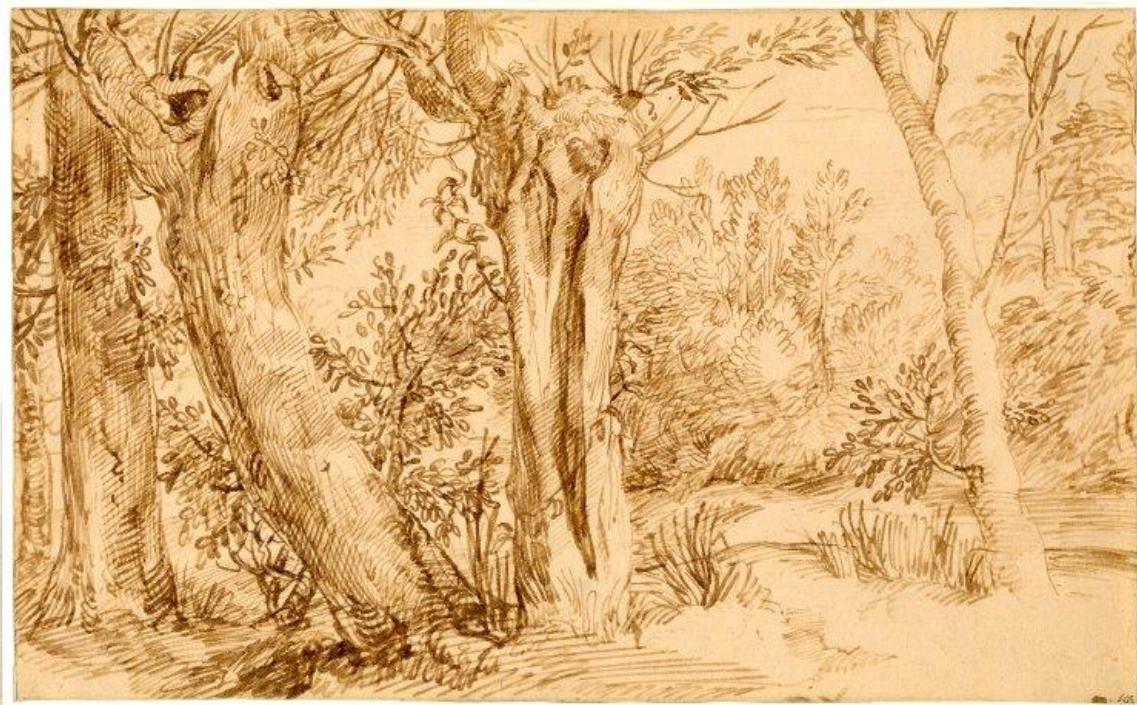
LITERATURE: London, 1915, p.88, no.25 (drawn probably near same spot as cat. Nos. 15-16; 1847,0326.13; 1860,0616.59); Schneider, 1932, no.Z.335; Exh. New York-Paris, 1977-78, p.97, under no.66, n.3.

Acquisition date: 1824

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

Exhibition History: London, 1956, p.30, no.10.

Lievens, Jan 18



Registration number: 1895,0915.1197

Bibliographic reference: JCR 729; Hind 26; Sumowski 1696x; Royalton-Kisch 2010
Lievens.J.18

Location: Dutch Roy XVIIc

Drawn by Jan Lievens (biographical details | all objects)

Date: 1622-1674

Description: Two pollard willows in front of a woody glade; a thinner tree to right. c.1660-70
Pen and brown ink on oriental paper; remnants of framing-lines in graphite

Verso: see Inscriptions

No watermark (oriental paper)

Inscriptions: recto, lower right in pen and brown ink: 'JCR'; lower left: an erased and now illegible inscription in graphite; verso, in graphite, lower left: '[...] '8\ / £10' [?]' ; lower right: '9 / 6 sheet'.

Dimensions: 231 x 374mm (no chain lines – oriental paper)

Condition: generally good; a slightly rubbed area left of centre.

Curator's comments:

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

For the problems posed in attributing landscape drawings to Jan Lievens and his son, Jan Andrea Lievens, see the biography of the latter.

The motif of a decaying willow dominates several of Lievens' landscape drawings, including cat. no.21 (1836,0811.340) and a drawing in Dresden (inv. C-1898-31; Sumowski 1700x).

LITERATURE: Robinson, 1869/76, no.713/729; London, 1915, p.88, no.26; Schneider, 1932, no.Z.252; Exh. New York-Paris, 1977-78, p.97, under no.66, n.3; Sumowski, 1979 etc., VII, 1983, p.3776, no.1696x, repr. (compares style of drawings in Lugt collection, inv.1411, Sumowski 1670x and Ames collection, Sumowski 1679x); Exh. Vancouver-Ottawa-Washington, 1988-9, p.135, under no.41, repr. p.137, fig.1 (compares drawing in Ottawa, inv. no.5063, which is mentioned by Sumowski under no.1672x, no.3).

Acquisition date: 1895

Acquisition name:

Purchased from Col John Wingfield Malcolm (biographical details | all objects)

Previous owner/ex-collection John Malcolm of Poltalloch (biographical details | all objects)

Previous owner/ex-collection Sir John Charles Robinson (L.1433) (biographical details | all objects)

Previous owner/ex-collection Sir Thomas Lawrence (?) (biographical details | all objects)

Acquisition notes:

Hind follows Robinson, 1869/76, no.713/729, who for reasons that are unclear suggested that the drawing may have been in Thomas Lawrence's collection.

Exhibition History: London, 1956, p.29, no.2.

Lievens, Jan 19



Registration number: 1895,0915.1198

Bibliographic reference: JCR 730; Hind 27; Sumowski 1680x; Royalton-Kisch 2010
Lievens.J.19

Location: Dutch Roy XVIIc

Drawn by Jan Lievens (biographical details | all objects)

Date: 1622-1674

Description: Forest scene with a large tree by a pool in the foreground; c.1660-70

Pen and brown ink with touches of brown wash, and with greyish-brown wash.

Verso: blank (see Inscriptions).

Watermark: Strasburg lily in crowned shield, letters 'WR' below (very indistinct).*

* The watermark seems generally to resemble that on a Lievens drawing in Paris, Institut Néerlandais (collection F. Lugt), inv. no.896, published in Exh. Paris, 1997, no.89; Sumowski 1223x. Compare also Ash and Fletcher, 1998, p.195 (Strasburg Lily C.a), and Amsterdam, 1998, p.242, no.W95 (on two drawings by Simon de Vlieger). On the basis of a poor tracing Hind

compared the marks in cat. no.11 (1895,0915.1196) and Wibiral, 1877, pl.III, no.7, but they are variants.

Inscriptions: verso, in pen and brown ink, lower left: 'J Lievens / hoog 11 dm / br 16 d / ...lha'; and in graphite, upper centre: '738' and lower left corner: '28'. An erased inscription in black chalk, top centre right, apparently beginning: '2 [...]'.

Dimensions: 260 x 411mm (chain lines horizontal, 26mm apart)

Condition: generally good; a soft vertical crease, centre; some dirt in left corners; two small losses at the left edge, below the centre.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Jan Lievens, cat. no.19:

For the problems posed in attributing landscape drawings to Jan Lievens and his son, Jan Andrea Lievens, see the biography of the latter.

Another version of the drawing was in the collection of Winslow and Anna Ames, Saunderstown, Rhode Island (Sumowski 1679x). In most details the drawings are closely comparable, although the present sheet has an elaborated foreground (possibly cut away from the Ames version, which stops somewhat abruptly beneath the trunk of the main tree). Both are drawn in an equally free style and it is uncertain which of the two is the earlier. The slightly superior modelling of the trees on the far bank, especially those towards the right, might speak for the precedence of the British Museum's version. A closely comparable foreground tree, presumably based on the same specimen, appears at the left margin of a drawing in Berlin (inv.13189; Sumowski 1739x).

LITERATURE: Robinson, 1869/76, no.714/730 (as from Lawrence collection, apparently in error); London, 1915, p.88, no.27; Schneider, 1932, no.Z.286; Sumowski, 1980[I], p.371, repr. pl.38 (notes second version in Ames collection Sumowski 1679x; tree on left based on detail of Berlin drawing inv.13189; Sumowski 1739x); Sumowski, 1979 etc., VII, 1983, no.1680x, repr.; Budapest, 2005, p.162, under no.154 (compares Budapest drawing, Sumowski 1690x); Exh. Washington-Milwaukee-Amsterdam, 2008-9, p.279, under no.138 (Ames version).

Acquisition date: 1895

Acquisition notes: Verstolk van Soelen (according to Leembruggen catalogue); Gérard Leembruggen; his sale, De Vries, Brondgeest and Roos, Amsterdam, 5 March, 1866, lot 356; bought John Malcolm of Poltalloch for 19s-1d;* purchased with his collection, 1895.

* According to the marked copy of Robinson, 1876, in the British Museum.

Exhibition History: London, 1895, no.399; London, 1956, p.29, no.8; London, 1996-7 Sept-Jan, BM, Malcolm Collection, no.88, repr.; Antwerp-London, 1999, Light of Nature, no.54.

Lievens, Jan 20



Registration number: 1946,0713.163

Bibliographic reference: Phillipps-Fenwick p.191(1); Hind Add.28d (placed as Lievens); Sumowski 1675x; Royalton-Kisch 2010 Lievens.J.20

Location: Dutch Roy XVIIc

Drawn by Jan Lievens (biographical details | all objects)

Date: 1660-1670 (circa)

Description: Cows being milked under trees; landscape with trees near the foreground. c.1660-70
Pen and brown ink on oriental paper

Verso: laid down on card

No watermark (oriental paper)

Inscriptions: on verso of backing card, in pen and black ink, centre: 'Drawings Mounted by
McKenzie / No.100 Berwick street soho'; in graphite lower right: '114'.

Dimensions: 229 x 347mm (no chain lines - oriental paper)

Condition: good, if a little faded and perhaps trimmed. Some discolouration at extreme edges, perhaps caused by damp.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Jan Lievens, cat. no.20:

For the problems posed in attributing landscape drawings to Jan Lievens and his son, Jan Andrea Lievens, see the biography of the latter.

A characteristic example of Lievens's landscape style. Here the penwork seems especially close to that of the drawings signed by Jan Andries Lievens (qv). A milkmaid is also present in a drawing on oriental paper in the Metropolitan Museum of Art, New York, which is similar in style and has a comparable woodland setting (inv. no.61.137; Sumowski 1673x).[1]

NOTE:

[1] A sketch related to the New York drawing is in Dresden (inv. no. C1453; Sumowski 1672x).

LITERATURE: Popham, 1935, p.191, no.1 (Jan Andrea Lievens); Schneider-Ekkart, 1973 ed. only, pp.395-6, no.SZ. LXXXI (as Popham 1935); Amsterdam, 1981, p.172, under no.48 (Jan Lievens); Sumowski, 1979 etc., VI, 1982, no.1675x (Jan Lievens).

Acquisition date: 1946

Acquisition name:

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

Previous owner/ex-collection Samuel Woodburn (Christie's, 6.vi.1860/538 as 'Lievens - Views of Dutch farm houses and barns - pen and bistre', 4 in) (biographical details | all objects)

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

Previous owner/ex-collection Sir Thomas Lawrence (L.2445) (biographical details | all objects)

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

Acquisition notes:

Thomas Lawrence (L.2445); Samuel Woodburn, sale, Christie's, 4 June, 1860, lot 538 (one of 4 drawings in the lot, the others here cat. nos.22, 23 and J. Koninck cat. no. 4, respectively 1946.0713.160, 162 and 161), bt Sir T. Phillipps, 10s; by descent to Thomas Fitzroy Phillipps Fenwick; presented anonymously, 1946.

Exhibition History: no exhibitions recorded.

Lievens, Jan 21



Registration number: 1836,0811.340

Bibliographic reference: Hind 28; Sumowski 1701; Royalton-Kisch 2010 Lievens.J.21

Location: Dutch Roy XVIIc

Drawn by Jan Lievens (biographical details | all objects)

Date: 1660-1670 (circa)

Description: The trunk of an old tree

Pen and brown ink, on oriental paper; outlines partly indented; framing lines in pen and dark brown ink.

Verso: laid down.

No watermark (oriental paper).

Inscriptions: none visible.

Dimensions: 349 x 220mm (no chain lines – oriental paper)

Condition: faded and has perhaps been washed; some minor creasing.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Jan Lievens, cat. no.21:

For the problems posed in attributing landscape drawings to Jan Lievens and his son, Jan Andrea Lievens, see the biography of the latter.

Another such study focusing on a single, decaying tree-trunk is in Dresden (inv. C-1898-31; Sumowski 1700x). [1] It is of interest that some of the outlines of this drawing have been indented, as this may indicate Lievens' working method when transferring individual motifs into his more finished compositions.

NOTE:

[1] As pointed out by Sumowski (see Lit. below).

LITERATURE: Schneider, 1932, no.Z.254; Sumowski, 1979 etc, VII, 1983, no.1701x (compares Dresden sheet as above); Exh. Washington-Milwaukee-Amsterdam, 2008-9, no.135, repr.

Acquisition date: 1836

Acquisition name: Purchased from William Smith, the printseller (purchased through)
Previous owner/ex-collection John Sheepshanks (L.2333 visible through the sheet)

Exhibition History: London, 1956, p.29, no.6; ; Washington, 2008/9 Oct-Jan, Washington, NG of Art, Jan Lievens (1607-1674); 2009 Feb-April, Milwaukee Art Museum, Jan Lievens (1607-1674).

Lievens, Jan 22



Registration number: 1946,0713.160

Bibliographic reference: Phillipps-Fenwick p.190(1); Hind Add.28a (placed as Lievens); Sumowski 1728x; Royalton-Kisch 2010 Lievens.J.22

Location: Dutch Roy XVIIc

Drawn by Jan Lievens (biographical details | all objects)

Date: 1660-70 (circa)

Description: Sandpit with barns, figures and swine; landscape with two thatched huts below a bank above which is a wood with pigs, a hand-cart and figures including a woman bending over in the foreground to right. c.1660-70

Pen and brown ink, with brown wash; framing-lines in pen and (darker) brown ink.

Verso: blank.

No watermark visible.

Inscriptions: on the mat, lower right, in pen and brown ink over graphite: 'Jean Lievens de Leyden / eleve de P Lastman 1609-'; lower left, in pen and brown ink: '448.'; and in graphite: '1732'; on verso of mat in graphite: '8.'

Dimensions: 251 x 412 mm (chain lines horizontal, 27mm apart)

Condition: generally good; some accidental grey blotches lower centre; some light foxing.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Jan Lievens, cat. no.22:

For the problems posed in attributing landscape drawings to Jan Lievens and his son, Jan Andrea Lievens, see the biography of the latter.

A second version of the composition, which differs in detail and lacks the figures, the swine and the cart in the foreground, is in Paris (Institut Néerlandais, F. Lugt Collection), and the watermark in its paper is datable c.1664.[1] The slightly more stilted style and extra staffage in the British Museum's drawing has prompted the plausible suggestion that it is based on the drawing in Paris, which may possibly have been sketched directly from nature.[2] In Munich there is a drawing of the same scene, viewed from slightly further to the left, signed by Gerbrand van den Eeckhout.[3] This differs from the Paris drawing in details such as the fully closed barn doors and the size of the hayrick, although the placement of a stool on the far left is the same, along with the planks next to it. In addition, a version of the view in Amsterdam has been ascribed to Jacob EsSELens.[4] It is a moot point as to whether the drawings were all made on a joint excursion,[5] and the divergent details undermine the hypothesis. In style the drawing is close to sheets in Braunschweig (inv. Z419) and Vienna (inv.8907) both of which are inscribed with early attributions to Jan Andrea Lievens.[6]

NOTES:

[1] Inv. 2477, 257 x 405 mm, Sumowski 1727x; Exh. Paris, 1997, no.88, repr. (mentioning the watermark).

[2] Sumowski under no.1728x.

[3] Inv.1951, 192 x 282 mm, Sumowski 675, Munich, 1973, no.550, repr. pl.388. It may be that the figures and grey wash in this sheet are later additions by another hand.

[4] Inv. A315, Amsterdam, 1942 (see Lit. below). EsSELens is said to have been a pupil of Lievens by Josi, 1821.

[5] The joint excursion was suggested by Henkel in Amsterdam, 1942, and followed by Van Hasselt (in Exh. Brussels-Rotterdam-Paris-Bern, 1968-9), Wegner (Munich, 1973, no.550) and Ekkart (Schneider-Ekkart, 1973 ed. only, p.392, no.SZ441). Short of discovering that all the drawings share the same watermark it will remain impossible to ascertain.

[6] The latter is Sumowski 1737x.

LITERATURE: Popham, 1935, p.190, no.1, repr. pl.lxxxi (Lievens); Amsterdam, 1942, p.79, under no.20 (Lievens; compares versions of same view, one by Lievens in Lugt collection [inv.2477; Sumowski 1727x], one signed by Eeckhout in Munich [inv.1951; Sumowski 675] which considered superior to version in Amsterdam; the latter ascribed to EsSELens; these sketches all probably made at same time); Exh. Brussels-Rotterdam-Paris-Bern, 1968-9, pp.99-100 (as Amsterdam, 1942); Schneider-Ekkart, 1973 ed. only, p.392, no.SZ441; Exh.

Braunschweig, 1979, p.168, under no.78 (Amsterdam and Munich versions suggest a joint excursion by Lievens, EsSELens and Eeckhout probably in 1663 when the latter dated some drawings made on travels [as suggested in Munich, 1973, under no.550]); Amsterdam, 1981, p.123, under no.32 (as Amsterdam, 1942); Sumowski, 1979 etc., VII, 1983, no.1728x (not done from nature but based on Lugt version; Lievens probably drew the site at another time rather than together with EsSELens and Eeckhout); Exh. Paris-Haarlem, 1997, pp.199-200, under no.88 (based on Lugt version which has a watermark datable c.1664; site perhaps in the Veluwe near Arnhem or Rhenen; otherwise as Amsterdam, 1942, but uncertain if artists travelled together); Exh. Washington-Milwaukee-Amsterdam, 2008-9, no.137, repr. (Lugt drawing datable c.1664 through watermark).

Acquisition date: 1946

Acquisition name:

Donated by The Art Fund (as NACF) (biographical details | all objects)

Previous owner/ex-collection Samuel Woodburn (Christie's, 6.vi.1860/538 as 'Lievens - Views of Dutch farm houses and barns - pen and bistre', 4 in) (biographical details | all objects)

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

Previous owner/ex-collection Sir Thomas Lawrence (L.2445) (biographical details | all objects)

Previous owner/ex-collection Count Moritz Christian Johann von Fries (L.2903) (biographical details | all objects)

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

Acquisition notes

Moritz von Fries (L.2903); Thomas Lawrence (L.2445); Samuel Woodburn, sale, Christie's, 4 June, 1860, lot 538 (one of 4 drawings in the lot, the others here J. Koninck cat. no. 4, and J. Lievens cat. nos.23 and 20 [respectively 1946,0713.161-163]), bt Sir Thoms Phillipps, 10s; by descent to Thomas Fitzroy Phillipps Fenwick; presented by the National Art-Collections Fund, 1946.

Exhibition History: 1938, London, Royal Academy, p.179, no.537 (as by Jan Lievens, pace J.G. van Gelder); 1965, London, no.25 (Lievens); 2008/9 Oct-Jan, Washington, NG of Art, Jan Lievens (1607-1674); 2009 Feb-April, Milwaukee Art Museum, Jan Lievens (1607-1674)

Lievens, Jan 23



Registration number: 1946,0713.162

Bibliographic reference: Phillipps-Fenwick p.190(2); Hind Add.28b (placed as Lievens); Sumowski 1736x; Royalton-Kisch 2010 Lievens.J.23

Location: Dutch Roy XVIIc

Drawn by Jan Lievens (biographical details | all objects)

Date: 1660-1670 (circa)

Description: Houses among trees near a canal; a group of cottages and sheds with tall chimneys, a boat on water in the foreground.

Pen and brown ink, with brown wash; framing-lines in pen and brown ink

Verso: see inscriptions

No watermark

Inscriptions: verso, in pen and brown ink, left of centre, mathematical calculations; lower right, in graphite: '113 2 [the '2' in a circle] '.

Dimensions: 225 x 351mm (chain lines horizontal, 22mm apart)

Condition: somewhat faded and discoloured, with light foxing; has suffered from damp (especially patches at lower left and at centre right edge).

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Jan Lievens, cat. no.23:

For the problems posed in attributing landscape drawings to Jan Lievens and his son, Jan Andrea Lievens, see the biography of the latter.

The style of the drawing, somewhat less liquid and with more splintery lines than the majority of Lievens's landscapes, conforms with that seen in some other views with an architectural focus, such as the 'Roomhuis in the Haagse Bos' in Paris, Institut Néerlandais (collection F. Lugt; inv.1411; Sumowski 1670x), the 'View in Haarlem' in Berlin (inv.5862; Sumowski 1743x), the 'Village Street seen through an arched Gate' in Edinburgh (inv. RSA 92; Sumowski 1723ax) and in the foreground of cat. no.22 (1946,0713.160).

LITERATURE: Popham, 1935, p.190, no.2; Schneider-Ekkart, 1973 ed. only, pp.392-3, no.SZ 443; Sumowski, 1979 etc., VII, 1983, no.1736x.

Acquisition date: 1946

Acquisition name:

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

Previous owner/ex-collection Samuel Woodburn (Christie's, 6.vi.1860/538 as 'Lievens - Views of Dutch farm houses and barns - pen and bistre', 4 in) (biographical details | all objects)

Previous owner/ex-collection Sir Thomas Phillipps (10s) (biographical details | all objects)

Previous owner/ex-collection Sir Thomas Lawrence (L.2445) (biographical details | all objects)

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

Acquisition notes:

Sumowski 1736x suggests identifying the drawing with one sold from the collection of Frans van de Velde, Amsterdam, 13 January, 1775, portf. A, under no.58 (sold to Yver; 'Peasant Dwelling near Water', pen and ink, 218 x 340; Schneider, 1932/73, p.220, no.Z.203). Thomas Lawrence (L.2445); Samuel Woodburn, sale, Christie's, 4 June, 1860, lot 538 (one of 4 drawings in the lot, the others here cat. nrs.20, 22 and J. Koninck cat. no.4, [respectively 1946,0713.163, 160 and 161]), bt Sir T. Phillipps, 10s; by descent to Thomas Fitzroy Phillipps-Fenwick; presented anonymously, 1946.

Exhibition History: London, 1956, p.29, no.4.

Lievens, Jan (attributed to) 24



1. 29

After JAN LIEVENS

Registration number: 1854,0628.88

Bibliographic reference: Hind 29; Sumowski under no.1613; Royalton-Kisch 2010 Lievens.J.24

Location: Dutch Imp XVIIc

Attributed to Jan Lievens (biographical details | all objects)

Formerly attributed to Jan Lievens (after)

Date: 1657

Description: Portrait of Andries de Graeff (1611-1678); formerly wrongly identified as the portrait of Frans Deleboe Sylvius; half-length turned to right, looking to front, wearing a cloak and skull cap, with long curly hair, standing by a cornice with a house in the distance. 1657

Black chalk; ruled framing-lines in black chalk.

Verso: laid down on an 18th century backing-sheet.

No watermark visible.

Inscriptions: none visible.

Dimensions: 420 x 313mm (chain lines vertical, 24mm apart)

Condition: good; a little rubbed, e.g. lower centre; brown stain top right corner.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Jan Lievens, cat. no.24:

A version, with some differences in the expression and other details, of the original drawing by Lievens in the Teyler Museum, Haarlem.[1] A copy was formerly in the Kneppelhout and Brunner collections.[2]

The three versions have been identified in the past as portraits representing Frans de le Boë Sylvius, Gillis Woutersz. Valckenier and Constantijn Huygens.[3] The recent identification of the sitter as Andries de Graeff (1611-1678) is convincing, based mainly on his portrait by the sculptor Artus Quellinus now in the Rijksmuseum.[4]

There can be no doubt that the Haarlem drawing, with its livelier touch and characterisation, is Lievens' original. Signed and dated 1657, it presumably commemorates the sitter's first appointment as Mayor of Amsterdam in that year. Yet the quality of the present sheet is not markedly inferior. The finish is less lively, but the facial features are adjusted significantly, as if to impart a more 'official' or formal demeanour to the sitter. Given the differences, the possibility remains that the De Graeff commissioned Lievens to produce more than one version of the portrait, and that the British Museum drawing could be an autograph variant. If not by Lievens

himself, then the draughtsman must have had an intimate acquaintance with Lievens's style as well as with the original drawing, and was probably a pupil or a collaborator.

NOTES:

- [1] Inv. no. P 6. (1864: P 39*); Sumowski 1613; Haarlem, 1997, p.222, no.237, repr.
- [2] Schneider, 1932, p.207, under no.Z.110, sold by J. Kneppelhout in Amsterdam, 9 March, 1920, lot 290, repr. (as a portrait of Gillis Woutersz. Valckenier, Mayor of Amsterdam); subsequently with C. Brunner, Paris.
- [3] See note 2 and Literature below; the Haarlem drawing was described as of Huygens by Scholten, 1904, p.129.
- [4] See Weber, 1985.

LITERATURE: Waagen, IV, 1857, p.41 (by Lievens); London, 1893, no.7, repr. (by Lievens; of an unknown man); London, 1915, p.89, no.29 (copy after Haarlem drawing of Sylvius); Schneider 1932/73, no.Z.110 (copy after Haarlem version; another copy, formerly Kneppelhout collection, sold 1920, 1922 and 1923; Hind's identification in London, 1915, as Sylvius plausible); Exh. London, 1970, p.26, under no.26 (Haarlem version the original); Exh. Braunschweig, 1979, p.163, under no.71 (copy after Haarlem version; reaffirms identification as Sylvius referring to engraving by C. van Dalen of 1659; notes ex-Kneppelhout version was said to be of Valckenier); Sumowski, 1979 etc., VII, 1983, under no.1613 (as Schneider 1932); Weber, 1985, p.55, note 20 (identifies as of De Graeff); Haarlem, 1997, p.222, under no.237 (follows Weber, 1985; suggests British Museum or ex-Kneppelhout/Paris art market copy may have belonged to Ploos van Amstel, rather than the Haarlem original, which is traditionally said to have belonged to him).

This drawing was issued as a coloured facsimile by the British Museum in 'Reproductions of Drawings by Old Masters in the British Museum', Part III, Published by the Trustees, in 1893 where it was number VII and described there as 'Jan Livens, Portrait of A Man Unknown.'

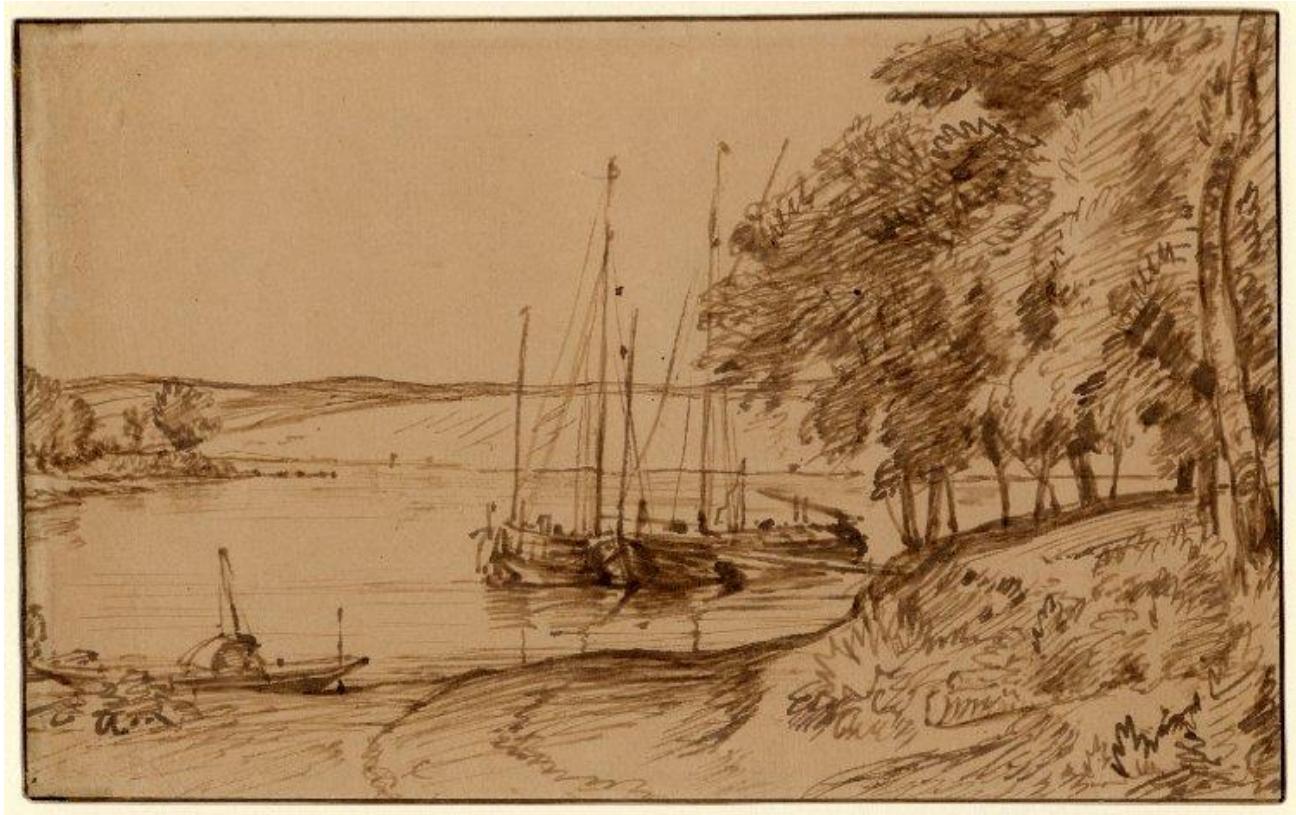
Acquisition date: 1854

Acquisition name:

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

Exhibition History: 1895, London, British Museum, no.402 (as Lievens, of Sylvius).

Lievens, Jan (attributed to) 25



Registration number: 1949,0411.96

Bibliographic reference: Hind Add.28e (placed as); Royalton-Kisch 2010 Lievens.J.25

Location: Dutch Roy XVIIc

Attributed to Jan Lievens (biographical details | all objects)

Date: 1663 (circa)

Description: View of the Rhine, west of Arnhem; with boats moored on the river near a low bank with trees. c.1663

Pen and brown ink, on oriental paper.

Verso: see inscriptions.

No watermark (oriental paper).

Inscriptions: verso, in graphite, in a 17th-18th century hand, lower centre: 'Cappelle'.

Dimensions: 117 x 186mm (no chain lines - oriental paper)

Condition: generally good; a vertical crease about 17mm. from left; some (accidental?) scraping in the centre; two minor losses at left edge.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Jan Lievens, cat. no.25:

For the problems posed in attributing landscape drawings to Jan Lievens and his son, Jan Andrea Lievens, see the biography of the latter.

In style the drawing is inseparable from cat. no.26 (1910,0212.155), qv.[1] Lievens produced another view of the scene looking in the same direction but from a higher viewpoint immediately behind the spot where the present view was taken (Paris, Institut Néerlandais, collection F. Lugt).[2] The Paris drawing is also on oriental paper, has similar dimensions, shares the same provenance, and has a similar early inscription with the name Cappelle on the verso.[3] Presumably they came from the same sketchbook.

The same view or area was represented several times by different artists, including that by Gerbrand van den Eeckhout in the British Museum, which is taken from a few hundred yards away (van den Eeckhout cat. no.14; 1848,1125.1). As stated there, drawings of this area by the latter are dated in both 1661 and 1663, and although uncertain, it could be that the present drawing was made on a joint sketching expedition at this time. Indeed, van den Eeckhout's drawing of 1663 (Teyler Museum, Haarlem) is extremely close in composition to the present sheet.[4] The boats are moored in such identical positions that it seems very likely that both artists drew the motif together, despite the discrepancies in the foliage and some other, minor details. Another version, by Jacob EsSELens (1626-1687) is equally close (National Gallery of Scotland, Edinburgh).[5] Although usually dismissed as a copy after the drawing in Haarlem, its details are in many respects clearer, especially with regard to the foliage in the distance on the left, and EsSELens may also have been in the sketching-party.

It has been suggested that these artists were travelling to Cleves together, as in a letter of 1664, Lievens mentions his 'Cleefsche reys' or journey to Cleves.[6]

NOTES:

[1] As noted by Parker, 1928 (see Lit. below).

[2] See Exh. Paris-Haarlem, 1997-8, no.92, repr.

[3] It was in the same lot in the De Vos sale, and was later also in the Heseltine collection. No works are specifically attributed to Lievens in Jan van de Cappelle's inventory of 1680 (see Bredius, 1892).

[4] Inv. P* no.62 (Sumowski 690; Haarlem, 1997, no.126, repr.).

[5] Inv. D 1154. The drawing carries a signature or early inscription to EsSELens and is typical of his work. See Edinburgh, 1985, vol. I, p.26, no.D 1154, repr. vol.II, fig.168.

[6] See Schneider, 1932, p.300.

LITERATURE (always as Lievens): Parker, 1928, p.46, repr. fig.9 (a copy in Edinburgh inscribed as by EsSELens shows BM drawing trimmed; similar scene by Eeckhout in BM [cat. no.14; 1848,1125.1]; notes through Hind's entry on the latter the version in Haarlem, Teylers Museum, inv.P* no.62); Schneider, 1932, no.Z.195 (as Parker, 1928, and Exh. London, 1929; notes provenance before Dodgson); Exh. Brussels-Rotterdam-Paris-Berne, 1968-9, p.98, under no.95 (notes version in Paris, Lugt; notes 1663 date of Haarlem version; suggests the artists may have travelled together; copy perhaps after Edinburgh version by Rutgers is in Museum van Gijn, Dordrecht); Schneider-Ekkart, 1973 ed., p.367; Amsterdam, 1981, p.123, under no.32 (additionally notes Eeckhout drawing of Arnhem from the west in Berlin); Sumowski, 1979 etc., III, 1980, p.1490, under no.690 (as 'to be discussed the chapter "The Students of the Students" in the final volume [therefore perhaps by J.A. Lievens?]); Edinburgh, 1985, under no.D1154 (discussing EsSELens in Edinburgh; see further in the present catalogue under Eeckhout, cat. no.14 [1848,1125.1]); Haarlem, 1997, p.141, under no.126 (cataloguing Eeckhout version in Haarlem; see further under Eeckhout, cat. no.14 [1848,1125.1]); Exh. Paris-Haarlem, 1997-8, pp.206-8, under no.92 (discussing Lugt drawing, which was the basis for the Rutgers drawing [mentioned in Exh. Brussels-Rotterdam-Paris-Berne, 1968-9, p.98, under no.95]).

Acquisition date: 1949

Acquisition name:

Bequeathed by Campbell Dodgson (biographical details | all objects)

Previous owner/ex-collection Jacob de Vos Jacobsz. (biographical details | all objects)

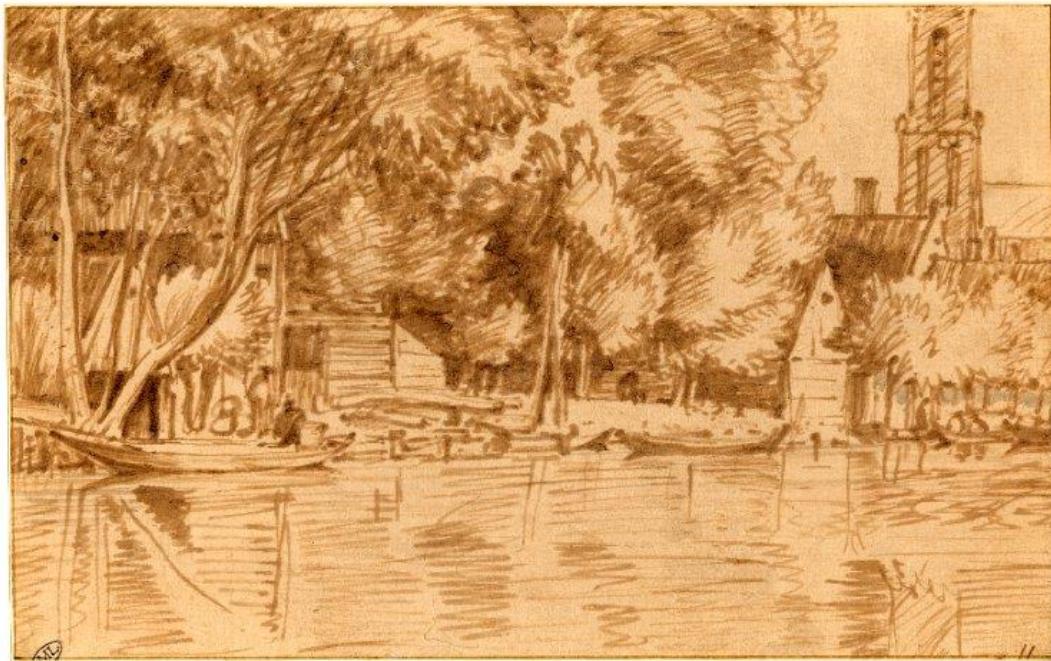
Previous owner/ex-collection Obach & Co (bought by Campbell Dodgson) (biographical details | all objects)

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

Acquisition notes:

According to Dodgson's inventory card, purchased by him from Obach & Co in 1912, ex-Heseltine collection. Jacob de Vos Jbzn (L.1450); his sale, Amsterdam, van Dijck, Roos, Muller, Pappelendam, Schouten and van Gogh, 22-4 May, 1883, one of three drawings in lot 307, bt Heseltine; J.P. Heseltine (L.1507; not identifiable in his sale catalogue or listed there as by Lievens); Obach and Co., London, from whom purchased by Campbell Dodgson; bequeathed by Campbell Dodgson, 1949.

Exhibition History: London, 1929, p.243 and 1929[I], p.218, no.649 (as Parker, 1928 [see Lit. under Comment]).



Registration number: 1910,0212.155

Bibliographic reference: Hind 17; Royalton-Kisch 2010 Lievens.J.26

Location: Dutch Roy XVIIc

Attributed to Jan Lievens (biographical details | all objects)

Date: 1663 (circa)

Description: Boathouses and a church on the banks of a river (at Loenen?).

Pen and brown ink, touched with grey wash, on oriental paper.

Verso: blank (see Inscriptions).

No watermark (oriental paper).

Inscriptions: lower right, in pen and brown ink: '11'; verso, in graphite, centre: '5 [in a circle]'; lower right: '6096/g.gi'.

Dimensions: 111 x 178mm (no chain lines - oriental paper)

Condition: generally good; horizontal crease one third of the way down; other creases top left; an accidental spot of brown wash, top centre.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Jan Lievens, cat. no.26:

For the problems posed in attributing landscape drawings to Jan Lievens and his son, Jan Andrea Lievens, see the biography of the latter.

The style of this and cat. no.25 (1949,0411.96) stands somewhat apart from Lievens: the touch is more rapid and angular, so that for example the tips of foliage are indicated by sharp points rather than Lievens' characteristically rounded pen strokes. Yet no more convincing name has been proposed and the traditional attribution is therefore retained here, albeit tentatively.

The topography has not been certainly identified, although the situation of the tower resembles that at Loenen on the Vecht in the province of Utrecht.[1]

NOTE:

[1] As first suggested by Christopher White and Van Regteren Altena (notes in file). There is a print of the view, but from a greater distance, by Rademaker, dated 1670. I am grateful to Peter Schatborn, who in October 2006 sent me an image of a drawing that also strongly suggests Loenen (Rijksmuseum, inv.A1814).

LITERATURE: London, 1915, p.87, no.17, repr. pl.LVI; Schneider, 1932, no.Z.193 (with suggested provenance which is incorrect, as pointed out in 1973 ed. by Ekkart, p.366, under no.Z.164); Parker, 1928, p.46.

Acquisition date: 1910

Acquisition name:

Bequeathed by George Salting (biographical details | all objects)

Acquisition notes:

Anon. collector's mark 'ML', lower left (L. 'Supplément', 1886b); George Salting, by whom bequeathed, 1910.

Exhibition History: London, 1910, p.5.

Lievens, Jan (After) 27



Registration number: 1862,1011.197

Bibliographic reference: Hind 10; Royalton-Kisch 2010 Lievens.J.27

Location: Dutch Roy XVIIc

After Jan Lievens (biographical details | all objects)

Formerly attributed to Jan Lievens (biographical details | all objects)

Date: 1650 (circa)

Description: Portrait of a young man (Johan Baptist van Kessel?); half-length standing, turned to right, looking to front, with mid-length hair, wearing falling collar and cloak. c.1650

Black chalk; framing lines in pen and dark grey ink.

Verso: laid down on eighteenth-century backing sheet.

No watermark visible.

Inscriptions: on a remnant of an old mount, pasted to the verso of the backing, in pen and brown ink in an early hand: 'Johan Baptiste van Kessel peintre fils de Louis'.

Dimensions: 275 x 195mm (chain lines vertical, 24/26mm apart)

Condition: generally good, though with some stains and foxing.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, after Jan Lievens, cat. no.27:

The identification of the sitter inscribed on the verso cannot be verified. The only record of an artist called Johan Baptist van Kessel occurs in a document of 1693 revealing that he was active for the King of England, William III.[1]

Although of high quality, the style of the drawing suggests a hand other than Lievens' own. The design could be his, although the Van Dyck mode of representation was widely adopted by other painters. The evenness of the chalk is comparable to only a few of Lievens' portrait drawings of 1649-50 (e.g. those of 'Cornelis Dircksz. Cool' and 'Joannes Oyttenbogaert' now in the Amsterdam Historisch Museum[2]). But in the present work the line is harsher and the leathery surface, combined with the baroque lilt to the outlines, for example under the nearer arm,[3] seem unlike Lievens, under whose name it is retained with reservations.[4]

NOTES:

[1] Wurzbach, 1906, s.v.; if as is here suggested the prototype of the drawing dates from c.1650, the age of the sitter would coincide with that of the Antwerp painter, Jan van Kessel (1626-79), but his second name was not Baptist and his father was not called Louis. His portrait was engraved by A. Voet the Younger after Erasmus Quellinus for de Bie, 1661, p.411 but the

resemblance is not convincing (see Hollstein, XLII, p.72, no.35). The other Jan van Kessel, the landscape painter (1641-80), was born too late to come into consideration, and his father's name was Thomas Jacobsz.

[2] Sumowski 1603-4 (Fodor collection, nos.98 and 97 respectively); the former signed and dated 1649, the latter 1650.

[3] In this feature (only) the style resembles van den Eeckhout.

[4] Schneider, 1932/73 (see Lit. below) already found the attribution uncertain ('befriedigt nicht sicher').

LITERATURE: London, 1915, p.86, no.10 (by Lievens); Schneider, 1932/73, no.Z.104 (attribution not entirely convincing).

Acquisition date: 1862

Acquisition name:

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

Exhibition History: London, 1895, no.405 (by Lievens).

Lievens, Jan (After) 28



Registration number: 1836,0811.339

Bibliographic reference: Hind 9; Royalton-Kisch 2010 Lievens.J. (After) 28

Location: Dutch Roy XVIIc

After Jan Lievens (biographical details | all objects)

Formerly attributed to Jan Lievens (biographical details | all objects)

Date: 1750 (perhaps c.1750, or later)

Description: Portrait of Petrus Scriverius; half-length turned slightly to right, wearing broad-brimmed hat, falling collar and mantle, his right hand held before him, behind are slight indications of a column and church window, drapery nearer the right foreground. c.1750 or later

Yellow-brown and black chalks; framing lines in pen and dark grey ink.

Verso: laid down.

Watermark: countermark 'JV [?].

Inscriptions: lower left, in black chalk: 'IL / 1651 [the last two digits unclear]'; upper right, in pen and brown ink: '30'; inscribed verso, top left, in graphite: 'a191'; lower left: 'BG / J/C2- / Livens'; and lower centre: 'Livens 10/6'.

Dimensions: 224 x 208mm (chain lines vertical, 25/26mm apart)

Condition: good; a small brown stain at top, right of centre.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, after Jan Lievens, cat. no.28:

Petrus Scriverius (Pieter Hendriksz. Schrijver, 1576-1660) was a celebrated Dutch Remonstrant scholar, author, historian and humanist from Leiden, and a friend of Daniel Heinsius, whom he met as a student at Leiden University. He lost his sight in 1650 and died at his son's house in Oudewater.

The drawing is an eighteenth-century copy, probably based on the print by Jacobus Houbraken (1698-1780).^[1] The print was in turn based on that, in reverse, by Cornelis Visscher, made in 1649 after a painting by Pieter Soutman.^[2] An inscription on Visscher's print states that the sitter was depicted at the age of 73. Both prints depict a plain background and show the sitter's hand opening a book, and it could be that the present drawing depends on a now lost original sketch by Lievens.

The florid script of the countermark in the paper also suggests an eighteenth-century origin; yet because the drawing is executed somewhat in Lievens' own manner, it could be a more recent imitation. No drawn portrait by Lievens of Scriverius seems to have been recorded in old sale catalogues^[3] and none of the inscriptions on the verso appear to be earlier than the nineteenth century. The signature, with a date that bears no relation to that of Visscher's print, is highly suspect, and the colour of the chalk is unusual.

NOTES:

[1] Ver Huell, 1875, p.71, no.381.

[2] Hollstein, XL, p.142, no.137, repr. The painting by Soutman is in the Frans Hals Museum in Haarlem, inv.268a.

[3] For a list of drawings by Lievens now missing but recorded earlier, see Sumowski, VII, 1983, pp.3906-3933.

LITERATURE: London, 1915, p.86, no.9, repr. pl. LIII (by Lievens; resembles in reverse C. Visscher's engraving after P. Soutman's painting dated 1649); Hirschmann, 1918, p.24 (not Lievens; perhaps by Soutman); Van Dyke, 1927, p.104 (by Lievens, of Scriverius; probably before 1631); Schneider, 1932, no.Z.XXVII (copy after Lievens after Houbraken's print, which

in turn based on that by Visscher after Soutman; date and monogram apocryphal); Exh. Chicago-Minneapolis-Detroit, 1969-70, under no.193 (by Lievens, 1631 or 1637; unusual combination of Rembrandtesque and Van Dyckian modes).

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.

Jan Andrea Lievens (painter/draughtsman; Dutch; Male; 1644 - 1680)
Also known as Lievens, Jan Andries; Livens, Jan Andries

Biography

Son of Jan Lievens (q.v.), born in Antwerp. He is recorded as Jan Andries Lievens, Jan Andrea Lievens and Jan André Lievens. In 1666 he was assisting his father and in 1668 he became a citizen of Amsterdam. In the same year he undertook to paint portraits of Gregorius van Kermt and his wife as Scipio and Pallas. In the second half of the 1660s, Jan Verkolje (1650-93) became his pupil. He died in 1680 in Amsterdam.

The first two drawings catalogued here are his only signed works on paper. Other drawings in exactly the same style, all landscapes, bear early attributions to him (in the form of inscriptions, often reading 'Jan Lievens de Jonge'). These drawings are in most cases impossible to distinguish satisfactorily from the many landscape drawings attributed to his father. Although a few landscape drawings attributed to the father are signed or inscribed with the monogram IL or 'Jan Lievens', most are not, and it remains likely that all or at least many of the landscape drawings currently attributed to the father are in fact the work of the son – they do not closely resemble any other aspect of the father's work – but they are, following tradition, catalogued as the father's work here.[1] However, that the father may also have made landscape drawings is suggested by the listing of the stock of the Amsterdam art dealer, Jan Pietersz. Zomer. At his death in 1724 he owned albums of landscape drawings that were attributed to the father.[2] Three portrait paintings by Jan Andrea Lievens are known, in Amsterdam and Cambridge.[3] In these and in the drawings, which include views of Westminster in London, the northern Netherlands, and Cleves, the influence of Venetian landscapes (Titian and Domenico Campagnola) is evident, and to a lesser extent the Carracci. They also resemble drawings by his contemporaries Pieter de With and Johannes Leupenius. His figures and to some extent the landscapes are reminiscent of Van Dyck.

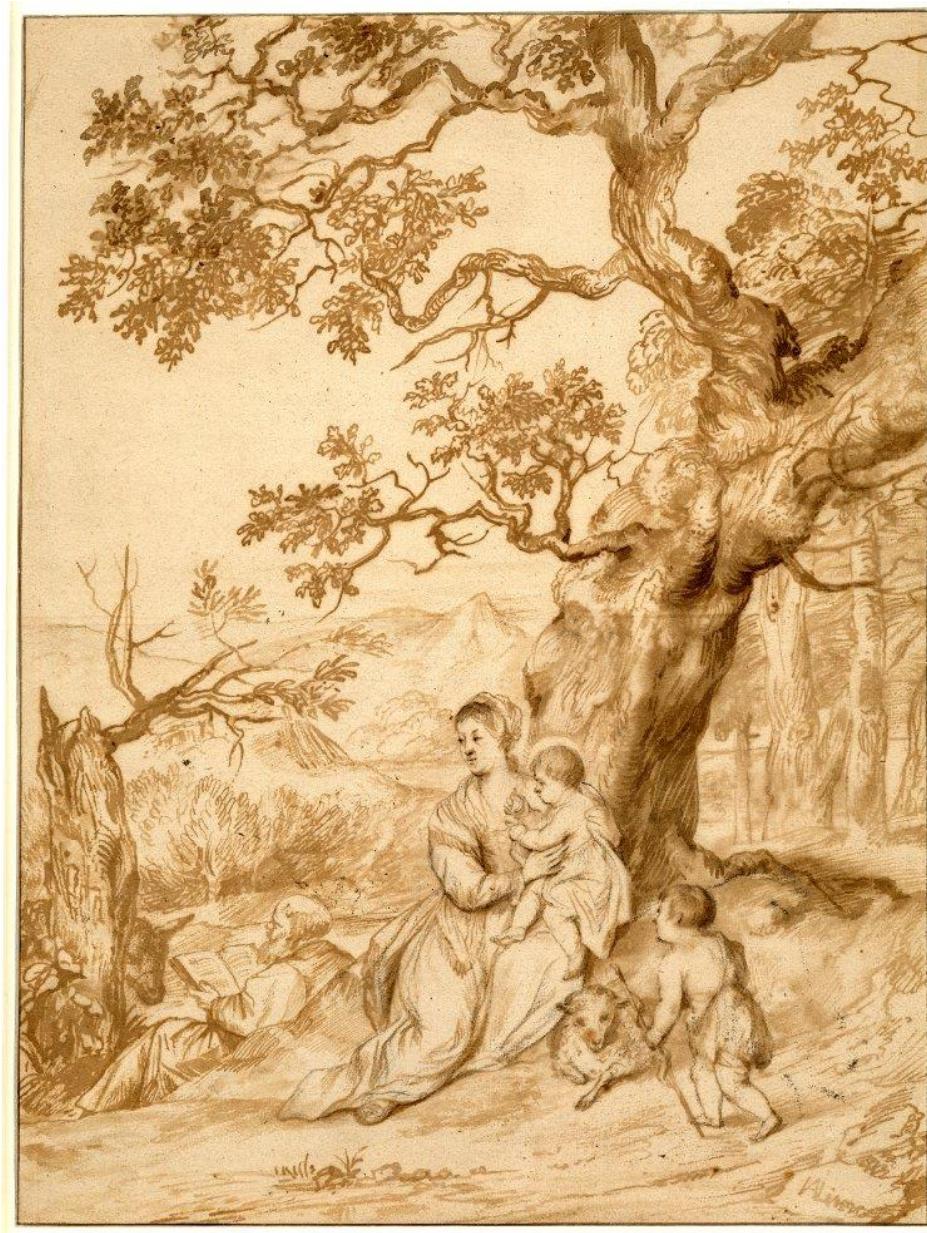
1. Sumowski, 1979 etc., VII, p.3710, as Schneider 1932/73 (especially p.281) in many cases already before him, rightly questions the reliability of the early monograms and inscriptions. A possible exception is formed by the example in the George and Maida Abrams collection in Boston, in which the authenticity of the monogram IL seems acceptable (see Exh. London-Paris-Cambridge, 2002-3, pp.144-5, no.59, repr.). On the other hand, an example in Vienna is inscribed on the verso: Jan Lievensze. de jonge. F. omstreeks ao.1660 and several other drawings also bear the younger Lievens' name. The compiler has argued elsewhere his view (which is by no means original), that all the landscape drawings attributed to Jan Lievens are by the son (Royalton-Kisch, 1998, pp.620-22. See further Sumowski, 1979 etc., VII, p.3711, with previous literature). The evidence is meagre, but includes the extraordinarily inaccurate topographical views of Westminster, including sizeable hills, which would be bizarre in the work of an artist who had lived in London for three years, in 1632-4. There are also no clear stylistic connections between the studies of landscape and the father's other drawings.

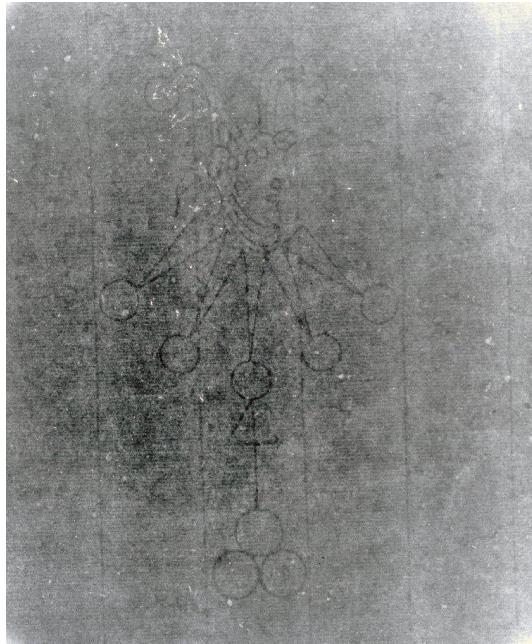
2. Plomp, 1997, pp.19 and 24.

3. Discussed by Schneider, 1932/73, pp.280-81.

No	Producer	Title	Date	Reference	Registration number
1	Lievens J.A.	<u>The Holy Family with the Infant St John the Baptist in a Landscape</u>	perhaps c.1665		1836,0811.343
2	Lievens J.A.	<u>Landscape with Venus, Cupid and two Satyrs</u>	perhaps c.1665		1922,0410.3
3	Lievens J.A.	<u>Landscape with a seated Shepherd playing the Flageolet</u>	perhaps c.1665		1910,0212.156
4	Lievens J.A.	<u>A Windmill near a Canal outside Haarlem</u>	perhaps c.1665	(Sumowski 1720x)	Ff.4.127

Lievens, Jan Andrea 1





Watermark

Registration number: 1836,0811.343

Bibliographic reference: Hind 1; Royalton-Kisch 2010 Lievens.J.A.1

Location: Dutch Roy XVIIc

Drawn by Jan Andrea Lievens (biographical details | all objects)

Date: 1655 (perhaps circa)

Description: The Holy Family with the Infant St John the Baptist in a landscape; the Virgin and Christ Child seated beneath a tree, with the lamb nearby, Joseph reading below. Perhaps c.1655

Pen and brown ink with brown wash, touched with black chalk; ruled framing-lines in pen and brown ink.

Verso: blank (see Inscriptions).

Watermark: foolscap, with five bells and three balls, comparable to Hinterding K.b.a; also to Amsterdam, 1998, cat. no.172, p.243, w101 (in a drawing by Jan van Goyen dated 1651).

Inscriptions: recto, lower right, signed in the same ink as the drawing: 'IALivens [IAL in ligature]'.

Dimensions: 389 x 295mm (chain lines horizontal, 23/25mm apart)

Condition: generally good; horizontal central fold; some areas apparently affected by damp.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, after Jan Andrea Lievens, cat. no.1:

This and cat. no.2 (1922,0410.3) are the only works signed by the younger Lievens, Jan Andrea Lievens. They reveal that the artist was interested in biblical and mythological subject-matter, set in naturalistic landscapes drawn with considerable freedom and expertise.

Given that the artist was born in 1644, they probably both date from the 1660s or later. They exhibit knowledge of Venetian landscapes of the sixteenth century by Titian and Domenico Campagnola, and although they do not immediately recall the work of Rembrandt, they resemble drawings by Pieter de With, two of whose drawings are dated 1659, and Johannes Leupenius (1643-93). The figures are comparable both to Titian and to Van Dyck. The latter was an important influence on the elder Jan Lievens, who worked with or near Van Dyck for much of the time between around 1632-44, when in London and Antwerp. Presumably he passed his interest in Van Dyck's work to his son, who here based the Virgin and Christ child on Schelte à Bolswert's engraving after Van Dyck's 'Rest on the Flight into Egypt'.[1]

The landscape background is stylistically impossible to separate from the large group of landscape drawings attributed to the elder Jan Lievens (see further under the biography of Jan Andrea Lievens).

NOTE:

[1] Hollstein 1681 (Bolswert). New Hollstein , VII, 544 (Van Dyck). See Exh. Antwerp-Amsterdam, 1999-2000, cat.no.40, repr. The print, like the younger Lievens' drawing, shows the group of the Virgin and child in reverse to the original painting, which is now known through a copy in the Uffizi which in the seventeenth century was in the Huis ten Bosch, The Hague. See Susan J. Barnes, Nora de Poorter, O. Miller, H. Vey, 'Van Dyck: A Complete Catalogue of the Paintings', New Haven, 2004, pp.397-8, no.III.A1, repr.

LITERATURE (always as Jan Andrea Lievens except Schneider, 1932/73): Schneider, 1932/73, p.187, under no.Z.6a, and pp.282-3 (notes that a drawing of this subject was sold, P. Fouquet, Amsterdam, 13 April, 1801, portfolio F, no.24 as by Jan Lievens; also – same drawing? – H. Reydon et al. sale, Amsterdam, 5 April, 1827, portfolio K, no.3; the signature spurious and the drawing indistinguishable from Jan Lievens the Elder, who must have made it); Berlin, 1930, p.179, under no.13189; Exh. Cambridge, 1966, under no.41 (relates to drawing in Fitzwilliam Museum, PD.453-1963); Rotterdam, 1988, p.218; Royalton-Kisch, 1998, pp.621-2 (meagre evidence suggests all the landscapes are by Jan Andrea Lievens).

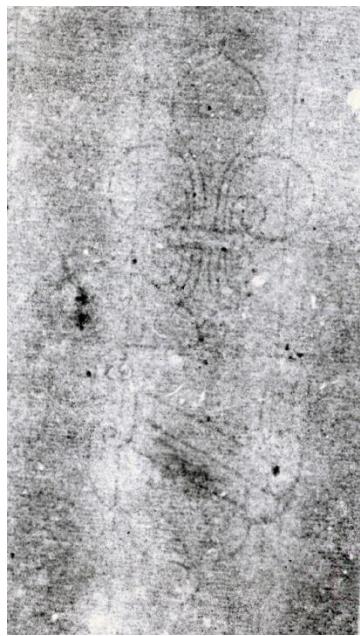
Acquisition date: 1836

Acquisition name:

Purchased from William Smith, the printseller (purchased as by 'John Lievens') (biographical details | all objects)

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

Exhibition History: London, 1891, no.116; Coventry, 1987 Jan-May, Herbert Art Gallery, 'The Blasted Oak', no. 50; Amsterdam, 1988-9, no.63, repr. (notes inclusion of chalk in two drawings in British Museum by J.A. Lievens); London, 1992 (ex. catalogue).



Watermark

Registration number: 1922,0410.3

Bibliographic reference: Hind Add.2 (vol.IV, p.141); Royalton-Kisch 2010 Lievens.J.A.2

Location: Dutch Roy XVIIc

Drawn by Jan Andrea Lievens (biographical details | all objects)

Date: 1655 (circa, perhaps)

Description: Landscape with Venus, Cupid and two Satyrs; Venus, nude, reclining on an ornate rug. Perhaps c.1655

Pen and brown ink with brown wash, touched with red chalk; ruled framing-lines in pen and brown ink.

Verso: blank (see Inscriptions).

Watermark: Strasbourg bend with large lily (similar to Hinterding variant B).

Inscriptions: below, right of centre, signed in the same ink as the drawing: 'I.A.LIEVEENZ' [sic]; verso, lower left, in pen and brown ink: 'J Lievens'.

Dimensions: 260 x 436mm (chain lines horizontal, 26/29mm apart)

Condition: generally good, though worn near left edge, where apparently damaged by damp; some discolouration near right edge; a few old spots and stains.

Curator's comments:

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

See the comments to cat. no.1 (1836,0811.343). Once again, the figures are somewhat in the style of Van Dyck, with reminiscences of the Venetians, Titian and Giorgione (the Dresden 'Venus').

LITERATURE (always as by J.A. Lievens): London, IV, 1931, p.141, no.Add 2, repr. pl.LXXII; Schneider, 1932/73, pp.281-3 (notes provenance given here; believed the draughtsmanship 'less free' than the elder Lievens's); Rotterdam, 1988, p.218, n.5; Exh. Amsterdam, 1988-9, under no.63; Royalton-Kisch, 1998, pp.621-2.

Acquisition date: 1922

Acquisition name: Purchased from Dr N Beets (biographical details | all objects)

Acquisition notes: Sale, Amsterdam, 14 Sep., 1761, lot 721 as from the Cabinet van Hulst (as by Jan Lievens); M. Elgersma et al. sale, Amsterdam, 24 March, 1766, kunstboek D. no.419, bt Oets, fl.0.12; Frankfurt, Prestel, 16 Nov., 1920, Nachtrag no.2374, repr. (as of 'Jupiter and Antiope'), bought Jacques Rosenthal, 4,200 Marks; purchased from N. Beets, 1922.

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



Registration number: 1910,0212.156

Bibliographic reference: Hind 16; Royalton-Kisch 2010 Lievens.J.A.3

Location: Dutch Roy XVIIc

Drawn by Jan Andrea Lievens (biographical details | all objects)
Formerly attributed to Jan Lievens (biographical details | all objects)

Date: 1665 (perhaps circa)

Description: Landscape with a seated shepherd playing the flageolet; his dog nearby, sheep in a field below and a church amid trees in the distance. Perhaps c.1665

Pen and brown ink with brown wash.

Verso: see Inscriptions.

No watermark.

Inscriptions: verso, top centre, in pen and brown ink: '3gúl : 8s / oude Jan Lievens[z?]' ; and lower left, in pen and red ink (but apparently not a Goll number): 'No354'.

Dimensions: 194 x 295mm (chain lines horizontal, 23mm apart)

Condition: generally good, if a little faded (the drawing may have been dampened); a small repair, top left.

Curator's comments:

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

For the problems posed in attributing landscape drawings to Jan Lievens and his son, Jan Andrea Lievens, see the biography of the latter.

Although traditionally given to the elder Lievens (see under Inscriptions), the drawing compares so especially closely with those by his son, Jan Andries Lievens, that it is here classed with his work.[1] The foliage immediately to the right of the shepherd, and the split tree-trunk, seem inseparable in style from the passage on the left of the 'Landscape with the Holy Family and St John the Baptist', signed by the younger Lievens, in this collection (see cat. no.1; 1836,0811.343). The delineation of the two tallest trees in the centre also has its counterpart in the younger Lievens' drawing, in the branches of the largest tree, as does the screen of foliage beyond, especially near the church, the configuration of which (somewhat in the manner of Hendrick Goudt) resembles the trees in the distance behind the Virgin's head in the signed drawing.

Pastoral compositions of this kind were inspired by Venetian paintings of the sixteenth century. Some vanitas symbolism may have been intended by the juxtaposition of the earthly existence in the foreground and the broken fence and dead trunk on the right, with the distant church tower beyond. The latter motif is repeated in a drawing in Melbourne, perhaps also by the younger Lievens, which again depicts a pastoral musician with sheep in an enclosure.[2]

NOTES:

[1] As first suggested by Christopher White (notes in British Museum files).

[2] Schneider 297, now in the National Gallery of Victoria, inv.355/4, Gernsheim photograph no.66098, from the Oppenheimer collection.

LITERATURE :

Hofstede de Groot, 1896[I], p.319; London, 1915, p.87, no.16, repr. pl.LV (Jan Lievens); Schneider, 1932, no.Z.300.

Acquisition date: 1910

Acquisition name:

Bequeathed by George Salting (biographical details | all objects)

Previous owner/ex-collection George Guy Greville, 4th Earl of Warwick (L.2600) (biographical details | all objects)

Acquisition notes: Louis Metayer; his sale, Amsterdam, van der Schley and Roos, 16 etc. December, 1799, Kunstboek T, no.22 ('Een boomrijk Landschap, waarin een herder op de fluit

speelende by eenige schapen, fiks met de pen geärceerd; door J. Lievens'), bt Roos, f.3, with T21 (a drawing by Aelbert Cuyp); Earl of Warwick (L.2600); his sale, Christie's, 20 May, 1896, lot 219, bt Colnaghi, £9-10s-0d; George Salting, by whom bequeathed to the British Museum, 1910.

Exhibition History: London, 1910, p.5.



Registration number: Ff.4.127

Bibliographic reference: Hind 169; Sumowski 1720x (Jan Lievens); Royalton-Kisch 2010
Lievens.J.A.4

Location: Dutch Roy XVIIc

Drawn by Jan Andrea Lievens (biographical details | all objects)

Formerly attributed to Anthonie van Borssom (biographical details | all objects)

Formerly attributed to Jan Lievens (biographical details | all objects)

Formerly attributed to Rembrandt (school of) (biographical details | all objects)

Date: 1665 (perhaps circa)

Description: A windmill near a canal outside Haarlem (?); canal in the foreground, a church among trees and another tower to left. Perhaps c.1665

Pen and brown ink.

Verso: see Inscriptions.

Watermark: a crowned shield with a lily, the letters 'WR' below.

Inscriptions: verso, upper centre, in black chalk, in an early hand: 'Jon Levens'.

Dimensions: 245 x 402mm (chain lines horizontal, 27mm apart)

Condition: much faded; dirty at top left and elsewhere; other minor blemishes.

Curator's comments:

Placed as, and in Hind as, School of Rembrandt.

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

For the problems posed in attributing landscape drawings to Jan Lievens and his son, Jan Andrea Lievens, see the biography of the latter.

This is a characteristic example of this type of sketch, though greatly faded. The background foliage in the drawing of the 'Holy Family with St John the Baptist', signed by Jan Andries Lievens (see cat. no.1; 1836,0811.343) is close in style to the penwork here and the drawing is therefore placed under his name.

The church appears to be the Grote Kerk of St Bavo in Haarlem,[1] although the identification is uncertain.

NOTE:

[1] As noted by Sumowski (see Lit. below). He suggests that the drawing might be the one mentioned in the sale of D. Smith, Amsterdam, 13 July 1761, portfolio G, no.459 (Schneider, 1932, no.Z151), but other possibilities include the Lievens drawing here catalogued as cat. no.13 (1876,1209.628), and the related sheet in the Abrams collection (see Exh. Amsterdam-Vienna-New York-Cambridge, 1991-2, under no.66, n.3, in which William W. Robinson points out that views of St Bavo are sometimes confused with views of the churches in Alkmaar and Leiden).

LITERATURE: London, 1915, no.169 (formerly attributed to van Borssum and to Lievens, the former more probable); Sumowski, VII, 1983, no.1720x (Jan Lievens; compares drawing in Fitzwilliam Museum, PD 449-1963, Sumowski 1718x; see also n.1 above).

Acquisition date: 1799

Acquisition name:

Bequeathed by Clayton Mordaunt Cracherode (L.606) (biographical details | all objects)

Exhibition History: no exhibitions recorded.

Named artists of Rembrandt's school 3 : (Nicolaes Maes, Willem de Poorter, Johannes Raven, Constantijn Daniël van Renesse, Johannes Ruijscher, Pieter de With)

Nicolaes Maes (painter/draughtsman; Dutch; Male; 1634 - 1693)

Also known as Maes, Nicolaas; Maas, Nicolaas

Biography: After training as a youth with a local painter in his native Dordrecht, Maes became a pupil of Rembrandt, probably in the later 1640s. His first dated painting is from 1653, by which time he had returned to Dordrecht where he married in December of that year. His wife, Adriana Brouwers, had a son by a previous marriage, Justus de Gelder, also an artist (about whom little is known - see Maes cat. no.10; 1895,0915.1342). Maes is best known as a genre and portrait painter, but also painted biblical scenes. Probably in the 1660s he visited Antwerp, and his style was later dependent on the courtly, Flemish style developed by Rubens, Jordaens (whom he met in Antwerp) and Van Dyck. From 1674 until his death in 1693 he worked in Amsterdam.

No	Producer	Title	Date	Reference	Registration number
1	Maes	The Holy Family with the Cat, after Rembrandt	c.1646-50	(Sumowski 1790x)	1895,0915.1200
2	Maes	Abraham prostrated before Jehovah and the two Angels	c.1650	(Sumowski 1789x)	Oo,10.121
3	Maes	Christ blessing little Children		(Sumowski 1759 (the verso) and 1762 (the recto))	1972,U.674
4	Maes	Mother and Child	c.1655	(Sumowski 1779)	1860,0616.88
		Abraham prostrated before Jehovah and the two Angels (light sketch)			
5	Maes	Five Studies of Women's Heads	c.1653	(Sumowski 1781)	1895,0915.1202
6	Attributed to Maes	A Man in a high-crowned Hat, drawing	c.1655	(Benesch 1091)	Oo,9.99
8	Attributed to Maes	A Man walking with a Stick	c.1655-57	(Sumowski 584xx)	Oo,9.69
9	Attributed to Maes (perhaps Justus de Gelder)	A Performance of an outdoor Play with a Crowd of Spectators	c.1665 (if by de Gelder)	(Sumowski 1956x)	1925,1114.1
10	Attributed to Maes (perhaps Justus de Gelder)	A Hurdy-Gurdy Man	c.1671-74	(Sumowski 1768)	1895,0915.1342
11	Attributed to Maes (perhaps Justus de Gelder)	A Bull led near the Gate of a Town		(Sumowski p.4261)	1895,0915.1151

Maes 1



Watermark

Registration number: 1895,0915.1200

Bibliographic reference: JCR 732; Hind 5; Sumowski 1790x; Royalton-Kisch 2010 Maes.1

Location: Dutch Roy XVIIc

Drawn by Nicolaes Maes (biographical details | all objects)

After Rembrandt (biographical details | all objects)

Formerly attributed to Rembrandt (biographical details | all objects)

Date: 1646-1650 (circa)

Description: The Holy Family with the Cat, after Rembrandt; the Virgin seated with the Christ Child on her lap before a small fire with a cat beyond, in a domestic interior. c.1646-50

Red and black chalk with brown and grey wash, and pen and brown ink; ruled framing-lines in pen and brown ink.

Verso: blank (see Inscriptions).

Watermark: foolscap (indistinct), similar to Amsterdam, 1998, cat.no.245, w117, repr. p.245 (on a drawing by Pieter Molijn, probably made between 1638 and 1650)

Inscriptions: lower right, Esdaile's mark (see Provenance); verso, in graphite, top left corner: '1490'; lower right: '14 / 6 Sheet'; lower left: '717 [?]' (erased) and another inscription covered by the beginning of Esdaile's; in pen and brown ink, lower left corner: '14/59' and, in Esdaile's hand: '1835 WE Out of the colln of Goll van Falkenstein [sic]'.*

* The numerical inscription '14/59' resembles those by Valerius Röver (L.2984), but it does not relate to the manuscript inventory of his collection (see, for example, the drawing by Rembrandt of Cornelis Claesz. Anslo, cat. no.31; 1848,0911.138). According to Robinson, 1869/76, no.717/732, there was a further inscription on the verso which is no longer present: 'The picture was formerly in the Louvre, it is now at Hesse Cassel.'

Dimensions: 192 x 287mm (top corners cut; chain lines horizontal, 25mm apart)

Condition: trimmed; otherwise generally good; some minor scuffs and creasing.

Curator's comments:

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

A copy by Maes after Rembrandt's painting of 1646 in Kassel.[1] Approximately one quarter of the painting, on the right, which shows a 'trompe l'oeil' curtain, and all the edges of the panel, which show a fictive frame, are omitted or were cut away when the drawing was trimmed. The top, arched section of the painting is also left out, and the bed behind Mary is not clearly discernible.

These elements do appear in a second version of the drawing, now in the Ashmolean Museum in Oxford, which is also attributed to Maes.[2] Drawn on a sheet of vellum, this is clearly an independent, finished work of art, and copies of this type appear to have been standard products of draughtsmen who were training or working in Rembrandt's studio.[3] Although the relationship between the two drawings is not entirely clear, it may be that the British Museum is a first version or sketch towards the Ashmolean Museum's more pictorially complete drawing.

The attribution to Maes seems convincing, for two main reasons. The combination of different media, and the range of touch, varying from the liquid application of washes to the almost pedantic pen lines, is found in a number of his works, including cat. nos.2 and 4 (Oo,10.121 and 1860,0616.88). Equally, the simplification of some forms into geometric, if rather rough-hewn blocks, as seen especially in the Christ child and the cat, is also characteristic of many drawings by Maes. He probably became a pupil of Rembrandt soon after the painting was made, but may have had access to the work later, in a location outside Rembrandt's studio. The date of c.1646-50 suggested here is therefore somewhat conjectural, but the careful execution, especially of the mother and child group, suggests an early date.

NOTES:

[1] Bredius 572.

[2] Sumowski 1791x. According to correspondence with its late owner, Karl Parker, in British Museum files, he acquired the drawing from the art-dealer, Mellaert; and Jonathan Richardson senior, who owned the drawing in the 18th century, believed it was by Rembrandt. Sumowski (loc. cit.) and Robinson, 1996 (diss.), pp.147-8, suggest that the Oxford version was perhaps based on the British Museum drawing rather than on the painting. But in view of its clear inclusion of the bed and its more accurate reflection of other elements in the oil, for example in the background immediately above the Virgin's head and in the proportions of the cat, this seems unlikely).

[3] See Corpus, III, 1989, pp.13-16.

LITERATURE (as Maes after Rembrandt's painting in Kassel unless otherwise stated):
Robinson, 1869/76, no.717/732 (see n.1 above); London, 1915, p.91, no.5; Valentiner, 1923, p.22; Valentiner, 1924, p.1, repr. fig.1 (drawn in a favoured technique for Maes); Van Dyke, 1927, pp.112 and 119 (by Van der Pluym, to whom also attributes Kassel painting); Exh. Chicago-Minneapolis-Detroit, 1969-70, p.23; Sumowski, 1979 etc., VIII, 1984, p.4026, no.1790x,repr.; Bruyn, 1988, p.328 (discussing copies after Rembrandt by Maes and other pupils); Corpus, III, 1989, p.16 and n.21 (mentions Oxford version); Robinson, 1989 (1990), p.159; Robinson, 1996 (diss.), pp.147-8 (curtain of original painting probably cut away; Oxford version perhaps based on the BM drawing rather than on the painting).

Acquisition date: 1895

Acquisition name:

Purchased from Col John Wingfield Malcolm (biographical details | all objects)

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

Previous owner/ex-collection Samuel Woodburn (his sale, Christie's, 13.vi.1860/1418 as

'Rembrandt, Van Rhyn - The Virgin and Child in a room, St J) (biographical details | all objects)

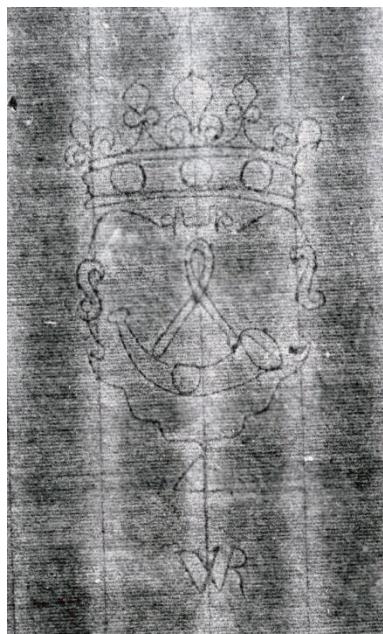
Previous owner/ex-collection John Malcolm of Poltalloch (biographical details | all objects)
Previous owner/ex-collection William Esdaile (L.1617) (biographical details | all objects)

Acquisition notes:

J. Goll van Franckenstein (According to Esdaile's inscription; not, however, identifiable in Goll van Franckenstein's sale catalogue of 1833); William Esdaile (L.2617); his sale, Christie's, fifth day, 23 June, 1840, lot 1055 (as Rembrandt), bt S. Woodburn, £8-18-6; his sale, Christie's, 13.vi.1860/1418 as 'Rembrandt, Van Rhyn - The Virgin and Child in a room [...]', bt W. B. Tiffin, from whom purchased 22 March, 1866, by John Malcolm of Poltalloch for £35 (according to annotated copy of Robinson, 1876, in the British Museum); purchased with Malcolm's collection, 1895.

Exhibition History: London, 1956, p.32, no.2; London, 1992 (ex. catalogue); London, 1996-7, Malcolm Exhibition (listed in Appendix).

Maes 2



Watermark

Registration number: Oo,10.121

Bibliographic reference: Hind 117 (Anon.); Sumowski 1789x; Royalton-Kisch 2010 Maes.2

Location: Dutch Roy XVIIc

Drawn by Nicolaes Maes (biographical details | all objects)

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

Date: 1650 (circa)

Description:

Abraham prostrated before Jehovah and the two Angels; Sarah near a large tree to left, buildings and a viaduct behind. c.1650

Pen and brown ink with red and black chalk and brown and grey wash, touched with white; framing-lines in pen and dark brown ink.

Verso: see Inscriptions.

Watermark: Posthorn in crowned shield, 'WR' below (cf. Laurentius, p. 256, no.622 [1644])

Inscriptions: verso, in graphite, top left: '7' [in a circle].

Dimensions: 231 x 326mm (chain lines horizontal, 22/24mm apart)

Condition: good.

Curator's comments:

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

For the subject, see cat.no.5 (1905,1110.68). The drawing was long considered to be an especially important work by Rembrandt, until it was omitted from the Rembrandt exhibition at the British Museum in 1899. The highly pictorial quality of the drawing and the combination of different coloured chalks and washes with some pen and ink relates it to works attributable to the young Nicolaes Maes, including cat. no.1 (1895,0915.1200). Like that drawing, and despite a few minor 'pentimenti', the present sheet may be based on a painting, now lost, thus forming part of the same category of Rembrandt's studio production. A date c.1650 seems likely, earlier than the other drawing by Maes of this subject in the British Museum's collection (cat.no.5; 1905,1110.68).

A partial copy, showing only the group of three figures to the right, is in Berlin.[1]

NOTE:

[1] Berlin, 1930, p.183, inv. no.1582.

LITERATURE (since Valentiner, 1924, as Maes; Vienna drawing = inv. no.8764, Sumowski 259x): Smith, 1836, no.19; Bürger, 1858, p.399 (Rembrandt; 'première qualité'); Blanc, II, 1861, p.453 (Rembrandt; 'dessin étonnant et indescriptable!'); Vosmaer, 1877, p.584 (Rembrandt);

Dutuit, II, 1885, pp.85 and 99 (Rembrandt; from Lempereur and Prince de Conti collections); Kleinmann, II, 44 (Rembrandt); Bell, c.1905, p.16 (Rembrandt; disagreeing with its omission from Exh. London, 1899); Valentiner, 1905, pp.41-2 and 46 (Rembrandt, c.1645; central angel is Hendrickje); Hofstede de Groot, 1906, no.863 (Rembrandt); Becker, 1909, pp.102-3, repr. pl.XI (Rembrandt; landscape imbues atmosphere consonant with action); Wurzbach, 1910, p.417 (Rembrandt); London, 1915, pp.43-4, no.117, repr. pl.XIV (Anon.; presumably based on Rembrandt by a pupil c.1640-50; relates composition to Vienna drawing); Bredt, 1921, I, repr. p.7; Valentiner, 1924, pp.28-9, repr. p.2, fig.2 (Maes; based on Vienna drawing by Rembrandt); Bredt, 1927, I, repr. p.7 (pupil; echoes early Rembrandt); Berlin, 1930, p.183, inv. no.1582 (partial copy in Berlin); Münz, 1937, p.97, n.2 (based on Vienna drawing); Amsterdam, 1942, p.25, under no.53 (compares Vienna drawing); Sciolla, 1972, pp.75-6, notes 5 and 13; Sumowski, 1979 etc., VIII, 1984, no.1789x, repr. (c.1648-50; compares painterly sheets by Van Hoogstraten and later variants by or attrib. to Maes in London [here cat. no.5; 1905.1110.68 and Vienna, Akademie, inv.4001; Sumowski 1905x]); Exh. London, 1992, pp.12-13, repr. fig.v (provenance and attributional history); Starcky, 1993, p.208.

Acquisition date: 1824

Acquisition name:

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

Acquisition notes:

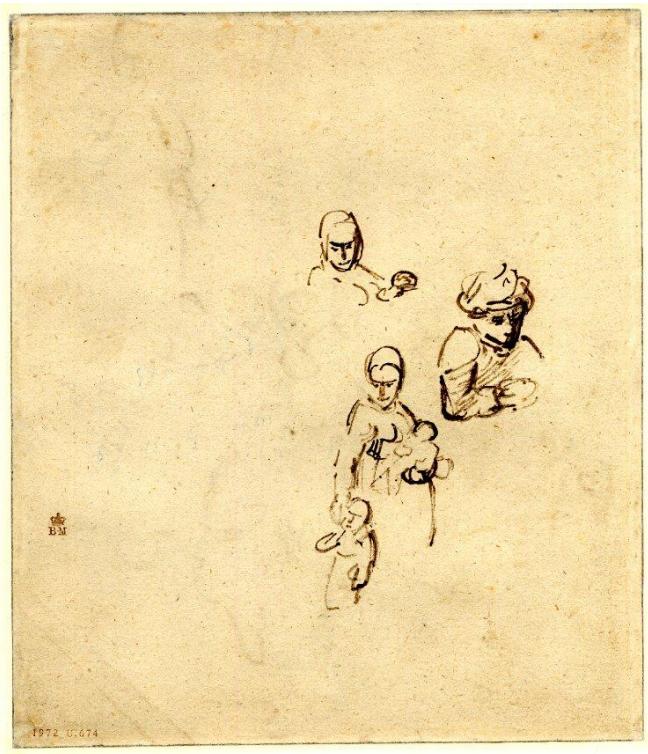
Always as Rembrandt. J. D. Lempereur; his sale, Paris, 24 May, 1773 and following days, lot 326, bt Prince de Conti, 639.19 livres; his sale, Paris, 8 April, 1777, lot 1013 ('dessin capital'; framed – 'sous verre'), 320 livres;* François Fagel; his sale, London, T. Philipe, 4th day, 23 May, 1799, lot 366, bt Baro, £0-13-0;** bequeathed by Richard Payne Knight, 1824.

* The Lempereur and Prince de Conti provenance was first noted by Dutuit, IV, 1885, p.99.

** The Fagel sale catalogue describes the drawing as follows, leaving little room for doubt concerning the identification: 'One – a landschape, with a great tree in the middle – four figures in the foreground – one an angel – subject unknown – grand effect – red chalk, Indian ink, & bistre'.

Exhibition History: London, 1858, 1859, 1860, no.117 (as Rembrandt); London, 1956, p.31, no.3 (anonymous); London, 1992 (ex. catalogue, as Maes).

Maes 3



Verso

Registration number: 1972,U.674

Bibliographic reference: Hind 144 (Anon.); Sumowski 1759 (verso, as Maes); Sumowski 1762 (recto, as Maes); Royalton-Kisch 2010 Maes.3

Location: Dutch Roy XVIIc

Drawn by Nicolaes Maes (biographical details | all objects)

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

Date: 1652-1653 (circa)

Description: Christ blessing little children; Christ seated at centre, watched by further figures, above to right a woman holding a child. c.1652-53.

Reed pen and brown ink on pale brown paper (recto and verso).

Verso: Studies for Christ blessing little Children

No watermark.

Inscriptions: none.

Dimensions: 204 x 178mm (chain lines vertical, 23mm apart)

Condition: some foxing, especially at the top; otherwise good.

Curator's comments:

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

Both sides of the sheet contain studies for Maes' painting of the same subject, now in the National Gallery.[1] Other studies for the composition survive, and the present sheet was probably the last of the surviving sketches to have been made, the recto being the closest in design to the painting.

Possibly the earliest study is a slight drawing, showing only Christ, a mother and child, and a man in a turban, in the Musée des Beaux-Arts, Lille (Sumowski 1761). This shows Christ on the left of the composition. It appears on the verso of a drawing of a 'Landscape' (Sumowski 1763), which also includes a fragmentary sketch for the composition. Closer to the Museum's drawing is a composition study in the Rijksmuseum (Sumowski 1760), which shows Christ standing in an architectural setting, blessing a child in its mother's arms, with a frieze of further figures behind on a partly enclosed platform. A barrow containing a sick child appears at the lower left (doubtless inspired by the barrow in Rembrandt's 'Hundred Guilder Print') and another woman kneels in profil perdu before Christ with a child in her arms.

In the present sheet, the artist abandoned many elements of the architectural enclosure and rearranged the figures to a considerable degree. The kneeling woman is seen from the front, the barrow has been omitted, and Christ, who is now seated, blesses a child standing next to him. Christ is shown twice, once with his head erect, and a second time bending his head slightly forward, and this position was adopted in the final painting. In the latter, further substantial changes were made to the group of figures behind Christ, and the architectural setting gave way to a landscape background, with the trunk of a tree replacing the column that closes the composition in the Amsterdam drawing.

The slight study on the verso may have been made between the Amsterdam and British Museum drawings. Two figures that appear towards the left of the recto of the former are here refined. The lower sketch, of the mother with two children, is a motif developed in the canvas but not on the recto of the present sheet. Yet these figures, too, were recast in the painting.[2] The Rembrandtesque quality of the canvas has generally led to its being dated early, c.1652-3. Its composition, and several elements seen in the preparatory studies, reflect those of a group of drawings attributed to Samuel van Hoogstraten, which may date from around 1648.[3]

NOTES:

[1] The attribution of the painting was once much disputed (see Lit. below, and the summaries in Sumowski, 1983 and London, 1991). The British Museum drawing is stylistically inseparable from Maes' work, although the painting is less easy to admit into his oeuvre on purely stylistic grounds.

[2] No X-radiograph of the painting has been made, so that it is impossible to know whether the underpaint includes passages that relate more closely to the drawing.

[3] Sumowski 1171x-4x, repr., respectively formerly in Bremen, in the Rijksmuseum (inv.no.1987:10, also repr. 'Bulletin van het Rijksmuseum', xxxv, 1987, no.4, p.336, fig.13), in Munich and in Weimar.

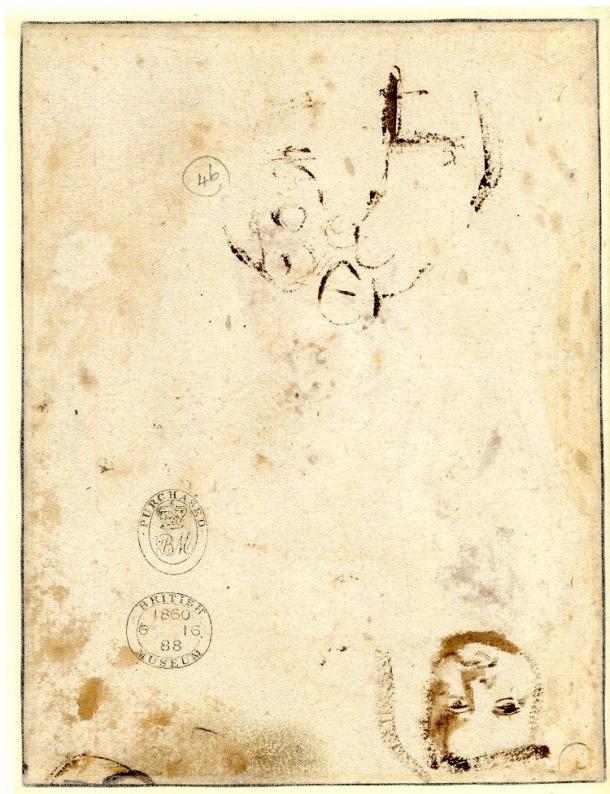
LITERATURE: Hind, 1904-5, p.326 (among miscellaneous unmounted drawings; Rembrandt school; related to National Gallery painting; Maes in contention for both); Holmes, 1904-5, p.330 (drawing and painting by C. Fabritius?); London, 1915, no.144, recto repr. pl.XX (anon., but inclined to regard as Maes; disputes Holmes, 1904-5); Valentiner, 1923[I], p.22, pl.III, L (Maes, as also the painting, following London, 1915); Bredius, 1923, p.104 (drawing clearly for the painting, but a more minor figure than Maes, perhaps van Beyeren); Bredius, 1923-4, p.207 (painting and drawing perhaps not Maes); Valentiner, 1924, p.17, repr. fig.20 (by Maes, as Valentiner, 1923); Stechow, 1925, pp.148-9 (doubtful as Maes); Hofstede de Groot, 1929, pp.144-5 (painting and drawing not by Maes); Hind, 1932, p.31, repr. pl.XIII (Maes, following Valentiner); Münz, 1937, p.151, repr. p.152, fig.16 (by Maes, but not for London painting, which by B. Fabritius; notes drawings and a print of same subject by other Rembrandt followers); Valentiner, 1939, p.325, n.8 (as Valentiner, 1923; Munich drawing [Sumowski 1173x] by Hoogstraten; Weimar drawing [Sumowski 1174x] also Maes); Pont, 1958, pp.155-6 (refutes Münz's attribution of the painting; both probably by Maes c.1652-3; Weimar drawing [Sumowski 1174x] less close to painting); London, 1960, pp.230-31 (drawing and painting by Maes, early 1650s); Exh. Brussels-Hamburg, 1961, pp.103-4, under no.138 (drawing in Rijksmuseum drawn before BM's); Plietzsch, 1961, p.103 (as London, 1960); Exh. Cambridge, 1966, under nos.32 and 46; Exh. Munich, 1966-7, p.49, under no.101 (Maes); Exh. Chicago-

Minneapolis-Detroit, 1969-70, under no.198 (Maes; inspired by 'Hundred Guilder Print'; Amsterdam version earlier); van Fossen, 1970, pp.143-4, recto repr. fig.14 (drawing and painting by de Gelder); Sumowski, 1970, p.43, repr. figs 5-6 (verso moves towards Amsterdam version, the recto the last of the three sketches; compares Hoogstraten's drawn versions, which may have influenced Maes, including Munich sheet [Sumowski 1173x]); Walsh, 1972, p.108, repr. fig.4 (early 1640s; iconography); Munich, 1973, p.105, under no.747 (compares eyes to Munich sheet of same subject, to Amsterdam drawing of 'Incredulity of St Thomas' [Amsterdam, 1985, no.86 as anon.] and to 'Dismissal of Hagar', Berlin [Sumowski 1870x]; also compares Louvre drawing of 'Sacrifice of Isaac' [Sumowski 1765a]); Sumowski, 'Gemälde', III, 1983, p.2005, under no.1312 (Maes; as Sumowski, 1970); Sumowski, 1979, etc., VIII, 1984, no.1759 [the verso] and no.1762 [the recto], repr. (by Maes, for London painting, c.1652-3; as Sumowski 1970); Robinson, 1987, p.254, repr. fig.21 (Maes, c.1653-55, a preliminary study); Bruyn, 1988, p.330 (as Sumowski; emphasises influence of Hoogstraten); London, 1991, pp.242-3 (as London, 1960); Exh. London, 1992, p.205, under no.99; Robinson, 1996, p.102 and no.A20 (Maes; for the painting).

Acquisition notes: Small Crown mark. Not known how acquired.

Exhibition History: London, 1992 (ex. catalogue, as Maes).

Maes 4



Verso

Registration number: 1860,0616.88

Bibliographic reference: Hind 4; Sumowski 1779; Royalton-Kisch 2010 Maes.4

Location: Dutch Roy XVIIc

Drawn by Nicolaes Maes (biographical details | all objects)

Formerly attributed to Rembrandt (biographical details | all objects)

Date: 1655 (circa)

Description: Mother and Child; almost half-length, the woman feeding her baby, looking down.
c.1655

Red chalk (partly rubbed with the finger), pen and brown ink and brown and grey wash,
heightened with white; ruled framing-lines in pen and brown ink.

Verso: slight sketch of a head and another of a group of two figures, perhaps with a child, in
brush and brown ink and wash

No watermark

Inscriptions: lower right, in pen and brown ink: 'Rembrandt'; on verso, in graphite, upper left:
'46 [in a circle]'.

Dimensions: 158 x 122mm (chain lines vertical, 23mm apart)

Condition: good, though whites have oxidised.

Curator's comments:

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

The drawing is a preliminary sketch for the mother in a painting known from photographs only, in two versions. Both show the mother and child in an interior in the same pose as in the drawing (although with her right hand hidden behind the child's arm, which is raised higher). What was probably the original painting, formerly on the Berlin art market,[1] bore the remains of a signature, while the second version, formerly in the Lanz collection in Mannheim, which may be a copy (and which has the figure of a kneeling maid and a basket added on the left), bore what purported to be Maes' signature with the date 1655.[2] There is no reason to doubt that the Lanz version, and the drawing, were made at this time.

The rudimentary sketches on the verso seem to be autograph, an assessment supported by the medium, which is identical to that employed in some passages on the recto.

NOTES:

[1] With Kappel, Berlin (Valentiner, 1924, p.49, repr. pl.24). The connection between the drawing and the painting was first made by Gustav Falck in 1920 (note in Museum files).
[2] See Valentiner, 1924, pp.45 and 49, repr. pl.23; Sumowski, 'Gemälde', III, 1983, p.2015, no.1345, repr.; Robinson, 1989 (1990), p.151, suggested that the Mannheim version was a copy.

LITERATURE (always as Maes unless otherwise stated): Vosmaer, 1877, p.602 (Rembrandt – 'très beau'); Dutuit, IV, 1885, p.86 (Rembrandt); Michel, 1893, p.582 (Rembrandt); London, 1915, p.91, repr. pl.LIX (Maes, as apparently suggested by Bredius); Valentiner, 1924, p.49, repr. p.33, fig.37 (study for paintings in Lanz, Mannheim [Sumowski, 'Gemälde', III, no.1345, repr.] and with the art dealer Kappel, Berlin); Van Dyke, 1927, p.112 (not Maes); Exh. New York-Paris, 1977-8, p.98, under no.67 (comparing various other sheets by Maes); Sumowski, 1979 etc., VIII, 1984, p.4004, no.1779, repr.; Sumowski, 'Gemälde', III, 1983, p.2015, under no.1345; Robinson, 1989 (1990), p.151, repr. fig.19 (for 1655 for ex. Kappel painting; the ex-Lanz version probably a copy).

Acquisition date: 1860

Acquisition name:

Purchased through Christie's (Woodburn's sale, 7.vi.1860/776 as 'Rembrandt, Van Rhyn - A female suckling a child - In colours. Ver) (biographical details | all objects)

Purchased through A E Evans & Sons (biographical details | all objects)

Purchased from Samuel Woodburn (biographical details | all objects)

Previous owner/ex-collection Sir Thomas Lawrence (L.2445) (biographical details | all objects)

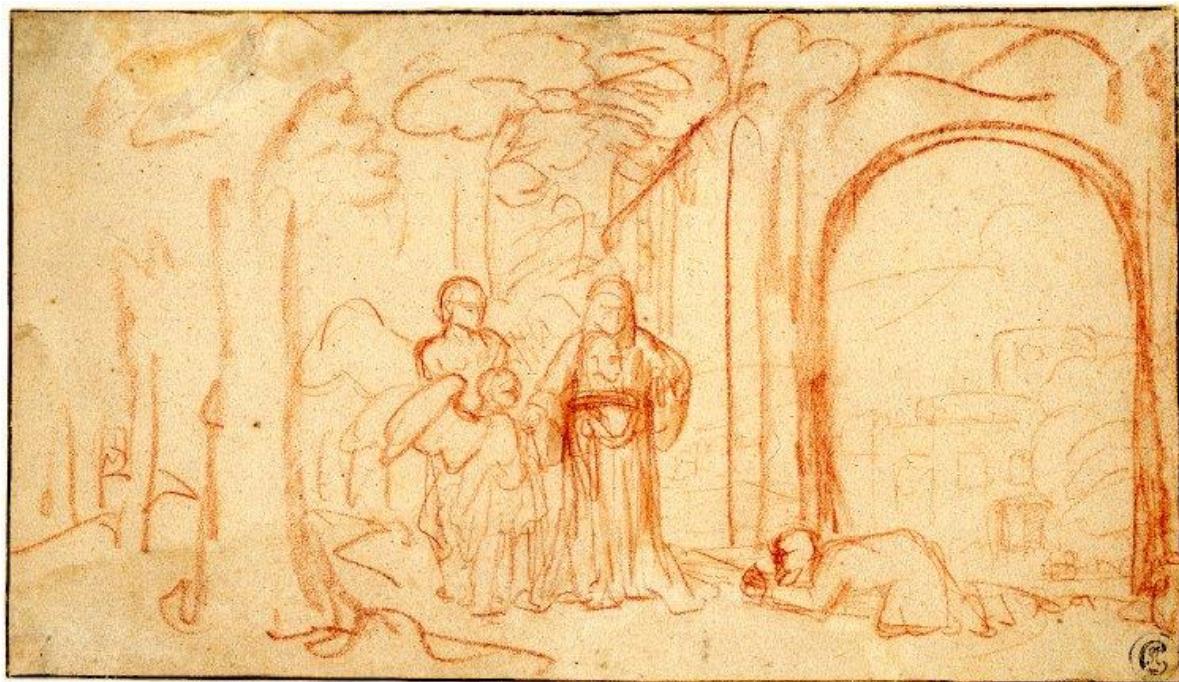
Previous owner/ex-collection Count Moritz Christian Johann von Fries (L.2903) (biographical details | all objects)

Acquisition notes:

Moritz von Fries (L.2903); Thomas Lawrence (L.2445), acquired via W. Mellish (according to Lugt); Samuel Woodburn; Lawrence-Woodburn sale, London, Christie's, 4th day, 7 June, 1860, lot 776, bt Evans, £14-14-0, for BM.

Exhibition History: London, 1956, p.32, no.1; London, 1992 (ex. catalogue).

Maes 5



Watermark

Registration number: 1905,1110.68

Bibliographic reference: Hind 116; Sumowski 1797x; Royalton-Kisch 2010 Maes.5

Location: Dutch Roy XVIIc

Drawn by Nicolaes Maes (biographical details | all objects)

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

Date: 1655 (circa)

Description: Abraham prostrated before Jehovah and the two Angels (light sketch); a gateway behind. c.1665

Red chalk, touched with red wash, on creamy buff paper; framing-lines in pen and brown ink.

Verso: see Inscriptions.

Watermark: Cross of Lorraine.

Inscriptions: verso, in graphite, top centre: '10 [underlined]'.
Dimensions: 170 x 293mm (chain lines horizontal, 24mm apart)

Condition: generally good, though creased at top right and with slight stains at other three corners; a yellow stain, upper right, and some brown stains in the left half of the sheet; two repairs where damaged along the top.

Curator's comments:

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

The subject is from Genesis 18, i-v: three men arrive at Abraham's house, where they receive his hospitality. It transpires that one of them is Jehovah himself, and the two others are angels. The figure of Abraham bowing before God was studied separately in a sketch now in Rotterdam.^[1] This is on the verso of a drawing datable c.1655 because of the relationship between the sketches of eavesdroppers on the recto and several paintings of these years.^[2] There is a clear relationship with cat. no.2 (Oo,10.121) of the same subject, but from the style and the evidence of the Rotterdam drawing it seems that the present sheet may be the later of the two, rather than a rough preliminary sketch towards the other. The design has some affinities with another Rembrandt school drawing of the subject now in Vienna, which has been ascribed to Ferdinand Bol.^[3] See further cat. no.2 (Oo,10.121).

NOTES:

[1] Museum Boijmans van Beuningen, inv. R.63, verso; Sumowski 1782 , repr.

[2] Sumowski 1770.

[3] Vienna, Albertina, inv. no.8764 (Sumowski 259x).

LITERATURE (from Valentiner, 1923, always as Maes unless otherwise stated): London, 1915, p.43, no.116, repr. pl.XIV (perhaps by a Rembrandt pupil c.1650 rather than by the master;

identifies subject); Valentiner, 1923[I], p.17, repr. pl.1A (early Maes; relates to comparable figure on verso of drawing now in Rotterdam [ex. Dalhousie collection; inv.R63, Sumowski 1782]); Valentiner, 1924, p.30, repr. p.3, fig.4; Berlin, 1930, p.183, under no.4246 (follows Valentiner); Rijckevorsel, 1932, pp.173-4, repr. fig.218 (relates composition to Raphael's design known through a print which the author states is by Callot, and to a drawing by Rembrandt in Rotterdam [now rejected, Benesch C93]); Münz, 1937, p.97, n.2 (based on Albertina drawing, inv.8764, Sumowski 259x); Amsterdam, 1942, p.25, under no.53; Slive, 1964, pp.295-6 and n.25, repr. fig.23); Slive, 1965, II, no.507, repr.; Sumowski, 1979 etc., VIII, 1984, no.1797x (later than other British Museum version [cat. no.2; Oo,10.121]); Robinson, 1989 (1990), diss., p.162, n.33 (as Sumowski 1979 etc.).

Acquisition date: 1905

Acquisition name:

Purchased from Colnaghi (biographical details | all objects)

Previous owner/ex-collection Richard Cosway (L.628; not identifiable in his sale catalogue of 1822, in which many descriptions are rudimentary) (biographical details | all objects)

Exhibition History: London, 1992, BM, Drawings by Rembrandt and his Circle (ex-catalogue, as Maes).

Maes (Attributed to) 6



Verso

Registration number: 1895,0915.1202

Bibliographic reference: JCR 734; Hind 1; Sumowski 1781; Royalton-Kisch 2010 Maes.6

Location: Dutch Roy XVIIc

Attributed to Nicolaes Maes (biographical details | all objects)

Date: 1653 (circa)

Description: Five studies of women's heads; including two of an old woman (Aeltje) wearing spectacles at the end of her nose. c.1653

Pen and brown ink with greyish-brown wash; framing-lines in pen and brown ink.

Verso: part of the profile of a woman in black chalk and a fragmentary study of drapery in brown wash.

No watermark.

Inscriptions: recto, in pen and brown ink: 'det ies meu aeltien / de goede vrou min moeders a [cut; last letter uncertain]'; and lower left: 'det ies me [me crossed out] / meu ael / ten'; Verso: in graphite, top centre: '734'; lower right: '5/1'.

Dimensions: 161 x 93mm (chain lines horizontal, 24/25mm apart)

Condition: trimmed (as shown by the inscription as well as details of the drawing, on verso as well as the recto).

Curator's comments:

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

The drawing depicts two and possibly three sitters: the old woman referred to as 'Aeltien' or 'Aelten' in adjacent inscriptions, and in the upper inscription as the 'the good servant of my mother's....'; a younger servant woman seen in two sketches below, who may be - but probably is not - the same woman as the one depicted on the right, whose cap is different.

Attempts have been made to identify the figure of Aeltien among the models appearing in paintings by Maes, but the similarities are not wholly persuasive. The type, expression and action of Maes' figures, however, are close, and he often represented women concentrating on household chores and other domestic activities.

The traditional attribution has come under fire several times, beginning in the late nineteenth century. Maes' other individual studies from life, often executed in chalk rather than ink, offer insufficient support to confirm it. Yet there are similarities with Maes' approach to form as well as his subject-matter. For example, the short, neat, but wiry strokes of parallel hatching, which are often clustered in small groups of a few lines each and faceted in different directions in a somewhat geometric way (as in the heads on the right and in the lower left hand corner) are frequently encountered in Maes' work, as is the re-emphasis of pen outlines with broader strokes

or with the tip of the brush (as in the shoulders of the central figure and that on the right). The style of drawing in the head in the lower right corner may be compared with the head of 'Isaac' in the drawing of him in the Victoria and Albert Museum (Sumowski 1765b). An early work, it is a study for a painting of the mid-1650s, and the present drawing might be earlier still, and could possibly represent figures from the Maes family household around the time of the artist's return to Dordrecht from Amsterdam in around 1653.[1] The deliberate, exercise-book handwriting might also suggest an early date. For these reasons, the old attribution is here retained, albeit with reservations.[2]

NOTES:

[1] See Robinson, 1984, who dated the painting to around 1655-58, and Sumowski, 'Gemälde', III, 1983 (but mentioning Robinson, 1984), no.1316, repr., who dates it shortly after a painting dated 1653.

[2] As an alternative, Maes' fellow Dordrecht townsman, Samuel van Hoogstraten, might be invoked, although the composition of the drawing, with its focus on individual heads, differs from almost everything in the latter's surviving oeuvre. There are some stylistic analogies with some of his drawings but they are not sufficiently persuasive (for example, with the 'Youth with a Hat in the Dutch Door of a House', now in Berlin, inv.11974, Sumowski 1261x, which exhibits some similar shading).

LITERATURE (as Maes unless stated otherwise): Robinson, 1869/76, no.719/734 (sitter is Maes' mother); London, 1915, pp.89-90, no.1, repr. pl.LVIII (compares sitter to paintings of 'Old Woman Spinning' and 'Old Woman saying Grace' in Amsterdam, inv.nos. C176, and C535, Sumowski 'Gemälde', 1341 and 1367, and drawings in Amsterdam, inv.A495, Sumowski 1808x, Berlin, inv.2611, Sumowski 1821x, and Vienna , inv.1757, Sumowski 1806x); Hofstede de Groot, 1915[II], p.62 (corrects reading of inscription in London, 1915; believes the drawing depicts a 'mother of note' ['achtenswaardige moei']); Bredius, 1923-4, p.207 (with transcription of inscription; drawing shows Maes' aunt); Valentiner, 1924, p.46, repr. p.32, fig.36; Van Dyke, 1927, p.112 (attribution uncertain); Cambridge, Mass., 1940, I, p.270, under no.213 (represents a servant of Maes' mother); Amsterdam, 1942, p.95, under no.3; Slive, 1965, I, under no.92; Sumowski, 1979 etc., VIII, 1984, no.1781; Robinson, 1996 diss., p.98, n.7 (not Maes).

Acquisition date: 1895

Acquisition name:

Purchased from Col John Wingfield Malcolm (biographical details | all objects)

Previous owner/ex-collection John Malcolm of Poltalloch (biographical details | all objects)

Previous owner/ex-collection Gérard Leembruggen (1866, No 385) (biographical details | all objects)

Acquisition notes: Gérard Leembruggen Jz.; his sale, Amsterdam, Roos, Engelberts, Lamma and Roos, 5 March, 1866, lot 385 (bt for Malcolm, who paid £6-4-0);* John Malcolm of Poltalloch; purchased with his collection, 1895.

* According to annotated copy of Robinson, 1876, in the British Museum.

Exhibition History: London, 1895, no.393a (attribution to Maes uncertain, but resembles Amsterdam painting, 'The Spinner'); London, 1992 (ex. catalogue, as Maes).

Maes (Attributed to) 7



Registration number: Oo,9.99

Bibliographic reference: Hind 87; Benesch 1091; Royalton-Kisch 2010 Maes.7

Location: Dutch Roy XVIIc

Attributed to Nicolaes Maes (biographical details | all objects)
Formerly attributed to Rembrandt (biographical details | all objects)

Date: 1655 (circa)

Description: A man in a high-crowned hat, drawing; half-length almost to front, looking down.

Pen and brown ink with brown wash; ruled framing lines in pen and black ink.

Verso: laid down on card.

No watermark visible.

Inscriptions: on backing, in graphite: '47/3 [in a circle]'.

Dimensions: 65 x 53mm (chain lines uncertain)

Condition: generally good, though presumably trimmed from a larger sheet; a small tear and hole in the hat; a few spots (foxing?), mainly lower right, and pin pricks (?) upper left.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Nicolaes Maes, cat. no.7.

The drawing has long been associated with two drawings now catalogued as by Willem Drost (cat. nos.5 and 6; Oo,9.96 and 98),[1] although they diverge in style. An attribution to Nicolaes Maes merits consideration in the light of comparisons with his pen and ink figure drawings, including that in the Museum's collection for the 'Christ blessing the Children' (cat. no.3; inv.1972.U.674; Sumowski 1762); the form of the hands and the nearer sleeve and the somewhat schematic indication of the collar resemble Maes' draughtsmanship. Further comparisons may be made with studies such as the 'Carrot Peeler' formerly in the Woodner collection (Sumowski 1771; sold Christie's 2 July 1991, lot 216) the 'Standing Youth in a long Robe' in Rotterdam (Sumowski 1894x)[2] and the 'Three Sketches of a Woman' in Munich (Sumowski 1997x).

These comparisons point to a date in the years around 1655,[3] the period to which it has usually been assigned in the past under Rembrandt's name (see Lit. below). A similar figure is seen from the side in an anonymous school drawing now in Dresden (Benesch 1095).[4]

NOTES:

[1] They were acquired together, have numerically similar register numbers and were exhibited as a group in 1899 as nos.A74a-c.

[2] Rotterdam, 1988, no.117.

[3] The Woodner drawing is a study for Maes' painting of 1655 in the National Gallery, London (repr. Sumowski, 'Gemälde', no.1333). Robinson, 1987, p.257, n.25, rejects Maes' authorship of the Munich drawing (Sumowski 1997x) but without elaborating his arguments.

[4] As observed in Exh. Dresden, 2004, no.95 (inv.C1421).

LITERATURE (as Rembrandt unless otherwise stated): Bürger, 1858, p.401 (mounted on the same sheet as cat. nos.101 and 103); Michel, 1893, p.581, repr. p.353; Lippmann, II, no.41b; Kleinmann, III, no.54; Bell, c.1905, repr. pl.XXXIV; Valentiner, 1905, p.60 (c.1652; a portrait of Titus); Hofstede de Groot, 1906, no.902 (c.1655); Wurzbach, 1910, p.418; London, 1915, no.87, repr. pl.III (c.1650-60); Benesch, 1935, p.61 (c.1655-6; as for cat. no.103, q.v.); Benesch, 1947, p.45, under no.238 (as Benesch, 1935); Benesch, V, 1957/73, no.1091, repr. fig.1310/1383 (c.1655-6; portrait of a pupil done by artificial light; compares 'Self-Portrait', Rembrandthuis, Benesch 1171, and cat. no.103); Slive, 1964, p.296, n.14 (mid-1650s); Slive, 1965, I, no.265, repr. (c.1655-8); Bernhard, 1976, II, repr. p.537; Schatborn, 1994, p.24 (Drost rather than Maes); Exh. Dresden, 2004, p.170, under no.95 (see n.4 above).

Acquisition date: 1824

Acquisition name: Bequeathed by Richard Payne Knight (as a 'Self-Portrait' of Rembrandt)
(biographical details | all objects)

Exhibition History: London, 1899, A74c (c.1650-60, probably nearer 1660; with Drost cat. nos.5 and 6; Oo,9.96 and 98, compared with Drost cat.no.3; 1855,1013.39); 1938, no.87 (c.1650-60); 1956, under no.20; 1992, no.99, repr. (attrib. to Maes); 1992, BM Drawings by Rembrandt and his Circle, no. 99.

Maes (attributed to) 8



Registration number: Oo,9.69

Bibliographic reference: Hind 120; Sumowski 584xx; Royalton-Kisch 2010 Maes.8

Location: Dutch Roy XVIIc

Attributed to Nicolaes Maes (biographical details | all objects)
Formerly attributed to Rembrandt (school of) (biographical details | all objects)

Date: 1655-1657 (circa)

Description: A man walking with a stick; wearing a long cloak and small cap, moving towards the viewer. c.1655-57

Pen and brown ink with brown wash; ruled framing lines in pen and brown ink.

Verso: blank; see Inscriptions.

No watermark.

Inscriptions: verso, in graphite, upper left: '38 [in a circle].

Dimensions: 177 x 115mm (chain lines horizontal, 25mm apart)

Condition: generally good; light foxing; top left corner repaired; skinned down left side and minor nicks to edge.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Nicolaes Maes, cat. no.8:

In style, the most satisfactory comparison among the several so far offered (see Literature below) is with a drawing by Nicolaes Maes in Rotterdam of a 'Youth in a long Robe, standing', datable c.1655-7 (Sumowski 1894x; Rotterdam, 1988, no.117). The Rotterdam study is somewhat unusual for Maes in its scale and in the consequent breadth of its penwork, but has on the verso a characteristic sketch of an 'Eavesdropping Woman with a Child in a Doorway' (Sumowski 1866x). However, in the present work, the somewhat flat application of the wash seems unlike Maes, who generally handles the brush with greater breadth in painterly strokes.

A drawing in Darmstadt attributed to Barent Fabritius also shows a similar figure (Sumowski 820).^[1] In it the wash is comparable to the present sheet but the penwork, conversely, is reminiscent of Maes.^[2] These analogies are however not entirely persuasive and the drawing is therefore only tentatively placed under Maes' name here.^[3]

NOTES:

[1] As noted by Pont, 1958, p.87, n.1.

[2] The model may be the one used by Maes for the angel in his early painting in a private collection of the 'Sacrifice of Isaac' (Sumowski, 'Gemälde', III, no.1316, repr.). For the penwork, compare for example the 'Carrot-Peeler' formerly on the Zürich art market, Sumowski 1771.

[3] I am grateful to William W. Robinson for discussing this drawing with me during its exhibition (15 April 1992).

LITERATURE :

Bürger, 1858, p.400 (by Rembrandt); Kleinmann, II, 55; Bell, c.1905, repr. pl.III (Rembrandt); London, 1915, no.120, repr. pl.XV (school; compares drawing of a 'Seated Prisoner' by Eeckhout in the Albertina, Vienna, Schönbrunner and Meder, 1893-1908, no.636; Sumowski 2814 [forthcoming, as anon.]); Valentiner, 1924, p.52, repr. p.54, fig.59 (certainly by Maes, compares drawing in Rotterdam, Sumowski 1894x); Stechow, 1925, p.147 (not Maes, refuting Valentiner,

1924); Van Dyke, 1927, p.114, repr. pl.XXX, fig.120 (by Maes); Pont, 1958, p.87, n.1 compares clothes worn by model in so called 'Self-Portrait' by Barent Fabritius in Darmstadt, Sumowski 820); Slive, 1965, II, under no.354 (school of Rembrandt; compares 'Boy in a long Gown', Bayonne, Sumowski 583xx); Frerichs, 1970, pp.39-40, repr. fig.3 (Maes or school of Rembrandt; reminiscent of Renesse); Sumowski, 1979 etc., III, 1980, no.584xx, repr. (attributed to Abraham van Dyck, comparing 'Boy in a long Gown' at Bayonne, Sumowski 583xx).

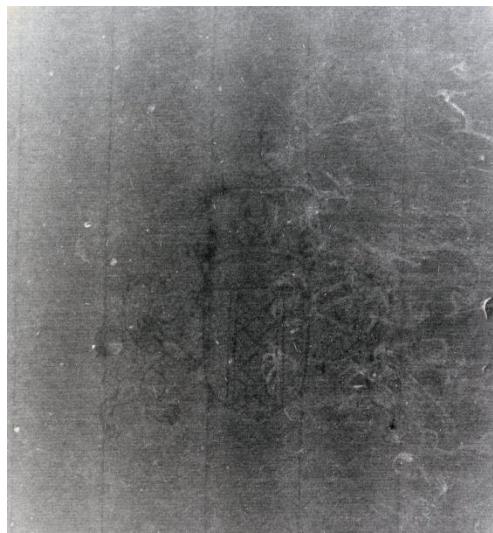
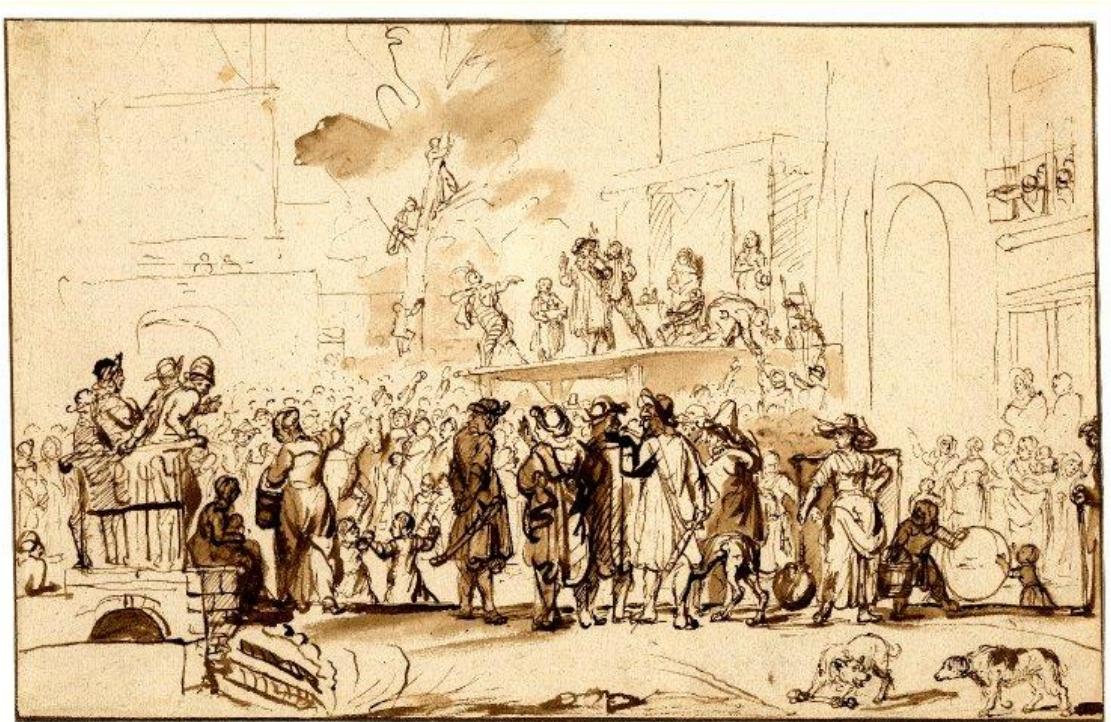
Acquisition date: 1824

Acquisition name:

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

Exhibition History: London, 1899, no.A79 (as Rembrandt); 1992 (ex-catalogue, as School of Rembrandt).

Maes (Attributed to, perhaps Justus de Gelder) 9



Watermark

Registration number: 1925,1114.1

Bibliographic reference: Hind Add.178 (placed as School of Rembrandt, Add.143a); Sumowski 1956x (Maes); Royalton-Kisch 2010 Maes.9

Location: Dutch Roy XVIIc

Drawn by Nicolaes Maes (biographical details | all objects)
Perhaps by Justus de Gelder
Formerly attributed to Rembrandt (School of) (biographical details | all objects)

Date: 1665 (circa)

Description: A performance of an outdoor play with a crowd of spectators; actors performing on a raised stage. c.1665

Pen and brown ink with brown wash; ruled framing-lines in pen and brown ink.

Verso: see Inscriptions.

Watermark: Arms of Amsterdam with crowned shield and two lions rampant, similar type to Hewood 425 (on a drawing by Willem van de Velde of 1666).

Inscriptions: verso, in graphite, lower left: '246-'.

Dimensions: 206 x 317mm (chain lines horizontal, 23/26mm apart)

Condition: good (very slight discolouration).

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Nicolaes Maes (perhaps Justus de Gelder), cat. no.9:

The drawing is by the same hand as cat.no.10 (1895,0915.1342).[1] It therefore belongs to a large group of works that has been variously attributed, and recently published chiefly under the names of the "Pseudo-Victors" (following a nineteenth-century attribution to Jan Victors) and Nicolaes Maes. As noted under the entry for that drawing, an attribution has recently been proposed to Maes' pupil and step-son, Justus de Gelder (1650-after 1707?).

The composition is reminiscent of an etching, perhaps from around 1650, by Constantijn Daniël van Renesse, which shows a performance taking place in a similar though not identical location.[2] It has already been observed that the setting resembles the background of Rembrandt's large drypoint, the 'Ecce Homo' of 1655.[3] If by Justus de Gelder, the drawing would have to be more than a decade later than the Rembrandt, an idea given some support by the watermark.

NOTES:

[1] As there noted, for a discussion of the group, with many illustrations, see Sumowski, 1979 etc., VIII, pp.4259-61 and nos.1904x-1956ax. Sumowski was the first to associate the drawing with this group of works.

[2] Hollstein 7 (for impressions in the British Museum, see 1848,0911.204 and 1983,U.402). See further Exh. Boston-Saint Louis, 1980-1, no.146, where Van Renesse's print is dated c.1650. A church tower is visible in the print and has been identified as that at Eindhoven.

[3] By Sumowski, loc. cit. Rembrandt's print is Bartsch 76, Hind 271, Hollstein B76.

LITERATURE: National Art-Collections Fund Report, 1925, no.507, repr.; London, 1931, p.139, Add. 178, placed as 143a (as anonymous school of Rembrandt; reminiscent of Maes, Victors, Renesse, Luyken and Aert de Gelder); Sumowski, 1979 etc., VIII, 1984, p.4260 and p.4366, no.1956x, repr. (Maes).

Acquisition date: 1925

Acquisition name:

Donated by Henry Van den Bergh (NACF) (biographical details | all objects)

Previous owner/ex-collection C F van Victors (biographical details | all objects)

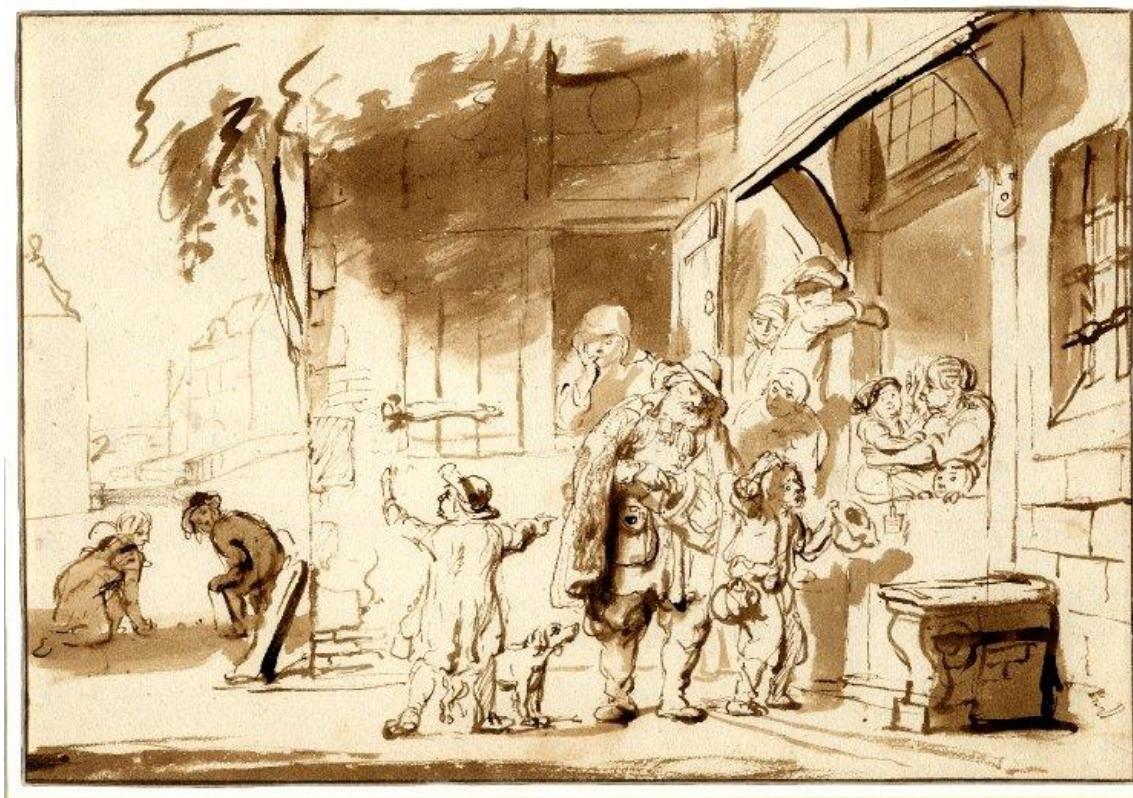
Previous owner/ex-collection Constantyn Daniël van Renesse (biographical details | all objects)

Previous owner/ex-collection N Maes (biographical details | all objects)

Donated through The Art Fund (as NACF) (biographical details | all objects)

Exhibition History: London, 1933, no.92; London, 1992 (ex. catalogue, as Maes).

Maes (Attributed to, perhaps Justus de Gelder) 10



Registration number: 1895.0915.1342

Bibliographic reference: JCR 867; Hind 1; Sumowski 1768 (Maes); Royalton-Kisch 2010
Maes.10

Location: Dutch Roy XVIIc

Attributed to Nicolaes Maes (perhaps Justus de Gelder) (biographical details | all objects)
Formerly attributed to Jan Victors (biographical details | all objects)

Date: 1671-1674 (circa)

Description: A hurdy-gurdy man; with a boy begging for alms at the door of a house, a woman with two babies at the door, and at centre a boy gesturing to his friends who play at left. c.1671-4

Pen and brown ink with brown wash; ruled framing-lines in pen and brown ink.

Verso: blank (see Inscriptions).

No watermark

Inscriptions: verso, in graphite, upper right: '5'; lower right: '13 and 6 Sheet'; lower left: '50'.

Dimensions: 204 x 292mm (chain lines horizontal, 24mm apart)

Condition: good.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Nicolaes Maes (perhaps Justus de Gelder), cat. no.10:

The drawing stands at the centre of an attributional debate concerning a group of drawings all by the same hand.[1] Mostly representing biblical subjects, the drawings are stylistically distinctive: in general they have loose, though competent outlines which are almost invariably followed up with liquid, heavily accented, corrective pen-strokes, which sometimes suggest shadows, but sometimes work against the logical fall of light. Considerable use is also made of the tip of the brush to accent and extend the outlines yet further, as well as of deft, confident and sensitively variegated applications of wash.

Of the more than 55 drawings in the group known, some of which are directly inspired by Rembrandt, only the present example is related to a finished work, a painting now in the Dordrechts Museum.[2] Once accepted as a signed work by Nicolaes Maes, the painting is now believed possibly to be by another Dordrecht painter, Maes' stepson, Justus de Gelder (1650-after 1707?). This attribution is based on its stylistic similarity to the only signed painting by De Gelder, which was discovered in 1996.[3] As a contender for the authorship of the painting of the 'Hurdy-Gurdy Man', he is consequently also regarded as the possible author of this and all the other drawings in the group. The signed painting, which represents 'Two Boys playing on a Bridge', is dated 1671, and it is possible that the British Museum drawing, and the related painting in Dordrecht, date from approximately the same time. Another possible terminus a quo results from the conjecture that Maes may himself have painted the figure of a woman looking out of a window in the Dordrecht painting.[4] As Maes left Dordrecht for Amsterdam in 1674, the drawing and the related painting may date from c.1671-74. However, this surmise and the attribution are sufficiently conjectural to encourage reserve, and this and another drawing in the group, cat. nos.9 (1925,1114.1) and, more tentatively, cat. no.11 (1895,0915.1151), are here categorised as from the "School of Maes (Justus de Gelder?)". The reasons for this reserve are the scarcity of knowledge concerning other possible contenders, and the fact that the related painting in Dordrecht is not signed (only another that stylistically resembles it in general terms). The character of the relationship between the drawing and the painting also undermines confidence in the attribution. The drawing, like most in the group, has a finished, pictorial quality that is at odds with a preparatory function. Many historical and biblical scenes of this type survive by Rembrandt and his pupils, but they are usually regarded as independent creations and are rarely connected with finished paintings. Furthermore, the relationship between the drawing and the painting is unusual, because every figure is changed; yet there are no pentimenti in the drawing, and in the painting the figures all become more rigid and static, as if a lively genre scene had been changed into a semi-formal family portrait with genre elements. The architectural features also underwent significant changes, and a seated boy was added in the right foreground of the painting. For these reasons, the drawing and the painting may be by different hands. One – perhaps the painting (which may well be by De Gelder) – may derive from the

other, or both may derive from another source, now unknown. If the painting is by Justus de Gelder, it may be based on a painting or sketch by his stepfather, Nicolaes Maes. The composition may reflect knowledge of the painting of 1608 by David Vinckboons, now in the Rijksmuseum, Amsterdam.[5] A copy of the drawing is in Edinburgh.[6]

NOTES:

- [1] Sumowski, 1979 etc., nos.1768 (the present work) and 1904x – 1956ax, describes 55 drawings. He mentions seven others that are lost.
- [2] Sumowski, 'Gemälde', III, 1983, p.2019, no.1360, repr.; Krempel, 2000, no.E3, repr. fig.408.
- [3] Krempel, 2000, repr. figs.439-40.
- [4] Krempel, 2000, p.364, under no.E 3, suggests that the figure at the window is a portrait, and that it was added by Maes.
- [5] Inv.A2401. The comparison was made by Hellerstedt, 1981 (see Lit. below).
- [6] See Edinburgh, 1985, I, p.49, no.D.1814, repr. II, fig.328.

LITERATURE: Robinson, 1869/76, no.842 /867 (Victors); London, 1915, p.94, no.1, repr. pl.LXIII (Victors; traditional attribution, supported by analogies with his paintings); Van Dyke, 1927, p.125 (possibly Victors); Paris, 1933, p.54, under no.1281 (perhaps Victors); Hind, 1936, p.88 (attributes to Maes; relates to signed painting with Schaeffer [now Dordrecht Museum]); Amsterdam, 1942, p.49, under no.98; Bernt, 1957, II, no.636, repr. (Victors); Sumowski, 1963[I], p.98 (by Victors but connected with Maes painting in Dordrecht); Sumowski, 1964[II], p.198, n.43; Exh. Cambridge, 1966, under no.45, n.26 (as Sumowski, 1963[I]); Hellerstedt, 1981, pp.19-21, repr. fig.7 (Victors? compares for subject Benesch 750; relates to Maes painting, and hurdy-gurdy man to figure in Vinckboons painting in Rijksmuseum); Sumowski, 'Gemälde', III, 1983, p.2019, under no.1360 (c.1656-8; otherwise as Hind, 1936); Sumowski, 1979 etc., VIII, 1984, p.3980, no.1768, repr. (Maes, for Dordrecht painting); Edinburgh, 1985, I, p.49, under no.D.1814; Exh. New York-Fort Worth-Cleveland, 1990-91, under no.39 (as Sumowski, 1979 etc.); Exh. Dordrecht, 1992-3, p.244, repr. fig.1 (Maes; entry by Wieseman notes differences to Dordrecht painting); Robinson, 1996 diss., pp.99 and 140-1 (anon. pupil or close follower of Maes, also responsible for Dordrecht painting; unusual for a preparatory sketch by Maes to be so complete); Robinson, 1999, p.247 (as in 1996); Krempel, 2000, p.364, under no.E3, repr. fig.407 (not Maes; perhaps Justus de Gelder).

Acquisition date: 1895

Acquisition name:

Purchased from Col John Wingfield Malcolm (biographical details | all objects)

Previous owner/ex-collection Sybouts (all objects)

Previous owner/ex-collection John Malcolm of Poltalloch (biographical details | all objects)

Previous owner/ex-collection Gérard Leembruggen (biographical details | all objects)

Acquisition notes: Sybouts (according to Leembruggen sale catalogue); Gérard Leembruggen; his sale, Amsterdam, Roos, Engelberts, Lamma and Roos, 5ff. March, 1866, lot 717 (as Victors), bt for Malcolm, who paid £2-17-3 (according to marked copy of Robinson, 1876, in the British Museum); John Malcolm of Poltalloch; purchased with the Malcolm collection, 1895.

Exhibition History: London, 1992 (ex. catalogue, as Maes).

Maes (Attributed to, possibly by Justus de Gelder) 11



Registration number: 1895,0915.1151

Bibliographic reference: JCR 689; Hind 3 (as by van den Eeckhout); Sumowski (p.4261)
Royalton-Kisch 2010 Maes.11

Location: Dutch Roy XVIIc

Formerly attributed to Gerbrand van den Eeckhout (biographical details | all objects)
Attributed to Nicolaes Maes (perhaps Justus de Gelder) (biographical details | all objects)

Date: 1680 (perhaps circa)

Description: A bull led near the gate of a town; a boy at left leading it by a rope tied to a horn, another boy at its tail and a third behind its head with arms raised, other figures standing around a tree, a gateway behind at right.

Pen and brown ink with brown wash and some grey wash; framing lines in pen and brown ink.

Verso: see Inscriptions.

No watermark.

Inscriptions: upper left, in pen and brown ink: 'G:V:d: Eekhout.f.'; verso, upper centre, in graphite: '689'; lower centre: '4'; lower left: 'Aet [?]' and 'N'.

Dimensions: 194 x 185mm (chain lines horizontal, 23/25mm apart)

Condition: generally good.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Nicolaes Maes (perhaps Justus de Gelder), cat. no.11:

The drawing is impossible to associate with Gerbrand van den Eeckhout, despite the presence of the old attribution on the recto. The style of composition relates the drawing to the group of designs often described under the rubric of the 'Pseudo-Victors Group', as they were long attributed to Jan Victors by several scholars in the nineteenth and twentieth centuries. More recently an attribution to Nicolaes Maes has been favoured, although this was only marginally more convincing, and recently they have been ascribed to the latter's pupil Justus de Gelder (see Maes cat. no.10; 1895,0915.1342).[1]

Another version of the same composition is in the Louvre, and in style it reflects the Pseudo-Victors more closely than the present work.[2] The British Museum drawing adds the view through the arch on the right, which is blank in the Paris version, and includes more figures on the left as well as more detail in the tree and architecture. While it is probably a work of the second half of the seventeenth century by a generically Rembrandtesque draughtsman, the possibility that it is rather later cannot be excluded.

NOTES:

[1] For a summary, see Sumowski, VIII, pp.4259-61 and under Maes, no.10 (1895,0915.1342).

[2] Paris, 1933, p.61, no.1320, repr. pl.XCIX; Sumowski, op. cit., pp.4260-61, repr. fig.112. The latter believes the Paris drawing to be a copy of a lost work, but in my view it could be an autograph work by the Pseudo-Victors hand.

LITERATURE: Robinson, 1876, no.689*; London, 1915, pp.75-6, no.3, repr. pl.XLI (signed, autograph sheet by Eeckhout); Van Dyke, 1927, p.62 (by van den Eeckhout); Paris, 1933, p.61, under no.1320 (manner of Rembrandt; a copy in the Louvre, which was formerly attributed to Bramer); Sumowski, 1979 etc., VIII, 1984, p.4261 (copy after N. Maes, 'pseudo-Victors group'; the Louvre version also a copy).

Acquisition date: 1895

Acquisition name:

Purchased from Col John Wingfield Malcolm (biographical details | all objects)

Previous owner/ex-collection John Malcolm of Poltalloch (biographical details | all objects)

Acquisition notes:

Prestel, Frankfurt, whence acquired on 15 February 1875 for £8 by John Malcolm of Poltalloch;* purchased with his collection, 1895. * Noted in Malcolm's own 'Memorandum' of prices paid for drawings, kept in the Department.

Exhibition History: London, Grosvenor Gallery, 1878-9, no.278; London, British Museum, 1895, no.391 (doubtful as Eeckhout); 1956, p.33, no.1.

Willem de Poorter (painter/draughtsman; Dutch; Male; 1608 - 1648 after)

Biography

Painter of historical and (chiefly) biblical subjects, as well as allegories and still-lifes. Born in Haarlem, where he may have undergone an initial training, his earliest works suggest that by 1633 he had already studied with Rembrandt, whose influence remains with him throughout his career. He seems to have been based mostly in Haarlem, where he is mentioned in documents until 1648, but in 1645 he was living in Wijk, near Heusden.

No	Producer	Title	Date	Reference	Registration number
1	De Poorter	<u>Bust of an old Man in an elaborate Hat</u>	c.1630-40		2005,0430.6
2	De Poorter	<u>Josiah burning the Bones at Bethel</u>	c.1635-45		2005,0430.9

Poorter 1



Registration number: 2005,0430.6

Bibliographic reference: Royalton-Kisch 2010 Poorter.1

Location: Dutch Roy XVIIc

Drawn by Willem de Poorter (biographical details | all objects)

Date: 1630-1640 (circa)

Description: Bust of an old man in an elaborate hat; perhaps intended as a biblical figure.

Black chalk; residual framing-lines in black chalk.

Verso: Inscriptions only.

Watermark: jug with the letters 'BL'.

Inscriptions: verso, in graphite, below: 'John Lievens / 1607-1663'; in pen and brown ink, lower left: 'No.763.'

Dimensions: 209 x 173mm (chain lines vertical, 20/22mm apart)

Condition: A little rubbed; backing repair to tear upper right; minor diagonal crease near lower right corner; some discolouration to brown at left and lower edges.

Curator's comments:

Literature: P. Sutton and W.W. Robinson, 'Drawings by Rembrandt, his students and circle from the Maida and George Abrams Collection', Yale UP, New Haven, 2011, cat.no.A19, p.177.

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

The style and type of figure are typical of Willem de Poorter.[1] The image – perhaps intended as an Old Testament king or prophet - reflects the painted fanciful figures or 'tronies' made by Rembrandt in his early, Leiden period. It may be that the drawing dates from the 1630s, although a later date cannot be ruled out. The figure anticipates the types produced by Aert de Gelder.

NOTE:

[1] There is some black chalk underdrawing to cat.no.2 (2005,0430.9), for example, but nothing truly comparable to the present work is known. A group of chalk drawings by the artist is in the Dresden Kupferstich-Kabinett (see C. Dittrich, 'Kreidezeichnungen von Willem de Poorter. Eine unbekannte Gruppe von Figurenzeichnungen des Rembrandt-Schülers im Kupferstich-Kabinett Dresden', Jahrbuch der Staatlichen Kunstsammlungen Dresden 1998/99, pp. 15-24 (reprinted in 'Johann Heinrich von Heucher and Carl Heinrich von Heineken. Beiträge zur Geschichte des Dresdner Kupferstich-Kabinetts im 18. Jahrhundert', Dresden 2010, pp. 125-135). I am grateful to Holm Bevers for these references (e-mail of 5 December 2012), added here after the 2010 launch of this catalogue (in March 2013).

Literature: none.

Acquisition date: 2005

Acquisition name:

Donated by Maida Abrams (Maida Abrams expressed her wish to donate the drawing before her death in 2002) (biographical details | all objects)

Donated by George S Abrams (biographical details | all objects)

Previous owner/ex-collection Nicos Dhikeos (His mark, not in Lugt) (biographical details | all objects)

Donated through American Friends of the British Museum (biographical details | all objects)

Acquisition notes

This item has an uncertain or incomplete provenance for the years 1933-45. The British Museum welcomes information and assistance in the investigation and clarification of the provenance of all works during that era.

AT (unidentified mark, Tardieu?, L.183b); F. Abbot (L.970); Nikos Dhikeos; sale, Amsterdam, Christie's, 11 Nov., 1996, lot 118 (as Dutch School, early 17th century, traditionally attributed to Jan Lievens) bt Abrams; on loan to Fogg Art Museum, Cambridge, Mass. (loan no. TL 37359.5/ABR 071); presented by Maida and George Abrams through the American Friends of the British Museum, 2005. Maida Abrams expressed her wish to donate the drawing before her death in 2002.

Exhibition History: no exhibitions.

Poorter 2



Registration number: 2005,0430.7

Bibliographic reference: Royalton-Kisch 2010 Poorter.2

Location: Dutch Atlas XVIIc

Drawn by Willem de Poorter (biographical details | all objects)

Date: 1635-1645 (circa)

Description: Josiah burning the bones at Bethel.

Pen and brown ink with brown wash over black chalk, touched with white, on two overlapping sheets of paper.

Verso: Inscription only.

Watermark: foolscap with five-pointed collar (on both sheets).

Inscriptions: in pen and brown ink, to left, in large letters: 'Rembrant'.

Dimensions: 419 x 628mm (chain lines horizontal, 25mm apart)

Condition: worn and with brown discolouration, especially towards the left; unevenly trimmed at left section of lower edge.

Curator's comments:

Literature: P. Sutton and W.W. Robinson, 'Drawings by Rembrandt, his students and circle from the Maida and George Abrams Collection', Yale UP, New Haven, 2011, cat.no.A18, p.176.

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

The subject, rarely represented, is from 2 Chronicles XXXIV, 3-5: Josiah, the last of the righteous kings of Judah, purged idolatry from his realm and burnt the bones of the priests of Baalim on their altars.

The drawing when sold in 1986 was one of a pair and both were laid down on canvases marked with reversed C monograms. The other represents the 'Lapidation of St Stephen'.[1]

Drawings by De Poorter are rare.[*] Sumowski records only seven, to which this, its pair, and cat. no.1 (2005,0430.6, also from the Abrams collection) may be added. Their scarcity makes them difficult to date and the suggestion put forward here that the present drawing dates from between around 1635 and 1645 can only be approximate. The composition, like many by De Poorter, echoes the style of Pieter Lastman as well as of the youthful Rembrandt of the later Leiden period c.1629-30. The horse on the extreme right is based on one in a print by Antonio Tempesta[2] and De Poorter may also have referred to the print of the same subject by Philips Galle after Maerten van Heemskerck.[3]

NOTES:

[*] see the note to cat. no.2 (2005,0430.6).

[1] The measurements of both drawings were given as 398 x 624mm in the auction catalogue, in which the 'Lapidation' is illustrated. The latter remains in the Abrams collection. The catalogue records that the attribution was first proposed by Professor Sumowski.

[2] 'Men with Hunting Birds and Dogs', Bartsch, XVII, p.163, no.1006 (from the series 'Various Methods of capturing Birds').

[3] See New Hollstein, no.148 (Galle, New Hollstein, no.44); for an impression of the print, see 1949,0709.101.

Literature: none.

Acquisition date: 2005

Acquisition name:

Donated by Maida Abrams (Maida Abrams expressed her wish to donate the drawing before she died in 2002.) (biographical details | all objects)

Donated by George S Abrams (biographical details | all objects)

Previous owner/ex-collection Christie's (Sale, Amsterdam, Christie's, 1 Dec., 1986, lot 52 (one of two drawings – see further under Comment a) (biographical details | all objects)

Donated through American Friends of the British Museum (biographical details | all objects)

Acquisition notes:

This item has an uncertain or incomplete provenance for the years 1933-45. The British Museum welcomes information and assistance in the investigation and clarification of the provenance of all works during that era.

Sale, Amsterdam, Christie's, 1 Dec., 1986, lot 52 (one of two drawings – see further under Comment and n.1 for the second) purchased by Maida and George Abrams; presented by Maida and George Abrams through the American Friends of the British Museum, 2005. Maida Abrams expressed her wish to donate the drawing before she died in 2002.

Exhibition History: no exhibitions recorded.

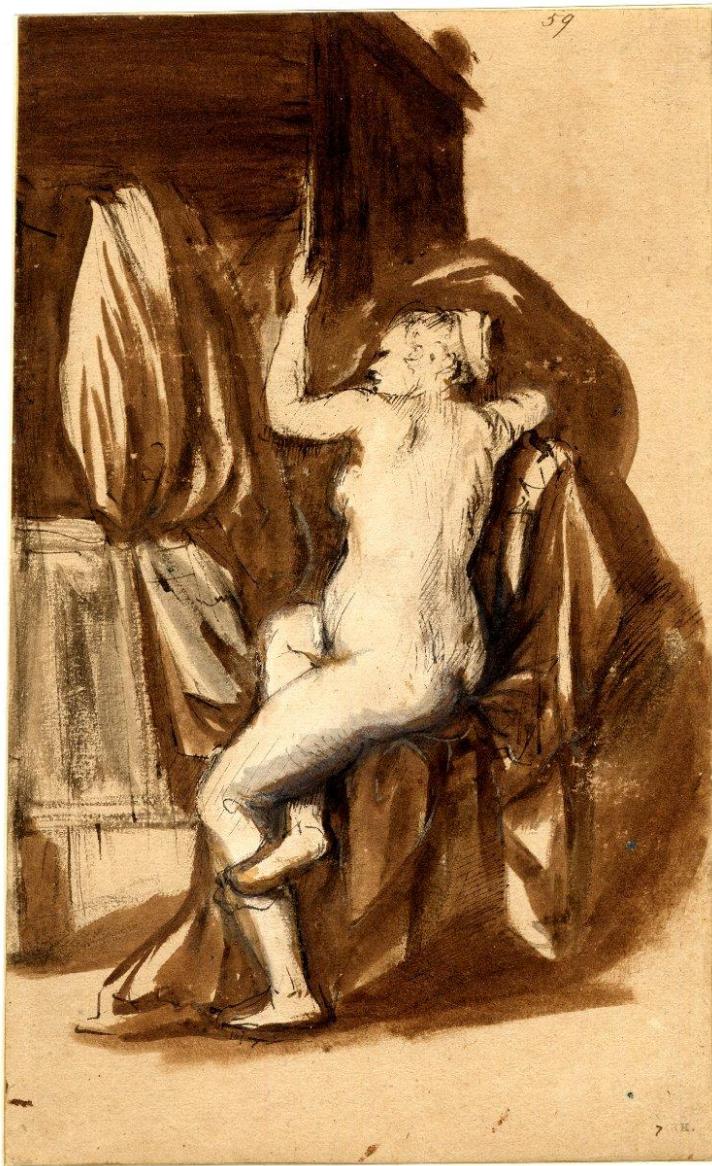
Johannes Raven II (painter/draughtsman; Dutch; Male; 1634 - 1662)

Biography:

Little is known of Raven's life and art. On 20 September, 1659, the banns of his marriage were posted in Amsterdam. He may have studied with Rembrandt in around 1650. A signed or inscribed drawing in Munich bears his name, and forms the only basis for re-establishing his artistic personality.

No	Producer	Title	Date	Reference	Registration number
1	Attributed to Raven	<u>A seated nude Woman, surrounded by Drapery</u>	c.1661-62	(Benesch 1147)	1859,0806.85
2	Attributed to Raven	<u>A seated nude Woman, bending forward</u>	c.1661-2	(Benesch 1143)	1895,1214.102
3	Attributed to Raven	<u>A nude Woman standing by a Chair</u>	c.1661-2	(Benesch 1145)	1895,1214.101

Raven 1



Registration number: 1859,0806.85

Bibliographic reference; Hind 96 (as Rembrandt); Benesch 1147; Royalton-Kisch 2010 Raven.1

Location: Dutch Roy XVIIc

Drawn by Johannes Raven II (biographical details | all objects)

Formerly attributed to Rembrandt (biographical details | all objects)

Date: 1661-1662 (circa)

Description: A seated nude woman, surrounded by drapery; in profile to left, her left arm raised, and her right foot entwined around her left leg. c.1661-2

Pen and brown ink with grey-brown and brown wash, heightened with white over some light indications in black chalk.

Verso: laid down on card.

No watermark visible.

Inscriptions: top right, in pen and brown ink: '59'; Houlditch's no.7, lower right; a photograph in the Museum's files (stated to be taken in infra-red light, but probably an ultra-violet photograph) shows an erased inscription lower centre: 'Rembrandt'.

Dimensions: 297 x 185mm (chain lines vertical, 27mm apart)

Condition: slightly stained; a hole, centre, by the woman's stomach; the tobacco-brown wash is a later addition; otherwise generally good.

Curator's comments:

Literature: P. Schatborn, in H. Bevers et.al. 'Drawings by Rembrandt and his Pupils: Telling the Difference', exh.cat. The J Paul Getty Museum, Los Angeles, 2009, cat.no.42.2 (as Raven).

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Johannes Raven, cat. no.1:

For the attribution to Johannes Raven, see cat. no.2 (1895,1214.102). The drawing was until recently generally considered to be Rembrandt's study for his etching of 1661, the 'Woman with the Arrow (Venus and Cupid?)' (Bartsch 202, Hind 303; for an impression of the first state, see 1848,0911.102), and as such of central importance for the authentication of drawings in Rembrandt's late style.[1] Its acceptance as the master's work by the British Museum was probably instrumental in bolstering the attribution in spite of the doubts expressed by some early commentators.[2]

The drawing's similarity to the etching is far from exact although the figure is seen in reverse, as would be expected in a preliminary study. Yet the viewpoint in the etching would have been from slightly further to the right of the model and the positions of her head, arms and the nearer leg are different.[3] The relationship between the poses supports the idea that Rembrandt made or began his etching at the same – or almost the same – time as Raven executed the present

drawing. Among the other drawings in the group to which this study belongs,[4] there is one in Amsterdam (Benesch 1146) in which the model's pose is again similar, though seen from further to the left. The Amsterdam drawing, which like the present sheet has been elaborated by later additions in wash, omits the bed which was added to the British Museum's sheet and it shows more clearly the sling that supports the model's arm (and which in the etching becomes the arrow). The draughtsman responsible for the later wash, possibly Raven himself at a subsequent date, therefore seems to have taken the appearance of the etching into account when making the additions, echoing not only the bed but also the arrow in the etching by leaving open a slit in the curtains.

NOTES:

[1] The date on the print, 1661, could refer to any time up to the end of February 1662 (new style) as pointed out by Six, 1915, p.257, who also identified its subject as 'Venus and Cupid'. The iconography of the etching, which does not directly involve that of the drawing, is still disputed (see White and Boon, 1969, I, under no.B202, with further literature).

[2] See Lit. below, Middleton, 1878 and Seidlitz, 1894.

[3] It has been suggested that the model's head in the print was inspired by a drawing traditionally attributed to Correggio in the British Museum, London, 1967, no.17*, repr. pl.15 (see Exh. Amsterdam, 1956, no.122).

[4] For the group (Benesch 1142-47), see under cat. no.107.

LITERATURE (as Rembrandt, c.1661, for the etched 'Woman with the Arrow' of that year, Bartsch 202, Hind 303, unless otherwise stated):

Vosmaer, 1877, p.541 (without mention of the etching); Middleton, 1878, p.283, under no.302 (perhaps autograph, but like pupil's work); Dutuit, IV, 1885, p.86 (for a Bathsheba; comparable sheet in Louvre); Michel, 1893, pp.478 and 581 (of Hendrickje, as also in the etchings of 1658 and 1661); Seidlitz, 1894, p.123 (not Rembrandt); Lippmann, I, no.123; Kleinmann, II, no.60; Valentiner, 1905, pp.33 and 46 (c.1658, of Hendrickje; the etching represents 'Cleopatra'); Hamann, 1906, pp.192 and 308, repr; Hofstede de Groot, 1906, no.937; Baldwin Brown, 1907, p.146; Wurzbach, 1910, p.418; Hind, 1912/24, I, pp.62-3/31 and under no.303, repr. pl.XXIX/X (Hendrickje probably the model); London, 1915, no.96; Graul, 1920, p.50, under no.288; Stockholm, 1920, pp.49-50 (compares 'Weeping young Man', Stockholm, HdG.1572, not Benesch); Weisbach, 1926, pp.434-5, repr. fig.133 (some corrections in the drawing anticipate those made in the etching); Van Dyke, 1927, p.90, repr. pl.XXII, fig.87 (by Gerrit Horst, for the etching, also by Horst); Byam Shaw, 1928, p.31, n.1; Hell, 1930, p.127; Hind, 1932, pp.37 and 144, repr. pl.XX (autograph, despite contrast with the etching, and therefore a pivotal attribution); Benesch, 1935, p.67 (groups with 'Seated Nude to left', Amsterdam, Benesch 1146, 'Nude with long Veil', Rotterdam, Benesch 1144 and cat. no.108); Benesch, 1935[I], p.267; Kieser, 1941-2, pp.147-8 (more literal representation than the etching; basis perhaps in antique sarcophagus in Museo delle terme, Rome); Amsterdam, 1942, p.19, under no.43 (compares cat.

no.108 and the pose of the Amsterdam drawing, Benesch 1146); Benesch, 1947, no.278, repr. (as Benesch, 1935); Hamann, 1948, pp.102-3, repr. fig.265 (late nudes generally studied alone); van Gelder, 1949, p.207, n.1 (follows Benesch, 1947); Münz, 1952, II, p.81, under no.144 (variant of etching and in reverse); Boeck, 1953, p.192 (not directly for the print); Biörklund and Barnard, 1955, p.123, under no.BB61-A; Exh. Rotterdam-Amsterdam, 1956, p.174, under no.242; Exh. Vienna, 1956, p.77, under no.281; Benesch, V, 1957/73, no.1147, repr. fig.1371/1443 (motif of sling also in cat. no.108 and in Amsterdam drawing, Benesch 1146, in which model also appears to be the same and which was probably drawn at the same session, the poses being similar); Gerson, 1957[I], p.149 (not Rembrandt – too close to the etching); Sumowski, 1961, p.21 (rejects, as Gerson, 1957[I]); White, 1962, repr. pl.25; Slive, 1965, I, no.125, repr. (c.1660-61; as Benesch, 1957); Bonnier, 1970/69, repr. in colour, p.105, fig.72; White, 1969, I, p.187, repr. II, pl.278 (the 'stimulus' rather than a study for the etching; records opinion of Haverkamp-Begemann that the wash may be later); White and Boon, 1969, I, p.98, under no.202; Exh. Chicago-Minneapolis-Detroit, 1969-70, under no.137 (as for cat. no.107); Exh. Vienna, 1970-71, p.165, under no.209 (the woman not holding an arrow in the print, quoting Exh. Frankfurt, 1906, no.94); Stechow, 1971, p.487, repr. fig.2 (agrees with Haverkamp-Begemann that wash probably later; refutes iconography suggested by J. F. Backer in 1924); Boon, 1972, p.28; Bernhard, 1976, II, repr. p.565; Sciolla, 1976, p.16; Broos, 1977, p.119; Exh. Boston-St Louis, 1980-81, pp.249-50 (notes transformation from an ordinary life study into a mythological subject); Amsterdam, 1985, p.150, under no.69, repr. fig.69a (probably by Raven; model apparently holds bed-post and cord; compares drawing in Amsterdam, Benesch 1146); Exh. Paris, 1986, p.270, under no.141; Schatborn, 1987, p.315, repr. fig.11 (by Raven, comparing his drawing in Munich; late 1650s or early 1660s; perhaps made at same sitting as the etching in which the bedcord transformed into an arrow; cf. the situation with cat. no.87); Schatborn, 1987[I], pp.36-7, repr. fig.11 (as Schatborn, 1987); Robinson, 1988, p.586 (quoting Amsterdam, 1985); Rotterdam, 1988, under no.186 (not Rembrandt; hard to separate wash from pen and ink work); Exh. Berlin-Amsterdam-London, 1991-2[I], p.158 (as Amsterdam, 1985); White, 1992, p.268 (Raven a tentative possibility); Schatborn, 1994, p.24 (Raven); Sluijter, 2006, p.300, repr. p.304, fig.287 (model not Hendrickje); Paris, 2008, p.367, under no.159 (as Exh. London, 1992).

Literature after Royalton-Kisch 2010: P. Schatborn and L. van Sloten, 'Oude Tekeningen, Nieuwe Namen: Rembrandt en tijdgenoten', exh.cat. Rembrandthuis, Amsterdam, 2014, cat.no.29 (as Johannes Raven).

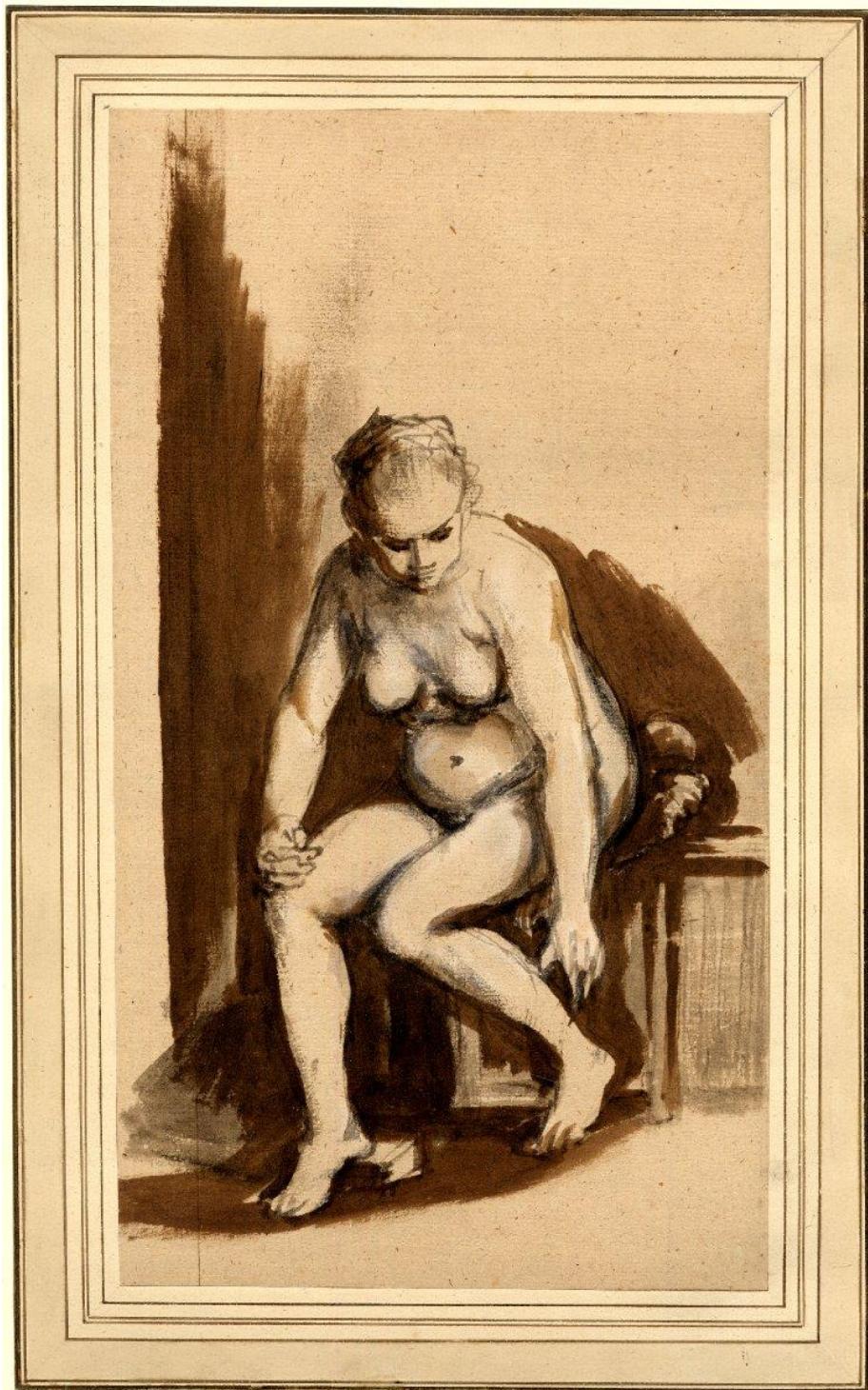
Acquisition date: 1859

Acquisition name:

Purchased from Walter Benjamin Tiffin (biographical details | all objects)
Previous owner/ex-collection Richard Houlditch (L.2214 with inscribed no.7) (biographical details | all objects)

Exhibition History:

London, 1899, no.A82; 1938, no.96 (c.1661, for the etching); 1956, p.9 under no.6 and p.10, no.13a; 1969, p.31 (probably for the etched 'Woman with the Arrow' of 1661); 1992, no.,106, repr. in colour (attrib. to Raven, as Schatborn, 1987); 2009/10 Dec-Feb, Los Angeles, Getty Museum, Rembrandt and pupils; 2014 Jan-Apr, Amsterdam, Rembrandthuis, 'Old Drawings New Names', no.29.



Registration number: 1895,1214.102

Bibliographic reference: Hind 95 (as Rembrandt); Benesch 1143; Royalton-Kisch 2010 Raven.2

Location: Dutch Roy XVIIc

Attributed to Johannes Raven II (biographical details | all objects)

Formerly attributed to Rembrandt (biographical details | all objects)

Date: 1661-1662 (circa)

Description: A seated nude woman, bending forward; her right hand on her knee. c.1661-2

Pen and brown ink with grey-brown and later brown wash, heightened with white (partly oxidised; some of the black lines may, however, be black chalk) on paper from a ledger-book (with a vertical line to the left; an infra-red photograph in the Museum's files reveals a similar line on the verso); remnants of ruled framing lines in pen and brown ink.

Verso: laid down on old mat. The mat is of the same type as that on cat. no.3 (1895,1214.101).

No watermark visible.

Inscriptions: no inscriptions visible.

Dimensions: 286 x 162mm (chain lines vertical, 26mm apart)

Condition: good; the brown wash is a later addition; the framing lines partly trimmed away; some white heightening oxidised to black.

Curator's comments:

Literature: P. Schatborn, in H. Bevers et.al. 'Drawings by Rembrandt and his Pupils: Telling the Difference', exh.cat. The J Paul Getty Museum, Los Angeles, 2009, cat.no.43.2 (as Raven).

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Johannes Raven, cat. no.2:

Often described as a drawing by Rembrandt of Hendrickje, the sheet is one of a group of six stylistically related nude studies in a similar technique and probably of a single model (Benesch 1142-7), which also includes cat. nos.1 and 3 (1859,0806.85 and 1895,1214.101). Their attribution to Rembrandt was sustained chiefly by the apparent connection between cat. no.1 and Rembrandt's etching, the 'Woman with the Arrow' of 1661 (Bartsch 202, Hind 303). This edifice of argument has collapsed with the rejection of cat. no.1 from Rembrandt's oeuvre; and a comparison with the known drawings by Rembrandt which are datable to the same period (c.1661-3) and of undisputed authenticity renders the attribution to him of all the nude studies in this group unlikely.[1] The closest in scale and purpose are the three preparatory studies for the

painting of the 'Syndics of the Drapers' Guild' of 1662 (Benesch 1178-80; the painting is Bredius 415), but the drawings of the nude lack the painterly verve and judicious tonalities of the authentic works. The anatomy of the female models, with their swollen, oddly spherical stomachs (a pronounced feature of the present drawing and of the two in the Rijksmuseum, Benesch 1142 and 1146) also bears no resemblance to Rembrandt's conception of the nude at any date, whether drawn, painted or etched.

The drawing shows the figure in the same pose as one of the Rijksmuseum's studies (Benesch 1142), but seen from further to the right. Both are executed on the same kind of account paper that Rembrandt himself employed for his drawings of the Syndics Jacob van Loon and Volckert Jansz. (Benesch 1179-80, Amsterdam and Rotterdam) for his painting of 1662.[2] This date, together with that of 1661 on the etched 'Woman with the Arrow' mentioned above, provide the most probable clues for dating the nude studies. The identical pose of the model in the Rijksmuseum's drawing and the present work has led to the supposition that they were made by two artists at a single session. Yet they could both be the work of pupils working in the same style, rather than by the master and a pupil as has been proposed. The quality of the present drawing has been compromised by the addition, probably at a later date and possibly by a later artist, of a tobacco-brown wash over the original grey-brown shading. Without the addition, which narrows and hardens the contours of the figure, the handling is closely comparable to the Rijksmuseum's drawing, whether in the breasts, the schematically rounded shoulders (with the similar correction at this point), the model's right hand or the vertical brushstrokes below the cushions on which they sit. The present figure was never elaborated with the pen with the degree of detail seen in the Rijksmuseum's drawing but the identity of hands cannot be rejected on this basis alone. Indeed, all the drawings in the group (Benesch 1142-7) are probably the work of the same artist (though see n.3 below); furthermore, all but the study in the Rijksmuseum (Benesch 1142) have later wash additions (possibly the work of the same draughtsman at a subsequent time)

An attribution for some of the drawings in the group to the obscure Johannes Raven has been advanced. Only one work, a signed or inscribed study of a 'Seated Youth' (Sumowski 2141, Munich) can be given to Raven with any certainty and the analogies it presents with those in the present group are not wholly persuasive. Yet there are similarities, above all in the somewhat meandering pen outlines, also seen, for example, in cat. no.1 (1859,0806.85), and as no more plausible suggestion has been made, the British Museum's drawings are here placed under his name.[3] Little is known of Raven. Born in c.1634 the son of an artist, he was recorded as a painter in Amsterdam in 1659 and buried in the Nieuwe Kerk on 23 October 1662. If he was responsible for the group of nude studies at the end of his life he was likely to have been an independent master who attended life drawing sessions where Rembrandt was also present.[4] The existence of such sessions is mentioned, among others, by Rembrandt's pupil, Samuel van Hoogstraten.[5] It cannot, however, be assumed that Raven was also formally a pupil of Rembrandt simply because they were both in attendance.

NOTES:

[1] The attributions to Rembrandt of all but the Rijksmuseum's drawing (Benesch 1142) have been rejected by Schatborn, 1987 and 1987[I], and in Amsterdam, 1985, under no.69. The present sheet was rejected by Benesch in 1935 and 1947 but later accepted by him (see Lit. below). The undisputed Rembrandt drawings of the period are the 'Presentation' of 1661 in the Heijblock album, The Hague (Benesch 1057); the 'Jewish Bride' of c.1661, priv. coll., New York (Benesch 988), the three preparatory drawings for the 'Syndics' of 1662 in Berlin (Benesch 1178), Amsterdam (Benesch 1179) and Rotterdam (Benesch 1180), and the sketch of 'Homer dictating' of 1663 in Stockholm (Benesch 1066). As well as in the group Benesch 1142-7 the same model may have posed for other drawings attributed to Rembrandt, including the generally accepted sheet in Chicago (Benesch 1122).

[2] That the Rijksmuseum's drawing of Jacob van Loon is also on account paper was recognised by Schatborn in Amsterdam, 1985, no.56, the ledger-book lines being only on the verso.

[3] The attribution advanced by Peter Schatborn, op. cit. As mentioned in n.1 above, he retains for Rembrandt one of the drawings from the group in the Rijksmuseum (Benesch 1142) on the basis of its similarities with a sheet in Chicago (Benesch 1122); I share his view that the latter is (probably) by Rembrandt, but do not see that Benesch 1142 is necessarily by the same hand. Schatborn believes that the present work is by Johannes Raven, as also cat. nos.1 and 3, and the second study in the Rijksmuseum (Benesch 1146), which is in the same pose. The analogies with the drawing by Raven in Munich are closest with Benesch nos.1146-7 in Amsterdam and London (the latter here cat. no.1), but it seems likely that the whole group (Benesch 1142-7) is by the same artist (see further Rotterdam, 1988, no.186, where Benesch 1144 is described as an anonymous Rembrandt school drawing). That the Rotterdam sheet and cat. no.1 have later wash additions was first suggested by Haverkamp-Begemann (as initially reported by White, 1969, I, p.187, n.19).

[4] On Raven, see Wegner, 1954 (publishing the documents with reference to the Munich drawing), Sumowski, IX, 1985, pp.4807-11 and Broos, in Exh. Amsterdam-Groningen, 1983, p.54.

[5] See Hoogstraten, 1678, p.294, Schatborn in Exh. Amsterdam-Washington, 1981-2, pp.19-22.

LITERATURE (as Rembrandt unless otherwise stated; refs to Rijksmuseum sheet are to Benesch 1142):

Lippmann, IV, no.85; Kleinmann, III, no.51; Valentiner, 1905, p.46 (c.1655-62; shows Hendrickje); Hofstede de Groot, 1906, no.936 (c.1660); Baldwin Brown, 1907, p.146 and repr. pl.21 (of Hendrickje; relates to etchings, 'Woman by Stove, Woman at the Bath and Woman at a Brook', Bartsch 197, 199 and 200, Hind 296-8); Wurzbach, 1910, p.418; Hofstede de Groot, 1915[I], pp.93-4, repr. pl.38, fig.35 (notes differences with Rijksmuseum sheet, in pose, stool and light on nose, therefore both by Rembrandt); London, 1915, no.95 (c.1660; same model used for cat. no.106 and etchings of 1658 and 1661, Bartsch 197, 199, 200 and 202, Hind 296-8 and 303); Neumann, 1918, p.164; Weisbach, 1926, p.435 (late work; groups with cat. no.1, etc.); Van

Dyke, 1927, p.90 (by Gerrit Horst); Hell, 1930, p.103, n.3 (c.1658; perhaps Hendrickje); Hind, 1932, p.36 (compares Rijksmuseum sheet); Valentiner, II, 1934, p.426, under no.746 (c.1662; same paper as in 'Study for a Syndic', Rotterdam, Benesch 1180 and Rijksmuseum sheet; model perhaps Hendrickje); Benesch, 1935, p.57 (school drawing); Amsterdam, 1942, p.18, under no.41 (compares Rijksmuseum sheet); Benesch, 1947, p.52, under no.282 (as in 1935, pupil's work done at same sitting as Rijksmuseum's sheet); Hamann, 1948, pp.103 and 388, repr. fig.75 (c.1660; of Hendrickje; like Antique figure reaching for her sandals); Boeck, 1953, p.192 (as Hofstede de Groot, 1906 and 1915[I]); Exh. Rotterdam-Amsterdam, 1956, p.183, under no.255 (as Valentiner, 1934); Exh. Vienna, 1956, p.47, under no.142 (style, with Rijksmuseum and Rotterdam sheets, Benesch 1142 and 1144, related to etching, 'Woman with Arrow', Bartsch 202, Hind 303); Benesch, V, 1957/73, no.1143, repr. fig.1367/1439 (c.1660-61; otherwise as Valentiner, 1934; groups also with his nos.1142-7 and compares figure study in Rotterdam, Benesch 1144); Rosenberg, 1959, p.115 (c.1660); Brion, 1965, p.23, repr. p.25, fig.18 (of Hendrickje); Slive, 1965, II, no.534, repr. (c.1660-62; quotes Valentiner, 1934, on paper type); Gerson, 1968, repr. p.467, fig.e; Exh. Chicago-Minneapolis-Detroit, 1969-70, under no.137 (wash added, as also to cat. no.1 and Benesch 1128, 1144 and 1146); Bernhard, 1976, II, repr. p.559; Schatborn, 1983, p.458 (not Rembrandt; compares Rijksmuseum sheet); Amsterdam, 1985, pp.120-22 and 150-52, under nos.55 and 69, repr. p.120, fig.55a (by Johannes Raven, a pupil of Rembrandt, drawn at same sitting as Rijksmuseum's sheet by Rembrandt; wash and delineation of hands feet and face uncharacteristic of Rembrandt; same model also in Chicago drawing by Rembrandt, Benesch 1122; compares wash with Amsterdam drawing, Benesch 1146, also given to Raven); Schatborn, 1987, p.316, repr. fig.13 (by Raven; perhaps earlier the Amsterdam drawing, Benesch 1146, also given to him; otherwise as Amsterdam, 1985); Schatborn, 1987[I], pp.37-38, repr. fig.13 (as Schatborn, 1987); Robinson, 1988, p.586 (quotes Amsterdam, 1985); Exh. Berlin-Amsterdam-London, 1991-2[I], p.156, repr. fig.51a (as Amsterdam, 1985); White, 1992, pp.267-8 (Raven a tentative possibility); Schatborn, 1994, p.24 (Raven); Exh. Melbourne-Canberra, 1997, p.325, repr. fig.98a (possibly Raven).

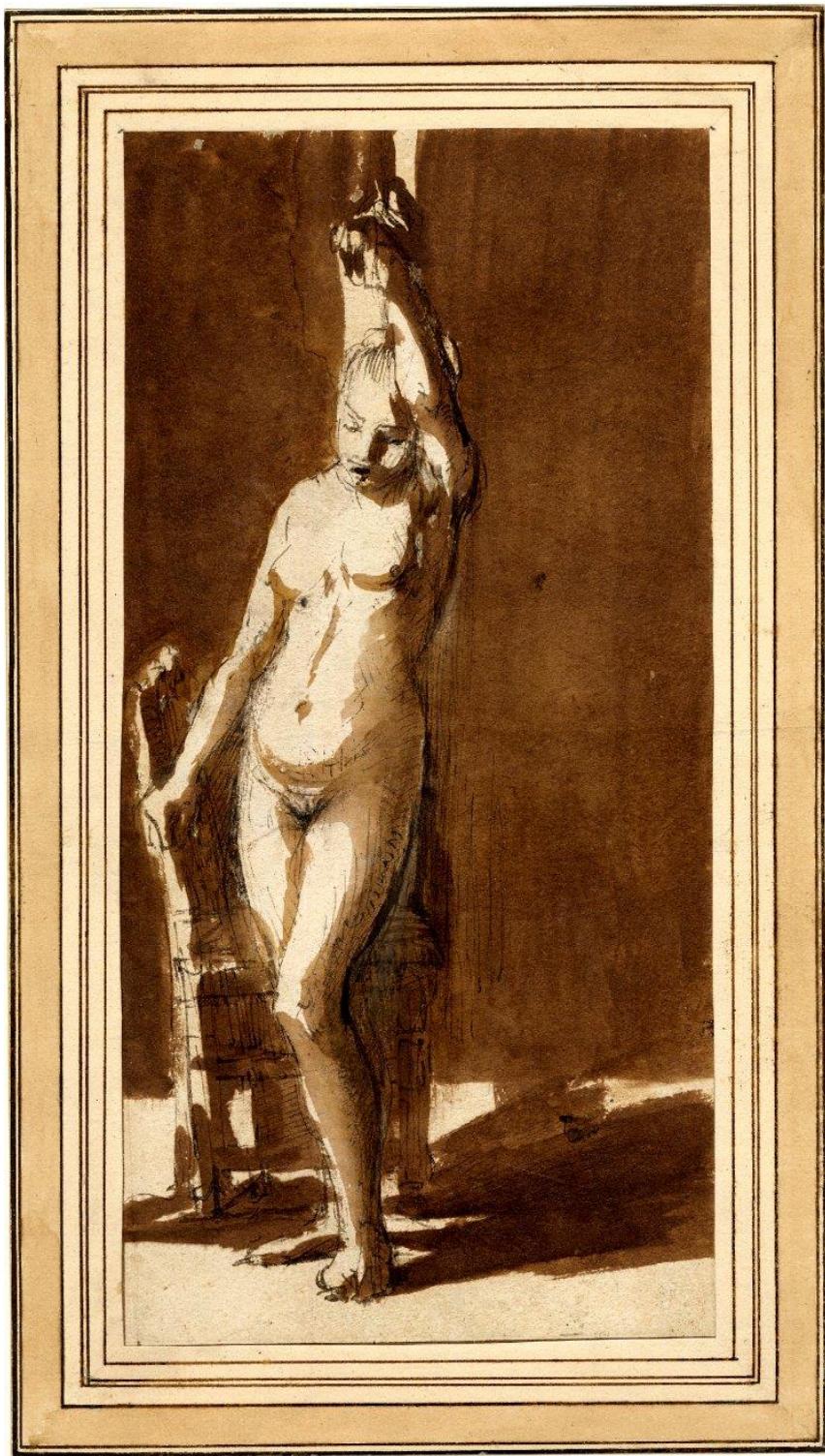
Acquisition date: 1895

Acquisition name:

Purchased from Colnaghi (biographical details | all objects)

Exhibition History: London, 1899, no.A81 (c.1660-61, with cat. no.106); 1938, no.95 (c.1660); 1956, p.9, no.6 (same model as etchings of 1658 and 1661 and as cat. no.106); 1992, no.107, repr. (attrib. to Raven, as Schatborn, 1987); Los Angeles, 2009/10, no.43.2 (Raven).

Raven 3



Registration number: 1895.1214.101

Bibliographic reference: Hind 94 (as Rembrandt); Benesch 1145; Royalton-Kisch 2010 Raven.3

Location: Dutch Roy XVIIc

Attributed to Johannes Raven II (biographical details | all objects)

Formerly attributed to Rembrandt (biographical details | all objects)

Date: 1661-1662 (circa)

Description: A nude woman standing by a chair; whole-length turned to left, with her left arm raised above her head, her right hand resting on the arm of the chair. c.1661-2

Pen and brown ink with brown wash, with some black chalk and white heightening; ruled framing lines in pen and brown ink (only visible to left and below).

Verso: laid down on old mat.

No watermark visible.

Inscriptions: no inscriptions visible.

Dimensions: 276 x 135mm (chain lines not visible)

Condition: perhaps trimmed to the right; the top left section of the background appears to be on a separated part of the original sheet, rejoined; some dirt near lower edge; the wash is a later addition (see further below).

Curator's comments:

Literature: P. Schatborn, in H. Bevers et.al. 'Drawings by Rembrandt and his Pupils: Telling the Difference', exh.cat. The J Paul Getty Museum, Los Angeles, 2009, under cat.no.43, fig.43b (as Raven).

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

For the attribution to Raven and the drawing's relationship to a group of five other nude studies of the same period, see cat. no.2 (1895,1214.102).

Acquired together with cat. no.2 (1895,1214.102), both seem to have been elaborated by the addition of brown wash, possibly by Raven himself at a later date. The present sheet, in which the wash again surrounds the outlines crudely, adding shadows to the figure and below the chair

that have a contradictory logic, would originally have been drawn almost entirely with the pen. The narrower horizontal dimension of the drawing could explain the absence of the vertical lines of the ledger-book from which the paper used for cat. no.2 and other studies of the same period was taken.[1]

The model's raised left hand appears to be supported with a rope or sling of the type seen in another drawing from the same group of studies, now in Amsterdam (Benesch 1146), and perhaps also in cat. no.1 (1859,0806.85).[2]

NOTES:

[1] See under cat. no.2 (1895,1214.102). In other respects the paper looks similar.

[2] As noted by Stechow, 1971 (see Lit. below).

LITERATURE (as Rembrandt unless otherwise stated): Kleinmann, II, no.48; Valentiner, 1905, p.46 (c.1655-62; of Hendrickje); Hofstede de Groot, 1906, no.938 (c.1660); Baldwin Brown, 1907, p.146, repr. pl.21 (of Hendrickje; relates to late etchings of the nude, Bartsch 197, 199, 200, Hind 296-8); Wurzbach, 1910, p.418; London, 1915, no.94, repr. pl.X (c.1660 or earlier; grouped with cat. no.1 [1859,0806.85]); Weisbach, 1926, p.65; Van Dyke, 1927, p.90 (by Horst); Hind, 1932, p.37; Paris, 1933, p.30, under no.1187 (relates to other drawings of the nude, Benesch 1118-20 in Amsterdam, Paris and Florence); Benesch, 1935, p.67 (c.1661; groups with 'Seated Nude to left', Rijksmuseum, Benesch 1146, 'Nude in long Veil' Rotterdam, Benesch 1144 and cat. no.1 [1859,0806.85]); Amsterdam, 1942, pp.17-18, under no.39, and p.19, under no.43 (follows Paris, 1933 and Benesch, 1935; compares 'Seated Nude to left', Rijksmuseum, Benesch 1146); Benesch, V, 1957/73, no.1145, repr. fig.1369/1441 (c.1661; as Benesch, 1935, relating the same nude studies to the etched 'Woman with the Arrow', Bartsch 202, Hind 303, of 1661; model holds sling also in Benesch 1146-7, the latter here cat. no.1 [1859,0806.85]); Scheidig, 1962, p.61 and no.138, repr; Bonnier, 1970/69, repr. in colour p.91, fig.59 (c.1661); Stechow, 1971, p.487 (model holds a sling, as in cat. no.1 [1859,0806.85] and Amsterdam drawing, Benesch 1146); Bernhard, 1976, II, repr. p.564; Amsterdam, 1985, p.150, under no.69 (by Raven, as for cat. no.2 [1895,1214.102]); Robinson, 1988, p.586 (quotes Amsterdam, 1985); White, 1992, p.268 (Raven a tentative possibility); Schatborn, 1994, p.24 (Raven).

Acquisition date: 1895

Acquisition name:

Purchased from Colnaghi (biographical details | all objects)

Exhibition History: London, 1899, no.A50 (probably c.1646); 1938, no.94 (c.1660 or earlier); 1956, p.9, no.10 (same period as cat. no.27); 1992, no.108, repr. (as attrib. to Raven).

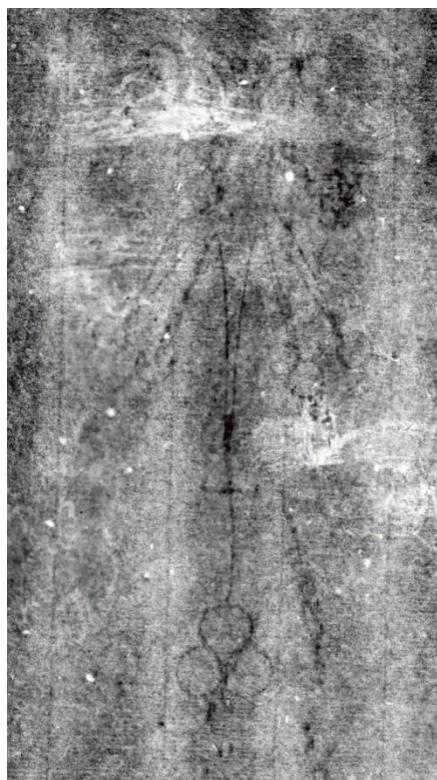
Constantyn Daniël van Renesse (printmaker; painter/draughtsman; Dutch; Male; 1626 - 1680)
Also known as Renesse, Constantijn Daniel van; Renesse, Constantyn à

Biography:

Painter, draughtsman and etcher. Born in Eindhoven, Renesse studied languages and mathematics in Leiden. His earliest works as an artist date from 1640-5, and resemble the style of Peter Quast (1605/6-1647). He became a pupil of Rembrandt in 1649. In 1653 he became the town clerk at Eindhoven, where he died in 1680. His occupation with this profession is regarded as evidence of an 'amateur' status, although some of his work has the competence of a professional. His oeuvre covers almost all kinds of subject matter, apart from still-life. His signature often reads CARenesse and his name given as Constantijn Daniël à Renesse.

No	Producer	Title	Date	Reference	Registration number
1	Van Renesse	Landscape with a Hunter	c.1650	(Sumowski 2147)	1851,0208.321
2	Van Renesse	The Temptation of Christ	c.1650	(Sumowski 2171x)	Oo,9.66
3	Van Renesse	Head of an old Man	c.1650	(Sumowski 2168x)	1946,0713.170
4	Attributed to van Renesse	Jacob's Dream	c.1650	(Benesch 1381)	Oo,10.119
5	Attributed to van Renesse	Laban searching for the Idols	c.1650-52	(Sumowski 2177x (recto) and 2176x (verso))	1905,1110.69
6	Attributed to van Renesse	Joseph sold by his Brethren	c.1653	(Sumowski 2180x)	1884,1108.6x

Renesse 1



Watermark

Registration number: 1851,0208.321

Bibliographic reference: Hind 2; Sumowski 2147; Royalton-Kisch 2010 Renesse.1

Location: Dutch Roy XVIIc

Drawn by Constantyn Daniël van Renesse (biographical details | all objects)

Date: 1650 (circa)

Description: Landscape with a hunter; a man seated beneath a tree holding his bow and gazing intently towards the right. c.1650

Pen and brown ink with brown wash, touched with grey wash, heightened with white, with corrections in reed pen and brown ink.

Verso: blank; see Inscriptions.

Watermark: foolscap with five-pointed collar (indistinct).

Inscriptions: in pen and brown ink, lower centre: 'Renesse / fecit'.

Dimensions: 204 x 316mm (chain lines horizontal, 24mm apart)

Condition: good; some white has oxidised.

Curator's comments:

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

The subject remains to be identified. The hunter, armed with a bow and with a quiver of arrows at his back, holds a spear in his right hand, and listens attentively for his prey.[1] The style of the drawing is close to the signed and dated 'Daniel in the Lion's Den' that Van Renesse made when he began to train with Rembrandt in 1649.[2] The somewhat more sophisticated description of form in the present work suggests that it may be marginally later. Broader touches applied with a reed pen, especially in the landscape to the left but also near the lower right corner, resemble the retouches that have traditionally been attributed to Rembrandt, as he corrected his pupils' work. Renesse was also in the habit of retouching his own drawings in this manner and signing them at a later date[3] and it is perhaps more likely that he was responsible in this instance.

NOTES:

[1] Sumowski 2147 observes a female figure seen from behind and sitting in the tree, visible through a large gap, and identifies the scene as 'Narcissus hearing Echo from a Tree' (Ovid, 'Metamorphoses', III, 379-88). The compiler (and his colleagues) cannot make out the second figure. Sumowski's suggested provenance, based on the presence of a drawing by Renesse of 'Narcissus in a Landscape' in the Van Duysel and Kops sales (of 1784 and 1808), therefore falls aside. The obvious alternatives for a hunter are Esau (noted by Sumowski, quoting Kruse) and – less probably because almost invariably accompanied by hounds - Actaeon or Adonis. The majority of Renesse's compositions depict biblical and especially Old Testament subjects.

[2] Sumowski 2145 (Rotterdam; inv.MB 200).

[3] See Royalton-Kisch, 2000[1].

LITERATURE (always as Van Renesse): Van der Hammen, 1910, p.224 (subject unknown); London, 1915, p.92, no.2, repr. pl.LX (subject unknown – 'Landscape with an Archer'); Stockholm, 1920, p.38; Van Dyke, 1927, p.124; Byam Shaw, 1938, p.21, n.1; Amsterdam, 1942, p.100, under no.1, and p.101, under no.6; Turin, 1974, p.71, under no.117 (c.1648-9); Sumowski, 1979 etc., IX, 1985, p.4822, no.2147, repr. (identifies subject as 'Narcissus hears Echo from a Tree'; see further n.1 above); Rotterdam, 1988, under no.132 (c.1650-55); Haarlem, 1997, p.319, under no.345; Royalton-Kisch, 2000[1], p.160.

Acquisition date: 1851

Acquisition name:

Purchased from Henry Graves & Co (biographical details | all objects)

Exhibition History: London, 1956, p.28, no.4; London, 1992 (ex. catalogue).



Registration number: Oo,9.66

Bibliographic reference: Hind 3; Sumowski 2171x; Royalton-Kisch 2010 Renesse.2

Location: Dutch Roy XVIIc

Drawn by Constantyn Daniël van Renesse (biographical details | all objects)

Date: 1650 (circa)

Description: The Temptation of Christ; Christ seated on a ledge in a rocky landscape, to left the Devil with the face of a bearded man and with cloven feet and tail showing beneath his long coat, holding a stone.

Pen and brown ink and black chalk, with brown and grey wash, touched with white heightening; ruled framing-lines in pen and brownish-black ink.

Verso: blank.

No watermark.

Inscriptions: indistinctly signed in black chalk, lower left: 'C Renesse [?]'.

Dimensions: 205 x 268mm (chain lines horizontal, 25mm apart)

Condition: good; top corners, originally rounded, made up; very slightly rubbed; some indentations in the shadows behind Christ.

Curator's comments:

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

The subject is from Matthew, IV, iii-iv. The attribution to Renesse is supported by the signature, which has not previously been noticed. Like cat. no.1 (1851,0208.321), which it resembles stylistically, the drawing probably dates from around 1650. An unsigned drawing in Haarlem of 'Judah and Tamar' is also similar in style.[1]

NOTE:

[1] As pointed out by Sumowski (see Lit. below).

LITERATURE: Bürger, 1858, p.400 (by Rembrandt; subject uncertain – Temptation of Christ, or St Anthony, or another hermit?); London, 1915, p.92, no.3, repr. pl.LXI (Renesse; subject 'Temptation of Christ'; attribution based on cat. no.1 [1851,0208.321] and on etching of 'Joseph expounding the Prisoners' Dreams' [now attributed to De Grebber, Holl.1]); Valentiner, I, 1925, p.485, under no.351 (on rarity of subject in Rembrandt and school); Sumowski, 1979 etc., IX, 1985, p.4876, no.2171x (Renesse, c.1660; compares 'Judah and Tamar' in Haarlem, Suowski 2169x, Scholten P*20).

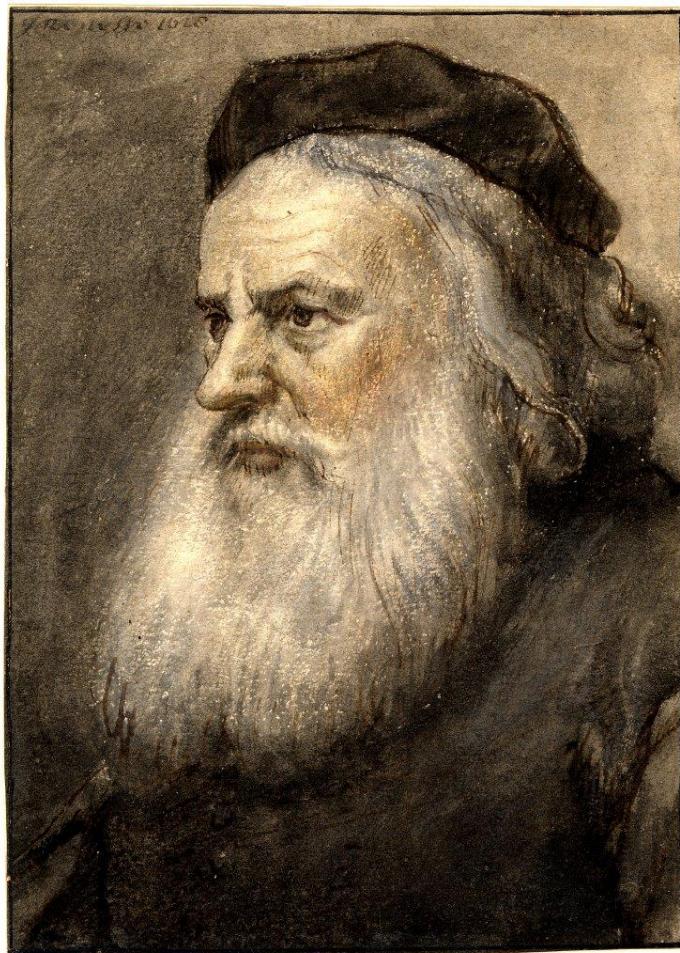
Acquisition date: 1824

Acquisition name:

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

Exhibition History: no exhibitions recorded.

Renesse 3



Registration number: 1946,0713.170

Bibliographic reference; Hind Add.5 (placed as); Phillipps-Fenwick p.193(1); Sumowski 2168x; Royalton-Kisch 2010 Renesse.3

Location: Dutch Roy XVIIc

Drawn by Constantyn Daniël van Renesse (biographical details | all objects)

Date: 1650 (circa)

Description: Head of an old man; bearded and wearing a cap, turned to right. c.1650
Pen and dark brown ink with grey and brown wash, touched with red chalk, with scraping out, on pale buff paper; ruled framing-lines in pen and black ink.

Verso: blank (see Inscriptions).

No watermark.

Inscriptions: in pen and brown ink, top left (17th or 18th century): 'J Renesse 1628'; and verso, in graphite, top left: 'V-B'; in pen and brown ink, lower left: 'J Renesse f 1628 / h 6 $\frac{3}{4}$ / b 4 $\frac{3}{4}$ De./ 90'; in graphite, lower centre: '109b [?]' and lower right: '23 [in a circle]'.

Dimensions: 173 x 124mm (chain lines vertical, 23mm apart)

Condition: good.

Curator's comments:

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

The old attribution to Van Renesse, despite the accompanying date only two years after his birth, is entirely plausible. The scratchy penlines and pictorial finish of the drawing are characteristic of his style around the time of his presence in Rembrandt's workshop.

The drawing may be a portrait, perhaps of a fellow artist or a scholar with looks that might also serve for a prophet. A comparable study of a 'Bearded old Man in a Cap' has been attributed to Van Renesse on the strength of its analogies with the present sheet.^[1] It is interesting that Van Renesse chose to make studies of old men at this period of his career, as Rembrandt had done at the same age during his early years in Leiden.

The same or a similar model appears in an anonymous Rembrandt school painting of the 1650s.^[2]

NOTES:

[1] Sumowski 2168ax (formerly with C.G. Boerner of Düsseldorf and at Sotheby Mak van Waay, Amsterdam, 25 March, 1983, lot 112, and Christie's, Amsterdam, 25 Nov. 1991, lot 74).

[2] As noted by Sumowski, 1979 etc. (see Lit. below). The painting is repr. Valentiner, 1921, p.77.

LITERATURE: Popham, 1935, p.193, no.1 (the inscribed date wrong); Sumowski, 1979 etc., IX, 1985, p.4868, no.2168x (reconstructs pre-Woodburn provenance; relates model to anonymous school painting formerly in Philips collection, Eindhoven).

Acquisition date: 1946

Acquisition name:

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

Previous owner/ex-collection Samuel Woodburn (Christie's, 14.vi.1860/1535 as 'Two landscapes in the school of Rembrandt; a man's head by Renesse;') (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)

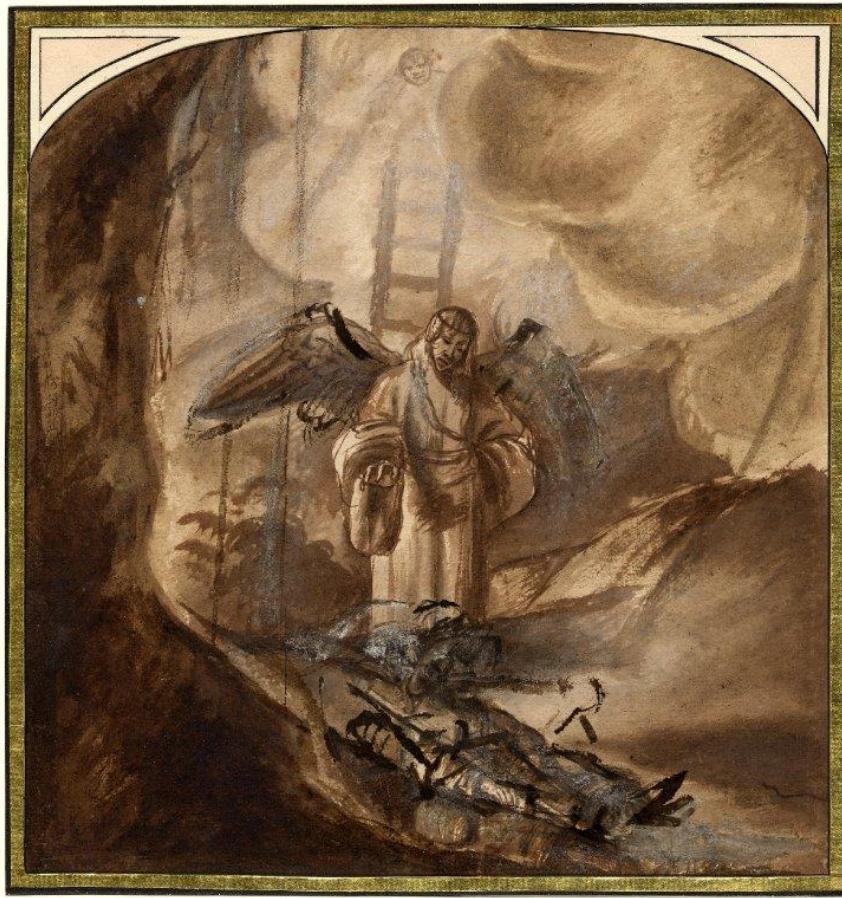
Previous owner/ex-collection Henry George Bohn (?) (biographical details | all objects)

Previous owner/ex-collection Pieter Cornelis, Baron van Leyden (?) (biographical details | all objects)

Acquisition notes: Possibly Thomas van Duysel sale, Amsterdam, Van der Schley, J. de Bosch, Ploos van Amstel, de Winter and B. de Bosch, 11 October, 1784 (not identifiable in the sale catalogue although some lots include drawings by Renesse that are not individually described); possibly D. Baron van Leyden sale, Amsterdam, Van der Schley and Spaan, 13 May, 1811, portf. W. no.33 ('Een Oud Mans-hoofd, door J. Renesse', as watercolour – 'gekleurd'); D. Versteegh; his sale, Amsterdam, 3 November, 1823, portf.3E, no.32 ('un viellard à longue barbe'), bt Gruiter with no. 33 ('une bergère, à la pierre noire, par G. Flinck'), f.1;* Samuel Woodburn; his sale, Christie's, 10th day, 14 June, 1860, lot 1534 (one of four drawings in the lot)** bt Boone, £2-15-0, for Sir Thomas Phillipps; by descent to Thomas Fitzroy Phillipps Fenwick; presented anonymously, 1946. * Sumowski, 1979, etc., rediscovered the earlier provenance. ** The other drawings were Furnerius cat. no.8 (1946,0713.144), Philips Koninck cat. no.1 (1946,0713.158) and Willem Drost cat. no.11 (1946,0713.169).

Exhibition History: London, 1992, BM, Drawings by Rembrandt and his Circle (ex. catalogue)

Renesse (Attributed to) 4



Registration number: Oo,10.119

Bibliographic reference: Hind 2 (as Bol); Benesch 1381; Royalton-Kisch 2010 Renesse.4

Location: Dutch Roy XVIIc

Attributed to Constantyn Daniël van Renesse (biographical details | all objects)

Formerly attributed to Ferdinand Bol (biographical details | all objects)

Formerly attributed to Rembrandt (possibly retouched by Rembrandt) (biographical details | all objects)

Date: 1650 (circa)

Description: Jacob's Dream; Jacob reclining in the foreground, a shady bank at left, an angel standing at the foot of a ladder behind with hand outstretched, a putto's face indicated above

Pen and brown ink with brown wash, heightened with white, retouched with the reed pen in brown ink; ruled framing lines in pen and brown ink.

Verso: laid down on eighteenth-century mat.

No watermark visible or recorded.

Inscriptions: none visible or recorded.

Dimensions: 205 x 195mm (arched top; chain lines vertical, 24mm apart)

Condition: good.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Constantijn Daniël van Renesse, cat. no.4:

Acquired as by Rembrandt but generally doubted in the literature, the drawing echoes the master's style from the mid-1640s to 1650s. It has been suggested that the broader work in the angel's wings and elsewhere executed with the reed pen could be corrections by Rembrandt.[1] The retouches in the wings display a superior comprehension of form to the underlying drawing and in style they resemble the additions Rembrandt sometimes made to his pupils' drawings, such as the 'Annunciation' in Berlin attributed to Constantijn Daniël van Renesse (Benesch 1372, Sumowski; 2191xx). An attribution of this part of the drawing to Rembrandt would seem plausible were it not for the fact that the corrections to the figure of Jacob are less assured; they could have been made by the pupil to his own work.

Among Rembrandt's known followers the style is closest to van Renesse's and an attribution to him is tentatively suggested here. The detailed, rather painstaking underlying outlines, and the pictorial elaboration of the design with brown wash, are characteristic of the artist's drawings of c.1650, around the time of his period of study with Rembrandt. The style of the corrections is also commensurate with his practice. At all events the former attribution to Ferdinand Bol no longer seems tenable.[2]

A copy of the drawing, with variations, is in Braunschweig (inv.Z2175).[3]

NOTES:

[1] By Colvin in Exh. London, 1899, no.A86, an idea revived by Benesch.

[2] Made by Hind in London, 1915, but already questioned by Hirschmann, 1918 (see Lit. below). On van Renesse's reworking of his drawings in a broad manner, see Royalton-Kisch, 2000. Giltaij, 1995, p.102, suggested that the drawing was entirely by van Renesse.

[3] As noted in Exh. Braunschweig, 2006, p.138, under no.A5.

LITERATURE: Bürger, 1858, p.399 (doubtful as Rembrandt; compares painting formerly in Viscount Dillon collection [now attributed to De Gelder and in Winterthur, repr. Sumowski, 'Gemälde', II, p.1217]); Michel, 1893, p.581 (Rembrandt); Kleinmann, II, no.41; Hofstede de Groot, 1906, no.870 (doubtful as Rembrandt); Becker, 1909, pp. 112-13, repr. pl.XIII (appropriate mood of landscape); Wurzbach, 1910, p.417 (Rembrandt); London, 1915, p.61, no.2, repr. pl.XXX (by Bol; compares his etching, 'Gideon's Sacrifice', Bartsch 2 and drawing in Haarlem of 'Abraham kneeling', Sumowski 144x as well as his painting of 'Jacob's Dream' in Dresden, [cf. De Gelder, cat. no.3 (Oo,10.120), formerly associated by Hind with this painting] for which the British Museum sheet thought perhaps to be a study, like the Vienna drawing of this subject [now called Eeckhout, Sumowski 619; Bol's painting repr. Blankert, 1982, pl.3; Sumowski, 'Gemälde', I, pl.80]); Hirschmann, 1918, p.23 (not Bol); Van Dyke, 1927, p.47 (attribution to Bol questionable); Möhle, 1941, p.119 (Bol, c.1650); Benesch, VI, 1957/73, no.1381, repr. fig.1611/1695 (c.1655; corrected by Rembrandt; quotes Hind's attribution; compares figure of, Jacob to prophet in 'Lion and disobedient Prophet' in Budapest, Benesch C91 [repr. V.181]); Blankert, 1982, p.92, under no.5 (not Bol); Exh. Melbourne-Canberra, 1997-8, p.246, n.2 (compares other versions of the subject by Rembrandt's pupils); Giltaij, 1995, p.102 (corrections also by van Renesse); Exh. Braunschweig, 2006, p.138, under no.A5 (variant copy in Braunschweig, in Z2175).

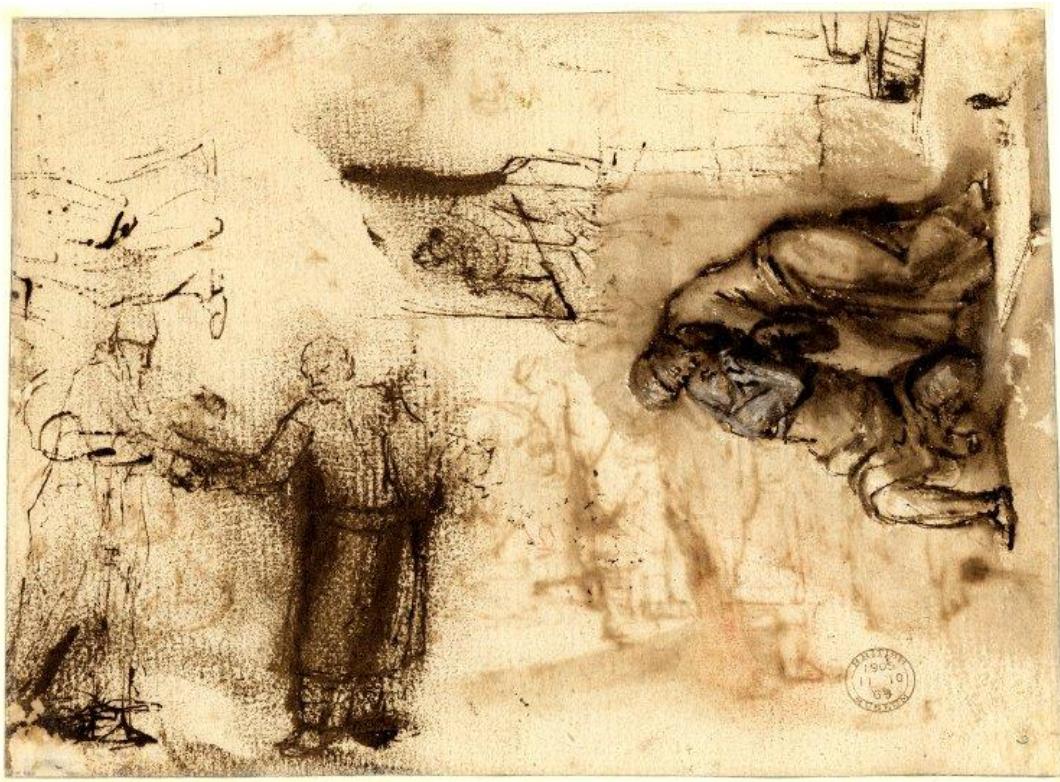
Acquisition date: 1824

Acquisition name:

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

Exhibition History: London, 1899, no.A86 (pupil's work, possibly retouched by Rembrandt); 1956, p.31, no.2 (Bol); 1992, no.89, repr. (pupil's work, perhaps Renesse; retouched by Rembrandt?).

Renesse (Attributed to) 5



Verso

Registration number: 1905,1110.69

Bibliographic reference: Hind 4; Sumowski 2176x (verso) and 2177x (recto); Royalton-Kisch 2010 Renesse.5

Location: Dutch Roy XVIIc

Attributed to Constantyn Daniël van Renesse (biographical details | all objects)

Date: 1650-1652 (circa)

Description: Laban searching for the Idols; two men standing in conversation in the left foreground, with a group of figures resting beyond, and two camels behind. c.1650-52

Pen and brown ink with brown wash (rubbed with the finger), heightened with white.

Verso: 'Studies for the Return of the Prodigal Son'

No watermark.

Inscriptions: verso, in graphite: '69' [the Museum number].

Dimensions: 192 x 265mm (chain lines horizontal, 25mm apart)

Condition: some accidental wash stains, which appear to be original; some general discolouration, otherwise good.

Curator's comments:

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

The subject has been identified as from Genesis 31, xxx-xxxv, with Laban searching for the Idols, which are hidden in a camel bag on which Rachel is seated.[1]

The attribution is tentative. The spindly pen-lines and ragged outlines of the recto have only a marginal relationship to those drawings that may be ascribed to Van Renesse with some degree of certainty. Like cat. no.6 (1884,1108.6*), which it resembles in style, the drawing stands at the perimeter of his oeuvre. The verso, with its greater use of white heightening, has marginally more convincing analogies with Van Renesse's signed drawing of a historical scene now in Weimar.[2] Another, unpublished drawing, apparently by the same hand and representing 'Job

lying on the Dunghill and mocked by his Friends', was on the art market in 1990.[3] The hesitation in the outlines suggests that, if by Van Renesse, these are early works. The depiction of the 'Prodigal Son' on the verso, with the open window above, is inspired by Rembrandt's etching of 1636.[4] The composition also resembles that of another, more finished drawing of the subject attributed to Van Renesse, and the present sketch may have been a preparatory study for it.[5]

NOTES:

[1] Thus identified by Sumowski in 1965, on the basis of the painting by Pieter Lastman in Boulogne (see Lit. below). The subject had previously been suggested verbally by J.N. van Wessem on the basis of Jan Steen's painting in the Lakenhal, Leiden, and by Horst Gerson (notes in British Museum files).

[2] Weimar, Schlossmuseum, inv. no. KK 5320 (Sumowski 2150, repr.).

[3] Phillips, London, 12 December, 1990, lot 158, repr. (the catalogue refers to Professor Sumowski, who compared the drawing to the present sheet).

[4] Bartsch 91, Hind 147.

[5] Abrams collection (formerly with Houthakker of Amsterdam), Sumowski 2162x. Sumowski dates the British Museum sheet c.1660, too late for it to have been a study for the Abrams version which he dates c.1649-50.

LITERATURE: London, 1915, p.92, no.4, repr. pl.LXI (Renesse); Stockholm, 1920, p.39; Exh. Amsterdam, 1964, p.32, under no.83 (comparing drawing then with Hourhakker and now in Abrams collection [see note 5 above]); Sumowski, 1965[I], p.255, n.16 and n.18 (identifies subject; verso a study for ex-Houthakker version [see note 5 above]); Sumowski, 1979 etc., IX, 1985, pp.4886-8, nos.2176x and 2177x (see notes 2 and 5 above; compares verso – no longer seen as a study for the Amsterdam version - with version of the subject in Abrams collection, Sumowski 2162x; dates c.1660).

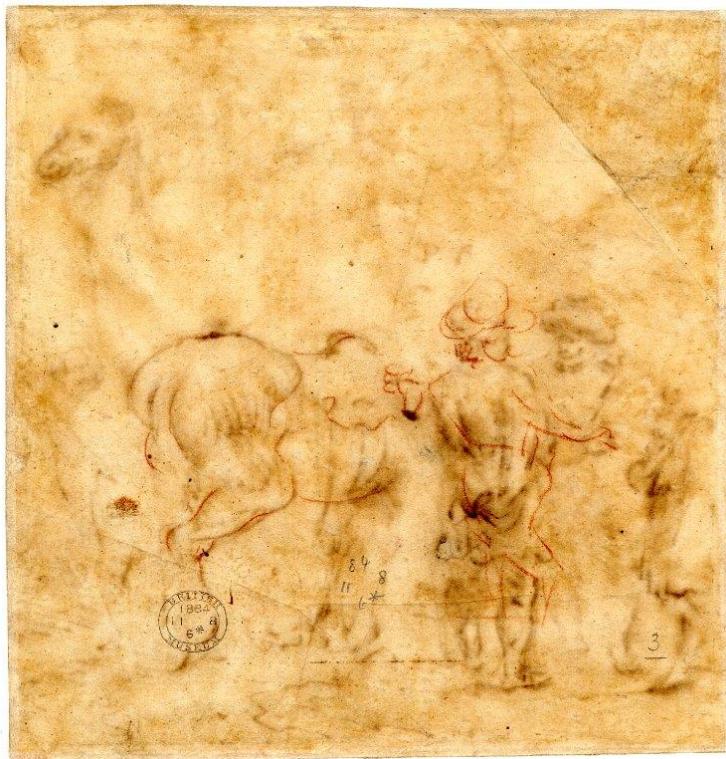
Acquisition date: 1905

Acquisition name:

Purchased from Colnaghi (as 'school of Rembrandt') (biographical details | all objects)

Exhibition History: London, 1956, p.32, no.1; London, 1992 (ex. catalogue).

Renesse (attributed to) 6



Verso

Registration number: 1884,1108.6.+ (1884,1108.6*)

Bibliographic reference: Hind 1; Sumowski 2180x; Royalton-Kisch 2010 Renesse.6

Location: Dutch Roy XVIIc

Attributed to Constantyn Daniël van Renesse (biographical details | all objects)

Date: 1653 (circa)

Description: Joseph sold by his brethren; two turbaned men and Joseph standing in the left foreground, to right a horse and a figure holding a parasol and riding a camel. c.1653

Pen and brown ink on paper washed pale brown; verso: red chalk.

Verso: traced outlines of the nearest figure and the horse on the recto.

No watermark.

Inscriptions: none.

Dimensions: 193

Height: 193 x 188mm (chain lines horizontal, 24mm apart)

Condition: top left corner repaired with two separate pieces of similar paper; general discolouration, some areas rubbed and a few unobtrusive stains.

Curator's comments:

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

The drawing is related in general terms to Van Renesse's etching of the same subject, which is signed and dated 1653.[1] The figure seated on the camel and the young Joseph (who is seen in reverse) are comparable, although insufficiently so to overcome all doubt about the drawing's authorship. The somewhat squat proportions of the two men on the left resemble others in Renesse's work, but the calligraphy of the penwork is uncharacteristically lively for him, the closest analogies being with cat. no.5 (1905,1110.69), which is of equally uncertain attribution. We adhere to the now traditional attribution for the above reasons, but with considerable reservations.

The composition has some general affinities with a drawing of the same subject, probably by Gerbrand van den Eeckhout, in the Pierpont Morgan Library.[2]

NOTES:

[1] Hollstein 1. An impression is in the British Museum - see 1852,1211.20.

[2] Benesch 73 (as Rembrandt); Sumowski, 1979 etc., III, 1980, no.807xx (as van den Eeckhout).

LITERATURE: London, 1915, p.91, no.1, repr. pl.LX (Renesse; almost certainly a study for the etching); Hirschmann, 1918, p.24 (authorship questionable); Stockholm, 1920, p.39; van Guldener, 1947, p.23 (compares Benesch 181, formerly Feldmann and de Boer collections [sold Sotheby's, London, 4 July 2007, lot 12]); Vermeeren, 1978, p.11 (by Renesse; possibly related to etching); Sumowski, 1979 etc., IX, 1985, p.4894, no.2180x (relationship with etching secures the attribution, though not a study for it).

Acquisition date: 1884

Acquisition name:

Purchased from Miss Milner (as 'attributed to Rembrandt') (all objects)

Exhibition History: London, 1956, p.32, no.2; London, 1992 (ex. catalogue).

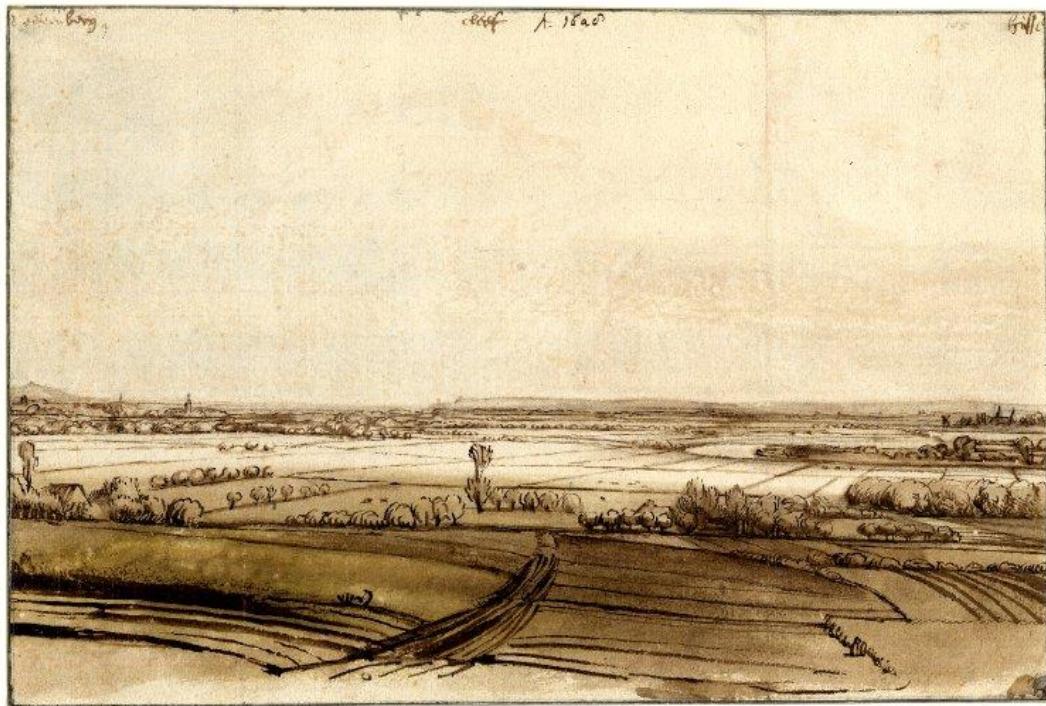
Jan Ruyscher (printmaker; painter/draughtsman; Dutch; Male; After 1625 - 1675 or later)
 Also known as Ruijscher, Johannes; Ruisscher, Johannes; Ruischer, Johannes; Rauscher, Johannes

Biography:

Etcher, draughtsman and painter. Born in Franeker. His drawings suggest that he may have studied with Rembrandt in the mid-1640s, as they resemble the flat landscapes of other Rembrandt pupils of this period, such as Philips Koninck and Abraham Furnerius. He was also influenced by Hercules Segers, and was dubbed the 'Young Hercules'. From 1649 -the year of his first dated works, which are etchings- until 1657 he lived in Dordrecht. Appointed painter to the court at Cleves in 1652, he travelled to Germany in 1657, working for the Elector of Brandenburg until 1661, and from 1662 to 1675 for the Elector of Saxony.

No	Producer	Title	Date	Reference	Registration number
1	Attributed to Ruijscher	View of open Country with the Rhine near Cleves	c.1648	(Sumowski 2309xx)	Oo,9.91
2	Attributed to Ruijscher	Panoramic Landscape with two Figures in the Foreground	c.1648- 52	(Sumowski 2310xx)	Oo,9.90
3	Attributed to Ruijscher	Panoramic Landscape with a Town and Churches on the Horizon	c.1648- 52	(Sumowski 2311xx)	Oo,9.89
4	Attributed to Ruijscher	Landscape with Naarden Church in the Distance	c.1648- 52	(Sumowski 2301xx)	Oo,9.92

Ruijscher (attributed to) 1



Registration number: Oo,9.91

Bibliographic reference: Hind 1; Sumowski 2309xx; Royalton-Kisch 2010 Ruijscher.1

Location: Dutch Roy XVIIc

Attributed to Jan Ruijscher (biographical details | all objects)

Date: 1648

Description: View of open country with the Rhine near Cleves; a flat landscape, the river Rhine in the mid-distance. 1648

Pen and brown ink with green and brown wash on paper prepared with white; framing-lines in graphite and in pen and grey ink (partly on the backing-card only).

Verso: laid down on grey backing card.

No watermark visible.

Inscriptions: in pen and brown ink, top left: 'd'elterenberg'; top centre: 'cleef A.1648'; top right 'Huisse'; in graphite, top right: '105'.

Dimensions: 207 x 306mm (chain lines horizontal, 25mm apart)

Condition:

Some discolouration in the sky; vertical crease 82mm from right edge; slight loss lower right corner; other minor creases and blemishes; some foxing.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Johannes Ruijscher, cat. no.1:

The drawing shows the Rhine valley from the hills near Arnhem, looking South by South-East across the German border, with Elten (Hochelten) on the left, Cleves in the centre and Huissem (mentioned in the inscription to the upper right) to the right, on the further bank of the Lower Rhine.

The attribution to Ruijscher, first proposed in 1914, is not entirely secure.[1] Only two signed drawings are known, both probably dating from 1657-61, and their more tentative penwork is markedly different to that seen here. Yet as the comparison with cat. nos.2-3 (Oo,9.90 and Oo,9.89) shows, the present drawing belongs to a stylistically homogeneous group of works (which share the same provenance and have consecutive inventory numbers) that has been associated with Ruijscher, not least because of their resemblance to a drawing in Dresden which bears an old attribution to him.[2] The handwriting on the present drawing also has elements in common with Ruijscher's inscription on his signed 'View of Trampe near Eberswalde' now in Berlin, although again the analogies fall short of confirming the attribution.[3]

NOTES:

[1] The drawing was traditionally ascribed to Rembrandt, then to Lambert Doomer and subsequently (according to Hind, 1914) to Philips Koninck.

[2] Dresden, Kupferstich-Kabinett inv.C 1352 (Sumowski 2298xx).

[3] Berlin, Kupferstichkabinett, KdZ.15313 (Sumowski 2295).

LITERATURE (always as Ruijscher unless otherwise stated): Bürger, 1858, p.402 (Rembrandt); Hind, 1914, p.19, repr. (formerly called Koninck but here attributed to Ruijscher; Huissem to the right); London, 1915, pp.93-4, no.1, repr. pl.LXII; Hirschmann, 1918, p.24 (attribution to Ruijscher not entirely convincing); Glück, 1925/26, p.24 (as Hirschmann, 1918); Van Dyke, 1927, p.142, repr. pl.XLVII, fig.185; Welcker, 1932, p.248, repr. fig.2; Welcker, 1933, pp.20-21 (on topography); Welcker, 1940, p.37, repr. fig.1 (comparing painting in Ghent, Musée des Beaux-Arts); Exh. Düsseldorf, 1953, no.81 (reproduction exhibited); Gorissen, 1964, no.2, repr.

(topography); Dattenberg, 1967, p.280, no.310; Trautscholdt in Haverkamp-Begemann, 1973, p.114; Exh. Amsterdam, 1987, under no.65 (compares drawing in Rijksmuseum, inv.A2425 [Sumowski 2300xx]); Sumowski, 1979 etc., X, 1992, p.5222, no.2309xx, repr. (attribution not secure; inscriptions probably not by Ruijscher).

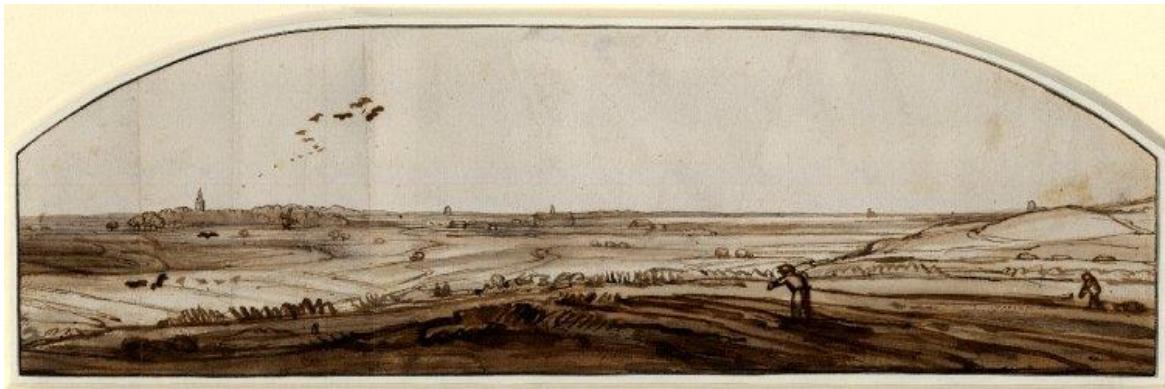
Acquisition date: 1824

Acquisition name:

Bequeathed by Richard Payne Knight (as Rembrandt, corrected to Doomer) (biographical details | all objects)

Exhibition History: London, 1992, BM, Drawings by Rembrandt and his Circle (ex. catalogue)

Ruijscher (Attributed to) 2



Registration number: Oo,9.90

Bibliographic reference: Hind 2; Sumowski 2310xx; Royalton-Kisch 2010 Ruijscher.2

Location: Dutch Roy XVIIc

Attributed to Jan Ruijscher (biographical details | all objects)

Date: 1648-1650 (circa)

Description: Panoramic landscape with two figures in the foreground; a river, windmill, and church amid trees in the distance. c.1648-50

Pen and brown ink with brown wash, touched with white, over traces of black chalk; framing-lines in pen and brown ink.

Verso: blank

No watermark.

Inscriptions: none.

Dimensions: 104 x 339mm (arched top; chain lines horizontal, 25mm apart)

Condition: some vertical creases, otherwise good.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Johannes Ruijscher, cat. no.2:

See the remarks to cat. no.1 (Oo,9.91). The view has not been identified, although it resembles Ruijscher's views of Naarden (see cat. no.4; Oo,9.92). The same general area may also be represented in cat. no.3 (Oo,9.89), as has previously been suggested.[1] The two drawings appear to be on the same type of paper and could come from the same sketchbook.

Like cat. no.1 (Oo,9.91), the attributions of this and cat. no.3 (Oo,9.89) to Ruijscher, although generally accepted, are not entirely secure as his signed drawings are not closely comparable. Only five or six other drawings appear to be incontrovertibly by the same hand.[2] They probably all date from c.1650, the period when Rembrandt drew comparable vistas of the Dutch landscape, some of them also with the arched top format. Ruijscher tends to invest the landscape, as here, with more atmospheric drama.

NOTES:

[1] London, 1915 (see Lit. below), where it was suggested that the hill to the right of this sheet was continued in the next; this seems no more or less speculative than the idea that the drawings continue in this way between the other edges (the left edge of this sheet almost aligns with the right of the other).

[2] The closest are Sumowski nos.2300xx (Amsterdam), 2303xx (Leiden), 2304xx (formerly Oppenheimer collection and New York art market), 2307xx (whereabouts unknown), 2308xx (St Petersburg). No.2301xx (here cat. no.4; Oo,9.92) is also fairly close.

LITERATURE (always as Ruijscher unless otherwise stated): Bürger, 1858, pp.402-3 (Rembrandt); Hind, 1914, p.19; London, 1915, p.94, no.2, repr. pl.LXII (probably of Rhine area near Arnhem); Hirschmann, 1918, p.24; Van Dyke, 1927, p.142, repr. pl.XLVII, fig.186; Welcker, 1933, pp.21 and 24, repr. fig.8 (as London 1915; compares ex-Oppenheimer drawing [Sumowski 2304xx]); Welcker, 1936, p.175 (compares painting then in Schnitzler collection [repr. Sumowski, 'Gemälde', IV, p.2532, as anon. 19th cent. and collection unknown]); Sumowski, 1979 etc., X, 1992, p.5224, no.2310xx, repr. (c.1650-57; attribution not secure; same hand as 'Landscape near Muiderberg', Dresden inv. C1352, Sumowski 2298xx [which has an early attribution to Ruijscher on the verso] and 'View of Naarden', Amsterdam, inv. A2425, Sumowski 2300xx).

Acquisition date: 1824

Acquisition name:

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

Exhibition History: London, 1992, BM, Drawings by Rembrandt and his Circle (ex. catalogue).

Ruijscher (Attributed to) 3



Registration number: Oo,9.89

Bibliographic reference: Hind 3; Sumowski 2311xx; Royalton-Kisch 2010 Ruijscher.3

Location: Dutch Roy XVIIc

Attributed to Jan Ruijscher (biographical details | all objects)

Date: 1648-1652 (circa)

Description: Panoramic landscape with a town and churches on the horizon; a tree in the left foreground. c.1648-52

Pen and brown ink with brown wash, touched with white, over traces of black chalk; framing-lines in pen and brown ink.

Verso: blank

No watermark.

Inscriptions: none.

Dimensions: 105 x 259mm (arched top; chain lines horizontal, 26mm apart)

Condition: damp stained, especially to upper left, where some whites have oxidised; some near-vertical creases, otherwise good.

Curator's comments:

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

See the remarks to cat. no.2 (Oo,9.90).

LITERATURE (always as Ruijscher unless otherwise stated): Bürger, 1858, p.402 (Rembrandt, 'dans la manière affectionnée de Philips Koninck'); Hind, 1914, p.19; London, 1915, p.94, no.3, repr. pl.LXII (probably of Rhine area near Arnhem); Hirschmann, 1918, p.24; Van Dyke, 1927, p.142; Welcker, 1933, pp.21-2 and 24, repr. fig.9 (as London 1915; compares ex-Oppenheimer drawing); Sumowski, 1979 etc., X, 1992, p.5226, no.2311xx, repr. (as for cat.no.2 [Oo,9.90]).

Acquisition date: 1824

Acquisition name:

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

Exhibition History: London, 1992, BM, Drawings by Rembrandt and his Circle (ex. catalogue)

Ruijscher (Attributed to) 4



Registration number: Oo,9.92

Bibliographic reference: Hind 8 (as P. Koninck); Sumowski 2301xx; Royalton-Kisch 2010
Ruijscher.4

Location: Dutch Roy XVIIc

Attributed to Jan Ruijscher (biographical details | all objects)

Formerly attributed to Philips Koninck (biographical details | all objects)

Date: 1648-1652 (circa)

Description: Landscape with Naarden church in the distance; peasants in a field in the foreground, a cottage beyond to right. c.1648-52

Pen and brown ink with brown wash and graphite,* touched with red chalk and with white; framing-lines in pen and brown ink, and an obliterated framing-line 5mm from the lower edge.

* It is conceivable that the rather evenly applied lines of graphite in the sky were added posthumously. In an undated note (perhaps c.1959) in British Museum files, Christopher White found the sky 'unusual' for the seventeenth century.

Verso: blank (see Inscriptions)

Watermark: lily in shield, indistinct.

Inscriptions: lower right, in pen and black ink, perhaps a price, now illegible.

Dimensions: 110 x 319mm (chain lines horizontal, 24mm apart)

Condition: generally good; slightly rubbed; a surface loss, lower left; other, minor blemishes; whites oxidizing.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, attributed to Johannes Ruijscher, cat. no.4:

The view is of Naarden, the same location represented in another drawing by Ruijscher now in Rotterdam, and almost repeats the composition of another view now in Amsterdam.[1] Which of these views was drawn first is uncertain. That in Rotterdam, like the present version, seems to correct the discrepancy in scale between the two pairs of figures in the Amsterdam version by omitting the smaller pair. The higher degree of finish in the British Museum's drawing suggests that it may be the last, definitive representation.

The style seems so commensurate with the other drawings in the group described under cat. no.2 (Oo,9.90) that, given that this and cat. nos.1-3 have consecutive inventory numbers from Payne Knight's collection (respectively Oo,9.91, 90 and 89), it now seems hard to understand why the present work was ever separated from them, despite the additional use here of red chalk and graphite.

NOTE:

[1] Rotterdam, 1988 (where Naarden identified) and Sumowski, 1979 etc. (see Lit. below).

LITERATURE (always as Ruijscher unless otherwise stated): Bürger, 1858, p.402 (Rembrandt); London, 1915, p.82, no.8, repr. pl.L (P. Koninck, to whom closer than Ruijscher, whose authorship has also been suggested); Van Dyke, 1927, p.143, repr. pl.XLVII, fig.187; Welcker, 1934, p.78 (quotes London 1915; compares Amsterdam A 2425 [Sumowski 2300xx] and Koenigs drawing [now Rotterdam, inv.H.33 [Sumowski 2299xx]]); Gerson, 1936, no.Z.XII (not Koninck; Ruijscher more plausible; compares Amsterdam drawing A2425 [Sumowski 2300xx] and Berlin drawing KdZ.4711 [Sumowski 2314xx]); Amsterdam, 1942, p.102, under no.1; Rotterdam, 1988, under no.134; Sumowski, 1979 etc., X, 1992, p.5206, no.2301xx, repr. (composition as Amsterdam A2425, Sumowski 2300xx and style as Rotterdam H.33, Sumowski 2299xx).

Acquisition date: 1824

Acquisition name:

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

Exhibition History: none.

Pieter de With (painter/draughtsman; Dutch; Male; 1650 - 1689; fl.)

Biography:

Landscape etcher and draughtsman, some of whose landscape drawings suggest that he may have studied with Rembrandt in around 1652. Two prints are dated 1659. Almost nothing is known of his life.

A painting made in the Gold Coast in 1669 and signed 'Pr De Wit' could be by the artist (sold London, Sotheby's, 6 July, 1994, lot 61, repr.; see W.H. Vroom, 'Dirck Wilre in Elmina' and F. Binder and N. Schneeloch, 'Dirck Dircksz. Wilre and Willem Godschalk van Focquenbroch painted by Pieter de Wit at Elmina in 1669', Bulletin van het Rijksmuseum, XXVII, 1979, pp.7-12 and 13-25.

No	Producer	Title	Date	Reference	Registration number
1	De With	Landscape with a Village on the Banks of a Canal	c.1650- 60	(Sumowski 2394)	1888,0619.17
2	De With	Landscape with a Canal by a Village	c.1650- 60	(Sumowski 2402x)	1910,0212.191
3	De With	An Outhouse on the Edge of a Town	c.1650- 70	(Sumowski 2406x)	Oo,9.88
4	De With	Landscape with a Castle by a Tower	c.1650- 60	(Sumowski 2397)	1893,0731.1
5	Attributed to de With	View of the Hoofdtoren at Hoorn	c.1651- 60		2005,0430.8
6	Attributed to de With or to Gerrit van Battem	Hilly Landscape with Herdsmen by a River	c.1650- 60	(Sumowski 2447x)	1895,0915.1032
7	Attributed to de With or to Gerrit van Battem	Evening Landscape with Figures by a Fire	c.1650- 60		Oo,10.134
8	Attributed to de With or to Gerrit van Battem	Landscape with a Bridge over a River	c.1650- 60	(Sumowski 2443x)	Oo,10.136
9	Attributed to de With or to Gerrit van Battem	Landscape with a View across a Plain	c.1650- 60	(Sumowski 2440x)	1910,0212.104
10	Attributed to de With or to Gerrit van Battem	Landscape with a Man by a Gate	c.1650- 60	(Sumowski 2437x)	1946,0713.141

With, Pieter de 1



Registration number: 1888,0619.17

Bibliographic reference: Hind 1; Sumowski 2394; Royalton-Kisch 2010 With.1

Location: Dutch Roy XVIIc

Drawn by Pieter de With (biographical details | all objects)

Date: 1650-1660 (circa)

Description: Landscape with a village on the banks of a canal; two men in the foreground and another on a hillock at right, a village amid trees beyond. c.1650-60

Reed pen and brown ink.

Verso: blank (see Inscriptions).

No watermark.

Inscriptions: verso, top centre, in pen and brown ink: 'Pieter de With [?]' ; right, in graphite: 'Reimbrant'.

Dimensions: 101 x 195mm (chain lines vertical, 23mm apart)

Condition: trimmed; some discolouration; stains at right corners.

Curator's comments:

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

The inscription on the verso with the attribution to De With is not certainly a signature, and is difficult to decipher. Nevertheless the drawing is wholly characteristic of his style, strongly revealing the influence of Rembrandt's landscapes of around 1650. De With's signed 'Landscape with Fishermen by a Pond' now in the Institut Néerlandais in Paris (Collection Frits Lugt) is especially similar, in the figures as well as the foliage.[1]

NOTE:

[1] Inv. no. 7877, Sumowski 2390, repr.

LITERATURE (always as P. de With): Wurzbach, 1910, II, p.856; London, 1915, p.95, no.1, repr. pl.LXIV (suggests verso inscription is probably a signature and this De With's only signed drawing); Hofstede de Groot, 1915[II], p.62 (notes signed drawings by De With in Rijksmuseum [inv.A3039; Sumowski 2393] and in Heijbloq album, Royal Library, The Hague [Sumowski 2398-9]); Amsterdam, 1917, p.41, no.15 (compares Rembrandt etching B.224; H.241); Hirschmann, 1918, pp.24-5 (enumerating signed sheets; comparing drawing in Rijksmuseum, inv.A3039 [Sumowski 2393]); Van Dyke, 1927, p.140, repr. pl.XLV, fig.178; Berlin, 1930, p.244, under no.3091/3376; Amsterdam, 1942, p.59, under no.123; Münz, 1952, II, p.186; Exh. Brussels-Rotterdam-Paris Bern, 1968-9, p.181, under no.181, n.4 (accepts signature); Rotterdam, 1988, p.250, under no.135 (accepts signature); Sumowski, 1979 etc., X, 1992, no.2394, repr. (compares especially drawings in Lugt Collection, Courtauld Institute, Besançon and Amsterdam, Sumowski 2390-2393).

Acquisition date: 1888

Acquisition name:

Purchased from Alphonse Wyatt Thibaudeau (biographical details | all objects)

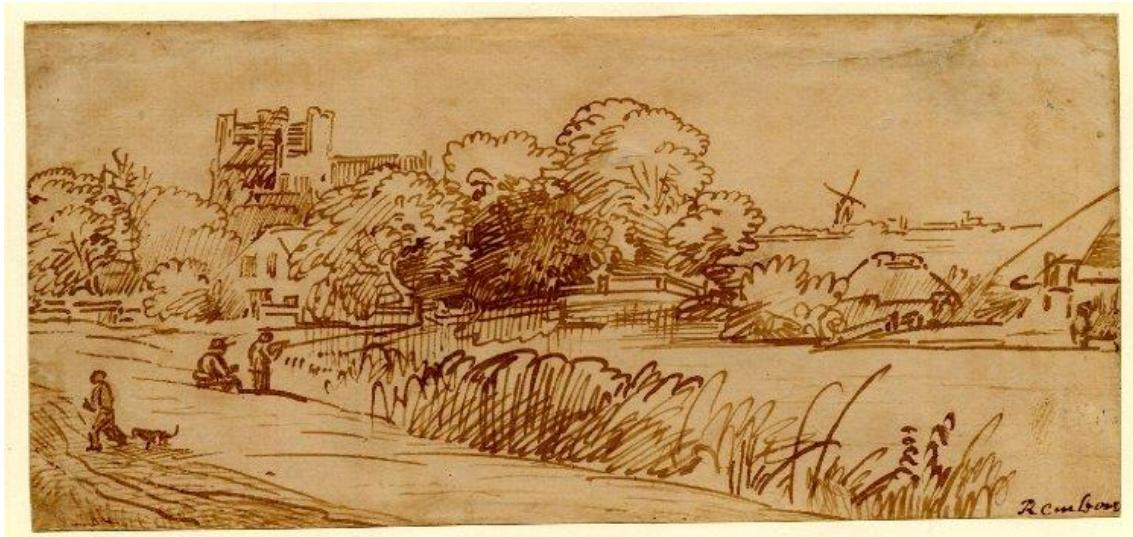
Previous owner/ex-collection William Mayor (biographical details | all objects)

Acquisition notes:

William Mayor (L.2799);* his sale, Sotheby's, 17 March, 1882, lot 146 (as Rembrandt); W.H. Lantsheer; his sale, Amsterdam, Muller, 3-4th June, 1884, lot 381, bt Thibaudeau, f.83, from whom purchased by the British Museum, 1888 (as Rembrandt).** * See 'A Brief Chronological Description of a Collection of Original Drawings and Sketches by the Old Masters [...] formed by the late Mr William Mayor [...]', London, 1875, p.132, no.642 (as by Rembrandt). In the editions of 1871 and 1874, the drawing is no.369. ** The description in the British Museum inventory, unusually, is blank where the artist's name should be; but that it was purchased as by Rembrandt is clear from the price paid, £10.

Exhibition History: London, 1992, BM, Drawings by Rembrandt and his Circle (ex. catalogue)

With, Pieter de 2



Registration number: 1910,0212.191

Bibliographic reference: Hind 2; Sumowski 2402x; Royalton-Kisch 2010 With.2

Location: Dutch Roy XVIIc

Drawn by Pieter de With (biographical details | all objects)

Formerly attributed to Jan Lievens (biographical details | all objects)

Date: 1650-1660 (circa)

Description: Landscape with a canal by a village; one man seated and one man standing at left, a man with a dog at left, a village behind and square tower amid trees. c.1650-60

Pen and brown ink on oriental paper.

Verso: blank (see Inscriptions).

No watermark (oriental paper).

Inscriptions: lower right, in pen and dark brown ink: 'Rembran[dt ? – cut away]'; verso, lower right, in graphite: '/14'.

Dimensions: 86 x 185mm (no chain lines, oriental paper)

Condition: generally good, though worn and discoloured near the edges; a repaired tear upper right; a scuff, upper centre; other surface dirt; a touch of gold at lower left corner suggests that the drawing was once laid down on a decorated mat.

Curator's comments:

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

Like cat. no.1 (1888,0619.17), a characteristic drawing by De With at his most Rembrandtesque. In the evenness of its lines and the general style, it compares well with a signed drawing by De With in the Musée des Beaux-Arts in Besançon.[1]

NOTE:

[1] Inv. no.D 574; Sumowski 2392, repr.; cf. also the damaged drawing from the Rudolf collection mentioned by Sumowski, 1979 etc. (see Lit. below).

LITERATURE (always as P. de With): London, 1915, p.96, no.2, repr. pl.LXIV ('has been attributed to Lievens'); Hirschmann, 1918, p.25; Van Dyke, 1927, p.140, repr. pl.XLV, fig.177 (attribution tentative; might be P. Koninck); Berlin, 1930, p.244, under no.3091/3376; Amsterdam, 1942, p.104, under no.1; Drost, 1960, p.150, repr. fig.160 (compares with Rembrandt); Exh. Brussels-Rotterdam-Paris-Bern, 1968-9, p.181, under no.181, n.2; Sumowski, 1979 etc., X, 1992, no.2402x, repr . (compares especially cat.no.1 [1888,0619.17] and drawing from Rudolf collection, sold Sotheby's, London, 10 October, 1974, lot 284).

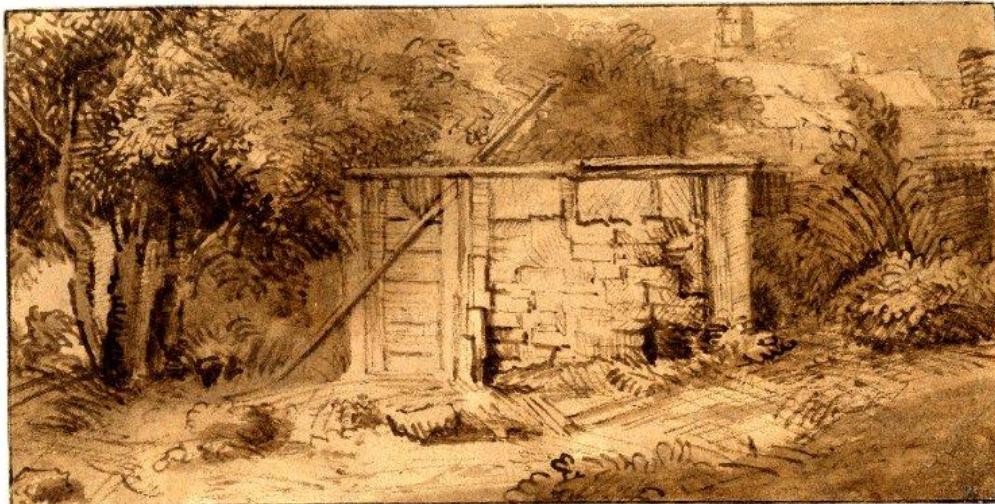
Acquisition date: 1910

Acquisition name:

Bequeathed by George Salting (as probably by Jan Lievens) (biographical details | all objects)

Exhibition History: London, 1992, BM, Drawings by Rembrandt and his Circle (ex. catalogue)

With, Pieter de 3



Watermark

Registration number: Oo,9.88

Bibliographic reference: Hind 127 (Anon.); Sumowski 2406x (De With); Royalton-Kisch 2010 With.3

Location: Dutch Roy XVIIc

Drawn by Pieter de With (biographical details | all objects)

Formerly attributed to Rembrandt (school of) (biographical details | all objects)

Date: 1650-1670 (circa)

Description: An outhouse on the edge of a town; a low, square building, with a long pole resting against the side, trees behind at left, rooftops and a church tower beyond at right. c.1650-70

Pen and brown ink with brown wash on buff brown paper.

Verso: see Inscriptions.

Watermark: Foolscap with five-pointed collar.

Inscriptions: verso, lower centre, in red chalk: 'p. de widt'; lower left in pen and brown ink: '9/18'; upper left in graphite: '26 [in a circle]'.

Dimensions: 100 x 197mm (chain lines vertical, distance apart unclear)

Condition: good; small damage and tear, top left.

Curator's comments:

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

The attribution to Pieter de With, only recently proposed,[1] is now supported by the verso inscription, revealed in 1992 (although recorded in the 1845 Register, which was apparently not consulted by previous cataloguers). The inscriptions also allow the drawing to be traced to the collection of Valerius Röver in the first half of the eighteenth century. The style is compatible with the other pen drawings by him in the collection.

The location has not been identified. A copy of the drawing is in Stockholm and another version is at Dresden.[2]

NOTES:

[1] See Sumowski (Literature below). In an undated note in the Department's second copy of Hind's 1915 catalogue (shelved at Cc.2.23), A. Welcker wrote: 'a drawing of the same hand signed on the back J. de With in my collection'. The drawing is now in the Prentenkabinet, Leiden (Sumowski 2407x).

[2] A note on the mount of the Stockholm drawing (there kept as anonymous) shows that the connection was first recognised by James Byam Shaw. My thanks to Peter Schatborn for noting the Dresden drawing, inv.188/1921.

LITERATURE: Bürger, 1858, p.402 (Rembrandt); Vosmaer, 1877, p.613 (Rembrandt); London, 1915, no.127, repr. pl.XVII (doubtful as Rembrandt); Hirschmann, 1918, p.23 (by Furnerius); Sumowski, 1979 etc., X, 1992, no.2406x (by P. de With).

Acquisition date: 1824

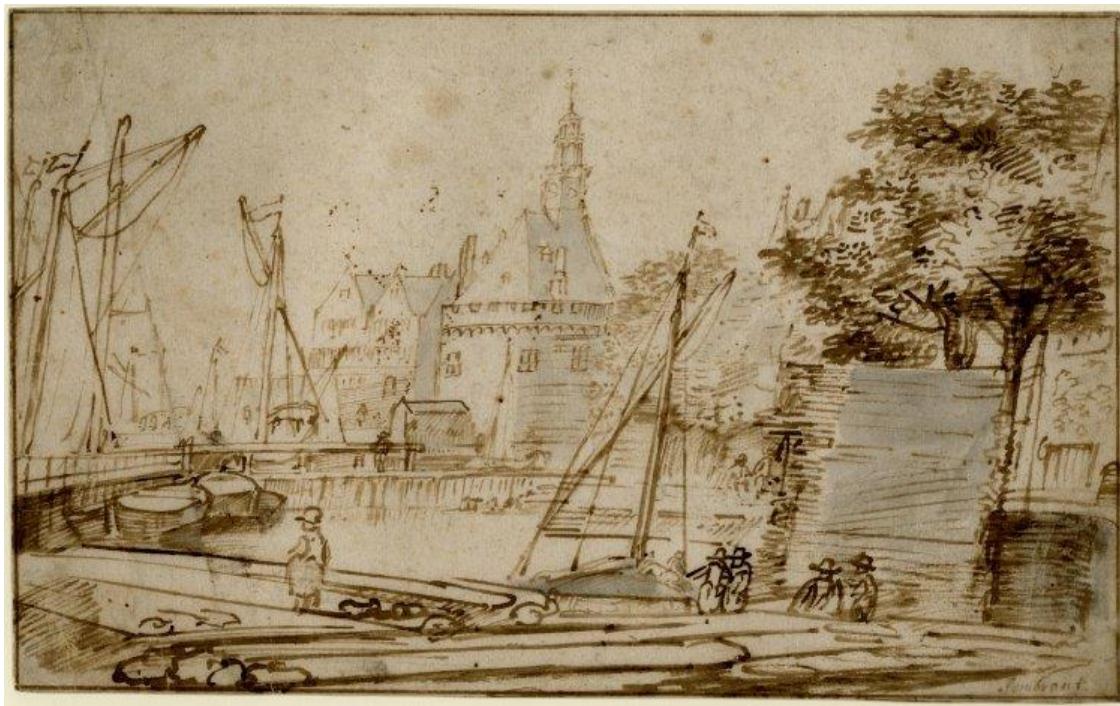
Acquisition name:

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

Acquisition notes: Valerius Röver (cf. L.2984; Portfolio 9, no.18; nos.12-29 are described en bloc as '18. Cartons op ýder gezet een Landschap / van Rembrandt, Eeckhout, Coning, na t'leven / getekent met de pen en gewassen. Het Per- / spectief is excellent waargenomen'; The transcription is taken from the MS in the Amsterdam University Library, on which see Rembrandt cat. no.31, n.2.); Richard Payne Knight, by whom bequeathed, 1824 (as by Rembrandt, though the presence of de With's name on the verso is noted in the 1845 Register).

Exhibition History: no exhibitions recorded.

With, Pieter de 4



Registration number: 2005,0430.8

Bibliographic reference: Royalton-Kisch 2010 With.4

Location: Dutch Roy XVIIc

Drawn by Pieter de With (biographical details | all objects)

Formerly attributed to Anthonie van Borssom (biographical details | all objects)

Date: 1651-1660 (circa)

Description: View of the Hoofdtoren at Hoorn; a canal and figures and boats also visible.

Reed pen and brown ink with grey wash; framing-lines in pen and brown ink.

Verso: blank.

Watermark: Foolscap with seven-pointed collar and three circles below

Inscriptions: lower right, in pen and brown ink: 'Rembrant.'

Dimensions: 199 x 316mm (chain lines horizontal, 23/24mm apart)

Condition: generally good; some surface dirt; near-vertical creases to left; repaired tear at left edge.

Curator's comments:

Literature: P. Sutton and W.W. Robinson, 'Drawings by Rembrandt, his students and circle from the Maida and George Abrams Collection', Yale UP, New Haven, 2011, cat.no.A30, p.183.

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

The Hoofdtoren at Hoorn was built in 1532 and originally incorporated into the defensive walls of the city. The bell tower was added in 1651, and the edifice remains today with only minor changes. However, the artist does not show a small turret attached to the nearer side of the building, although much of it would have been obscured by the trees. The gabled buildings beyond the tower also seem to be largely fanciful. The Hoofdtoren served as one of the five chambers of the Noordsche or Groenlandse Compagnie (the Nordic or Greenlandic Company, also known as the Spitsbergen whaling company), set up in 1614 but dissolved in 1642 (the other chambers were in Amsterdam, Enkhuizen, Flushing and Rotterdam).

The attribution to De With seems to be reasonably secure, given the characteristic rendering of the trees and figures (cf. cat. no.1; 1888,0619.17). Whether the artist had any special connection with Hoorn remains to be discovered.[1]

NOTE:

[1] I am grateful to Jan de Bruin and his colleague for informing me that no mention of him has been discovered in the archives of West Friesland.

LITERATURE: none.

Acquisition date: 2005

Acquisition name:

Donated by Maida Abrams (biographical details | all objects)

Donated by George S Abrams (biographical details | all objects)

Previous owner/ex-collection Sotheby's (Sotheby's, Amsterdam, 26 November 1984, lot 127, repr. p.104 (as by Anthonie van Borssom, the attrib) (biographical details | all objects)

Donated through American Friends of the British Museum (biographical details | all objects)

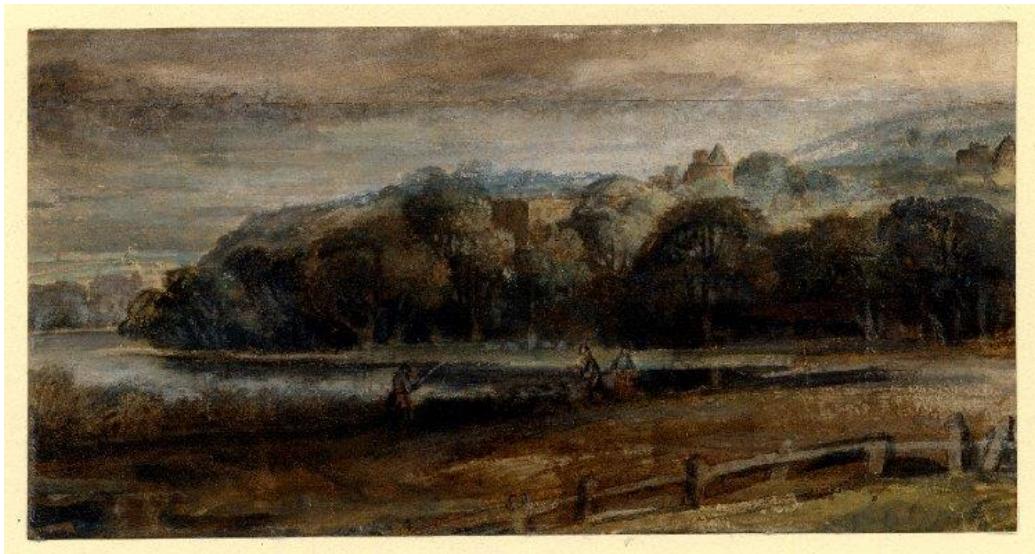
Acquisition notes:

This item has an uncertain or incomplete provenance for the years 1933-45. The British Museum welcomes information and assistance in the investigation and clarification of the provenance of all works during that era.

Maida Abrams expressed her wish to give the drawing before her untimely death in 2002. The drawing was on loan to the Fogg Art Museum, Cambridge, Massachusetts (loan no.TL 32554.15 as by Van Borssom).

Exhibition History: London, 2007 Jun-Nov, BM, 'Recent Acquisitions Part I' (no catalogue)

With, Pieter de 5



Registration number: 1893,0731.1

Bibliographic reference: Hind Add.3 (placed as); Sumowski 2397; Royalton-Kisch 2010 With.5

Location: Dutch Roy XVIIc

Drawn by Pieter de With (biographical details | all objects)

Date: 1650-1660 (circa)

Description: Landscape with a castle by a tower; river with a fisherman and two other figures standing to right, the tops of buildings visible above trees across the water, a fence in the foreground. c.1650-60

Watercolour and bodycolour over black chalk.

Verso: laid down.

No watermark visible.

Inscriptions: lower right, in black chalk (indistinct): 'P. D. With'.

Dimensions: 99 x 194mm (chain lines vertical, 23mm apart)

Condition: slightly rubbed; a few scuffs and creases (especially just to left of inscription).

Curator's comments:

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

The signature seems entirely trustworthy, making this drawing an important link to other gouaches now attributed to De With. Two other signed drawings that have some degree of comparability in technique, with washes over black chalk, are in the Heijblock album in the Koninklijke Bibliotheek in The Hague.[1]

Given that the drawing was formerly attributed to Adam Elsheimer, it remains tempting to invoke the influence of his drawings in gouache, and of his landscapes as seen through Hendrick Goudt's engravings after him.[2] However, the use of watercolour was not unusual for artists in the circle of Rembrandt, as is clear from the examples in the British Museum by Van Borssom, Doomer, Van den Eeckhout, Flinck and Philips Koninck.[3]

NOTES:

[1] Sumowski nos.2398-9, repr.

[2] See Andrews, 1977. A selection is published with colour reproductions in Exh. Frankfurt-Edinburgh-London, 2006.

[3] See also Royalton-Kisch, 1991, for watercolours from Rembrandt's circle.

LITERATURE: Hind, 1926[I], p.42, no.364 (as Elsheimer; anticipates P. Koninck); Weizsäcker, 1936, I, p.263 (Elsheimer); Drost, 1957, p.124 (perhaps J. Koninck); Möhle, 1966, pp.158-9, no.60, repr. pl.38 (as Elsheimer, c.1607-10; similar to work in Frank collection, Mannheim); Waddingham, 1967, p.48 (dubious as Elsheimer; probably Dutch); Hohl, 1967 (De With); Van Gelder and Jost, 1967-8, p.35, repr. p.37, fig.10 (as signed by De With); Exh. Brussels-Rotterdam-Paris-Bern, 1968-9, p.181, under no.181 (De With); Hohl, 1972, p.86 (De With); Andrews, 1976, p.2 (De With); Andrews, 1977, p.167, no.A46 (De With); Andrews, 1979/81, p.24; Sumowski, 1979 etc., X, 1992, no.2397, repr. (De With; compares especially cat.no.1 [Hind 1; 1886.0619.17] and also a drawing from Rudolf collection, sold Sotheby's, London, 10 October, 1974, lot 284, and the P. Frank drawing [for which see Möhle, 1966, no.61, pl.39]); Sonnabend, 1997, p.358 (comparing drawing formerly in Schilling collection, Edgware, now in Frankfurt, Städelisches Kunstinstitut, inv.16748 [Möhle, 1966, no.56]); Exh. Frankfurt, 2000, p.182, under no.79 (as Sonnabend, 1997).

Acquisition date: 1893

Acquisition name: Purchased through Colnaghi (as by Elsheimer) (biographical details | all objects); Purchased from Heneage Finch, 5th Earl of Aylesford (lot 237)

Acquisition notes: Earl of Aylesford; his sale, Christie's, 17-18 July, 1893, 2nd day, lot 237, bt Colnaghi's for British Museum (as by Elsheimer).

Exhibition History: Frankfurt, 1966-7, no.159, repr. fig.139 (as by Elsheimer); London, 1992 (ex. catalogue, as De With).

With, Pieter de (attributed to; or more probably by Van Battem) 6



Registration number: 1895,0915.1032

Bibliographic reference: Sumowski 2447x (as Pieter de With); Royalton-Kisch 2010 With.6 (as attributed to De With or (more probably) van Battem)

Location: : Dutch Roy XVIIc

Attributed to Pieter de With (biographical details | all objects)

Attributed to Gerrit van Battem (biographical details | all objects)

Formerly attributed to Adam Elsheimer (biographical details | all objects)

Date: 1660 (circa)

Description: Landscape with a river; trees on a slope at l, herdsmen on a track by the river, one on horseback, a castle amid trees on the further bank

Brush in tones of grey and brown, with white (partly oxidised) on brown paper; framing-lines in pen and brown ink.

Watermark: none visible

Inscriptions: none visible. Robinson, 1869/76 and Hind, 1925 (see Lit. below), record an inscription by Jonathan Richardson, senior: "For this drawing I have more than once been offered 25 guineas, but refused it, chiefly because I would not suffer so capital a drawing to go out of my collection in my lifetime."

Dimensions: 182 x 257mm (chain lines not visible.)

Condition: good; traces of gold from an old mat at left edge – perhaps from Richardson's time (see Provenance).

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, as De With (or more probably van Battem), no.6:

Long considered among the finest works by Adam Elsheimer and described by Wilhelm von Bode in 1883 as 'eine der kostlichsten und vollendesten Zeichnungen Elsheimers',[2] the drawing encapsulates many of the qualities that are admired in the work of the German painter: a balanced, ideal composition that anticipates works by Claude Lorrain, delicate attention to detail in the foreground and subtle gradations in atmospheric perspective into the farthest distance. The strong diagonal of the wedge-shaped land mass to the left must have seemed inseparable from Elsheimer's designs, perhaps especially as seen through the lens of Hendrick Goudt's monochrome engravings after them.

Now realigned among works that are more likely to be by Pieter de With, along especially with cat. no.5 (1893,0731.1, but see also Oo,10.134, Oo.10.136, 1910,0212.104 and 1946,0713.141 [H3-8]), its importance recedes as it assumes the status of an emulation of an earlier master. Yet in its employment of gouache it retains its art-historical interest as a technical achievement and in its aesthetic appeal, evoking an ideal of northern landscape en grisaille in an original way. However, the question of attribution remains: that to De With is barely more convincing than one to his approximate contemporary, Gerrit van Battem (1636-84). The current consensus eruditiorum has settled for De With, and its juxtaposition with the signed drawing in a related medium (cat.no.5) points up similarities: the chalky quality of the medium, the comparable riverside composition, the softly drawn architecture and the more rudimentary description of the figurative details (and the rhythm of the drawing of the fences). These analogies suggest the same authorship and, following the general consensus, the drawing is therefore retained here under his name.

Yet the reasonableness of this attribution is undermined by a single, signed drawing by Van Battem now in Edinburgh, which was also believed to be by Elsheimer until the 1960s.[3] It seems inseparable from the above-mentioned group and in the writer's view the attribution to Van Battem is the more persuasive. Compared with no.5, the drawings in the Van Battem group exhibit a greater attention to detail in both the foliage and the figures. It is worth remarking that in the nineteenth century three of the drawings were attributed to Van Battem (Oo,10.134, Oo,10.136; 1946,0713.141). No connection between the two artists is known, nor between them

and Adam Elsheimer, and cat. no.5 suggests that some gouache landscapes should probably remain under De With's name. In sum, it seems to the compiler that the problems posed by these drawings have not been laid to rest, but that the present sheet may well be the work of van Battem.

NOTES:

1. According to the annotated copy of Robinson, 1876, in the British Museum.
2. See Lit below.
3. Inv.D1114. First doubted as Elsheimer by Waddingham, 1967, p.48, who detected its northern feel, the van Battem signature was taken at face value for the first time by Van Gelder and Jost, 1967-8, p.36 and subsequently by its curator, Keith Andrews (e.g. in 1977, pp.41, 163 and 167, under no.50, A41, in 1983, pp.24-6 and in Edinburgh, 1985, I, p.3, repr. II, fig.16; he had in 1961, no.20, illustrated the drawing as by Elsheimer). It is also repr. as by van Battem by Sumowski, 1979 etc., X, 1992, p.5583, fig.172.

Literature: Robinson, 1869/76, no.567/574 (Elsheimer); Bode, 1883, p.308 (eine der kostlichsten und vollendesten Zeichnungen Elsheimers); Hind, 1925, p.245 (Elsheimer); Hind, 1926[I], p.42, no.359 (Elsheimer); Drost, 1933, p.139 (Elsheimer); Weizsäcker, 1936, I, p.263 (Elsheimer); Drost, 1957, pp.123-4, repr. fig.143 (Elsheimer); Möhle, 1957, p.14 (Elsheimer; compares Berlin drawing, inv.24620 [Sumowski 2442x]); Möhle, 1966, pp.150-1, no.48, repr. pl.29 (Elsheimer; one of his greatest gouaches); Van Gelder and Jost, 1967-8, p.34 (on provenance); Hohl, 1972, p.86 (Goffredo Wals); Hohl, 1973, p.200, n.12 (as in 1972); Andrews, 1977, p.167 (not by Elsheimer); Andrews, 1979/81, p.24 (Van Battem, perhaps); Sutherland Harris, 1978, p.403, n.14 (not by Goffredo Wals); Sumowski, 1979 etc., X, 1992, pp.5536-7, no.2447X, repr. (De With).

Acquisition date: 1895

Acquisition name:

Purchased from Col John Wingfield Malcolm (biographical details | all objects)

Previous owner/ex-collection Rev Dr Henry Wellesley (biographical details | all objects)

Previous owner/ex-collection Jonathan Richardson Senior (biographical details | all objects)

Previous owner/ex-collection John Malcolm of Poltalloch (biographical details | all objects)

Acquisition notes: Provenance: Jonathan Richardson, senior (see Inscriptions above; neither of his collector's marks is visible; at his sale, Cock, 14th night, 4 February 1747, lot 58 was described as "Two, Elshamer, a history and landscape"; there is no mention of the artist in the sale catalogue of his son, Jonathan Richardson, jun., in February 1772); Dr H. Wellesley; his sale, Sotheby's, final day, 10 July, 1866, lot 528, bt for Malcolm for £2-15-0;1 purchased with the collection of John Malcolm of Poltalloch, 1895 (as Elsheimer).

Exhibition History: London, 1990 Apr-Aug, BM, Treasures of P&D (no cat.)



Registration number: Oo,10.136

Bibliographic reference: Sumowski 2443x; Royalton-Kisch 2010 With.7 (De With or (more probably) van Battem)

Location: : Dutch Roy XVIIc

Attributed to Gerrit van Battem (biographical details | all objects)

Formerly attributed to Adam Elsheimer (biographical details | all objects)

Attributed to Pieter de With (biographical details | all objects)

Date: 1660 (circa)

Description: Landscape with a bridge over a river; a figure standing on the opposite bank at centre, buildings amid trees on a hill behind, a church amid trees in the distance

Brush with grey and white bodycolour on buff brown paper.

Verso: laid down.

Watermark: none visible.

Inscriptions: no inscriptions visible or recorded.

Dimensions: 97 x 156mm (chain lines not visible.)

Condition: good

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, as De With (or more probably van Battem), no.7:

See the remarks to Royalton-Kisch cat. no.6 (1895,0915.1032). Several motifs relate to Oo,10.134, which came from the same large collection as the present sheet (see note 2): the distant castle among trees, the foreground figures by water and the darkly silhouetted trees. Of the gouaches here tentatively given to van Battem rather than Pieter de With, to whom they were for a time assigned, it has the most in common with works by de With, including the British Museum's drawing 1893,0731.1 (RK no.5). The tree on upper the right resembles in its stippled outlines that in a signed drawing by De With in the Heijblock album amicorum in the Koninklijke Bibliotheek in The Hague, although not enough to secure the attribution.³ Despite these analogies, the likelihood remains that the present drawing is by van Battem, as argued under cat.no.6 (1895,0915.1032). A variant by the artist is in a private collection.⁴

1. The Museum file shows that the drawing was lifted for inspection in 1962, when the mark of J. MacGowan (L.1496) was noted.

2. For this and the consecutive inventory numbers from Payne Knight's bequest, see Royalton-Kisch, cat.no.8 (Oo,10.134), note 1. The present drawing, having been reattributed to Elsheimer, was later returned to Van Battem, but had recently been placed with drawings by Pieter de With.

3. Inv. Hs 131, H 26, p.285 (Sumowski 2398, repr.) as noted by Sumowski.

4. Möhle, 1966, no.49, repr.

Literature: Hind, 1925, pp.241 and 246, repr. (formerly Van Battem but reattributed to Elsheimer, as suggested by J.H.J. Mellaert); London, 1926, pp.20-21 (as Hind, 1925); Hind, 1926[I], p.42, no.362 (as Elsheimer); Drost, 1933, pp.139-40, repr. fig.82 (Elsheimer); Weizsäcker, 1936, I, p.263 (Elsheimer); Bothe, 1939, pp.74-5, repr. fig.18 (Elsheimer); Drost, 1957, pp.123-4 (not Elsheimer); Möhle, 1957, p.16, repr. fig.4 (Elsheimer); Drost, 1959, p.73 (Elsheimer); Drost, 1960, p.149, repr. fig.154 (Elsheimer; influenced Rembrandt); Möhle, 1966, pp.151-2, no.50, repr. pl.30 (Elsheimer; compares drawing [now in private collection] formerly in Springell/Sprinzel collection, Möhle, no.49); Van Gelder and Jost, 1967-8, p.38 (not Elsheimer; Van Battem?); Hohl, 1972, p.86 (Goffredo Wals); Hohl, 1973, p.200, n.12 (as in 1972); Sutherland Harris, 1978, p.403, n.14 (not Wals); Sumowski, 1979 etc., X, 1992, pp.5528-9, no.2443X, repr. (De With).

Acquisition date: 1824

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

Acquisition notes:

J. MacGowan (L.1496);[1] bequeathed by Richard Payne Knight, 1824 (as by Van Battem).[2] [1] The Museum file shows that the drawing was lifted for inspection in 1962, when the mark of J. MacGowan (L.1496) was noted. [2] For this and the consecutive inventory numbers from Payne Knight's bequest, see Royalton-Kisch, cat.no.8 (Oo,10.134), note 1. The present drawing, having been reattributed to Elsheimer, was later returned to Van Battem, but had in the 1990s been placed with drawings by Pieter de With.

Exhibition History: Frankfurt, 1966-7, Adam Elsheimer, no.151, repr. fig.141 (as Elsheimer).

With, Pieter de (attributed to; or more probably by Van Battem) 8



Registration number: Oo,10.134

Bibliographic reference: Royalton-Kisch 2010 With.8 (De With or (more probably) van Battem)

Location: Dutch Roy XVIIc

Attributed to Gerrit van Battem (biographical details | all objects)

Attributed to Pieter de With (biographical details | all objects)

Formerly attributed to Adam Elsheimer (biographical details | all objects)

Date: 1660 (circa)

Description: Evening landscape with figures by a fire; an open space, thick woodland on slopes beyond, a group of figures by a fire at left foreground and a man walking at right

Brush and dark brown wash, with white bodycolour, on brown paper.

Verso: laid down.

Watermark: none visible.

Inscriptions: no inscriptions visible.

Dimensions: 108 x 156mm (chain lines vertical, distance apart uncertain.)

Condition: good; slightly rubbed at corners to right.

Curator's comments:

Not in Hind D+F catalogue.

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Pieter de With or (more probably) Gerrit van Battem, cat. no.8:

See the remarks to Royalton-Kisch no.6 (1895,0915.1032). This sombre nocturne was previously attributed to Gerrit van Battem and then to Adam Elsheimer, and belongs with a group of gouache drawings now often ascribed to Pieter de With.^[1] The figures are especially reminiscent of his work and the distant castle is comparable to that in 1893,0731.1 (RK cat. no.5 as de With). The composition may also have been inspired by Rembrandt's 1647 painting of the Rest on the Flight into Egypt in Dublin,^[2] which in turn was inspired by Elsheimer's version of the subject now in Munich, but probably known to Rembrandt through Hendrick Goudt's engraving of 1613.^[3] A drawing in Hamburg attributed to Barent Fabritius was also inspired by the Rembrandt.^[4]

1. In Payne Knight's bequest of 1824, three drawings with consecutive inventory numbers, Oo,10.134 (the present drawing), Oo,10.135 and Oo,10.136 were entered in the Register of acquisitions as by Gerrit van Battem. On the basis of the style of a figure drawing on the verso of Oo,10.135 they were all placed with drawings by Elsheimer by 1925 on the suggestion of J.H.J. Mellaert (see Hind, 1925 and London, 1926 in Lit. below). The figure sketch was subsequently reattributed to Hendrick Goudt and Oo,10.135 placed under his name, where it remains today. Oo,10.134 (the present drawing) and Oo,10.136 were retained under Elsheimer's name. The latter was later returned to Van Battem, but recently both nos.134 and 136 were placed with drawings by Pieter de With.
2. Bredius 576.
3. Hollstein 3.
4. Inv.22431, Sumowski 835X.

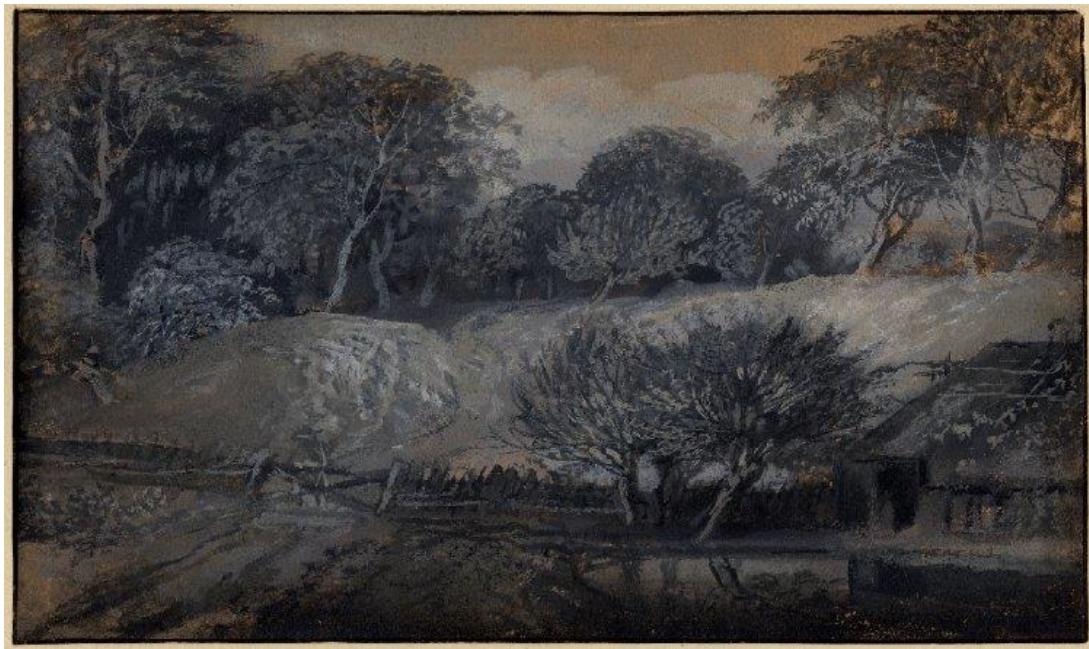
Literature: Hind, 1925, p.246 (moved to Elsheimer from Van Battem – see n.1 above); Hind, 1926[I], p.42, no.361 (as Elsheimer); London, 1926, pp.20-21 (as Hind, 1925); Drost, 1957, p.124 (not Elsheimer); Möhle, 1966, pp.160-1, no.55, repr. pl.33 (Elsheimer); Van Gelder and Jost, 1967-8, p.36 (not Elsheimer; Van Battem?).

Acquisition date: 1824

Acquisition name: Bequeathed by Richard Payne Knight (Acquired as by van Battem)
(biographical details | all objects)

Exhibition History: Frankfurt, 1966-7, 'Elsheimer', no.156, repr. fig.143 (as Elsheimer);
Manchester, 1982, Jan-Apr, Manchester, Whitworth AG, 'Payne Knight', no. 137 (Elsheimer).

With, Pieter de (attributed to; or more probably by Van Battem) 9



Registration number: 1946,0713.141

Bibliographic reference: Phillipps-Fenwick p.175(2) (as van Battem); Sumowski 2437x (as Pieter de With); Royalton-Kisch 2010 With.9 (Attributed to Pieter de With or (more probably) Gerrit van Battem)

Location: Dutch Roy XVIIc

Attributed to Gerrit van Battem (biographical details | all objects)

Attributed to Pieter de With (biographical details | all objects)

Date: 1650-60 (circa)

Description: Landscape with a man by a gate; landscape with a cottage and trees by a pond near the right foreground, a road leads through a fence and over a small wooded hill to left

Brush in shades of grey bodycolour on buff brown paper; framing-lines in pen and black ink

Verso: laid down

Watermark: none visible

Inscriptions: no inscriptions visible.

Dimensions: 129 x 218mm (chain lines not visible.)

Condition: good.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010, Pieter de With or (more probably) Gerrit van Battem, cat. no.9:

As stated under Royalton-Kisch 2009 no.6 (1895,0915.1032), the drawing belongs to a group of works for which, while the current attribution to Pieter de With has much to commend it, the traditional attribution to Gerrit van Battem is probably to be preferred, on the basis of a comparison with the signed drawing by him in Edinburgh. The location has not been identified.

Literature: Popham, 1935, p.175, no.2 (as van Battem); Van Gelder and Jost, 1967-8, p.38, repr. p.40, fig.14 (Van Battem); Sumowski, 1979 etc., X, 1992, pp.5516-7, no.2437X, repr. (De With).

Acquisition date: 1946

Acquisition name:

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

Previous owner/ex-collection Samuel Woodburn (Christie's, 4.vi.1860/61 as 'Battem - The destruction of Pharaoh's host; Christ and the Woman at the) (biographical details | all objects)

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

Previous owner/ex-collection Sir Thomas Lawrence (L.2445) (biographical details | all objects)

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

Acquisition notes: Thomas Lawrence (L.2445); Samuel Woodburn; Lawrence-Woodburn sale, London, Christie's, 1st day, 4 June 1860, lot 61 (as van Battem), bt Sir Thomas Phillipps, Bart, 10s (with three others, now British Museum, inv. nos. 1946,0713.949, 950 and 951 [all in Popham, 1935 as by van Battem; no.949 now kept as school of Paul Bril]); by descent to Thomas Fitzroy Fenwick; presented anonymously with the Phillipps-Fenwick collection, 1946.

Exhibition History: no exhibitions recorded.

With, Pieter de (attributed to; or more probably by Van Battem) 10



Registration number: 1910,0212.104

Bibliographic reference: Sumowski 2440x (as by Pieter de With); Royalton-Kisch 2010 With.10 (Pieter de With or (more probably) Gerrit van Battem)

Location: Dutch Roy XVIIc

Attributed to Pieter de With (biographical details | all objects)

Attributed to Gerrit van Battem (biographical details | all objects)

Formerly attributed to Adam Elsheimer (biographical details | all objects)

Date: 1660 (circa)

Description: Landscape with view across a plain; wooded slopes in the foreground

Brush in grey and blue-grey bodycolour on buff brown paper; residual framing-line in pen and brown ink in upper left

Verso: laid down

Watermark: none visible

Inscriptions: no inscriptions visible.

Dimensions: 99 x 155mm (chain lines not visible)

Condition: generally good; a near vertical 40mm scratch towards the right; a few other minor losses near edges.

Curator's comments:

Entry from Martin Royalton-Kisch, 'Catalogue of drawings by Rembrandt and his school', 2010
Pieter de With or (more probably) Gerrit van Battem, no.10:

See the remarks to Royalton-Kisch cat. no.6 (1895,0915.1032). Although somewhat different in tonality to the other gouache drawings catalogued here under Van Battem's name, with blue mixed with the grey bodycolour, various passages suggest that the drawing is by the same hand as all but 1893,0731.1 (Royalton-Kisch cat. no.5 as Pieter de With). In particular the handling of the sky may be related to cat. no. 7 (Oo,10.136), and it shares the sophisticated control of atmospheric perspective visible in the other gouache landscapes.

The landscape has not been identified, but resembles the area near Cleves (cf. the drawing by Johannes Ruijscher in the British Museum's collection, Oo,9.91; RK cat.no.1).

Literature: Bode, 1883, p.308 (Elsheimer); Hind, 1925, p.246 (Elsheimer rather than Van Battem, as suggested by Mellaert); Hind, 1926[I], p.42, no.363 (as Elsheimer); Drost, 1933, pp.139-40, repr. fig.83 (Elsheimer); Weizsäcker, 1936, I, p.248 (Elsheimer); Bothe, 1939, pp.74-5, repr. fig.17 (Elsheimer); Drost, 1957, p.124 (Rembrandtesque); Wegner, 1958, pp.70-1 (Elsheimer); Drost, 1959, p.73 (anonymous); Drost, 1960, pp.149-50, repr. fig.157 (Elsheimer; influenced Rembrandt); Möhle, 1966, pp.159-60, no.62, repr. pl.42 (Elsheimer; late work); Hohl, 1972, p.86 (De With); Andrews, 1977, p.167 (close to P. Koninck); Sumowski, 1979 etc., X, 1992, pp.5522-3, no.2440X, repr. (De With).

Acquisition date: 1910

Acquisition name:

Bequeathed by George Salting (as by Elsheimer) (biographical details | all objects)

Exhibition History: Frankfurt, 1966-7, Elsheimer, no.161, repr. fig.140 (as by Elsheimer).