





Willem van Mieris, 'Perseus & Andromeda' (detail, see cat. no. 35)

GALERIE LOWET DE WOTRENGE

Agents & Dealers in Fine Art

Northern Works on Paper | 1550 to 1800

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Cover image: Cornelis Schut, "Apollo and Daphne" (detail; see cat no. 29)



Gerrit Pietersz, "Phaeton asking Apollo for his chariot" (detail, see cat. no. 31)

The current selection of works on paper - ranging from 'première pensées' and studies in pencil or ink to highly finished works of art in their own right - was gathered over a period of several years, culminating in this selling exhibition, opening at the gallery in the spring of 2018. In the course of these past years, a number of works on paper that would have made great additions to the current exhibition have found their way to various private and institutional clients. I thank all of them (you know who you are!) for putting their trust in my expertise. The works illustrated in this catalogue have now been gathered at our premises for the show, but I trust many of the sheets will also find their way into various collections across the globe soon. In that case, this catalogue will have to do as a humble memento of this particular moment in time.

This selection of 'northern' works includes mostly works by Dutch and Flemish artists, with the occasional German thrown in. The division of artists into these geographical 'schools' should, however, always be taken with a grain of salt, as most of them were avid travellers - Flemish artists from the sixteenth century onwards viewed the obligatory trip to Italy almost as a pilgrimage - and were continuously being influenced by each other's work. How to classify, for instance, the artist Friedrich Sustris, who was born in Padua, of Dutch descent, and who went on to study and work in Rome, Augsburg and Munich?

Collecting works on paper is quite different from collecting paintings. The lower price point gives more people the opportunity to get involved, as works by important masters are still to be had for relatively modest sums. In addition, the directness and spontaneity of lines drawn or painted on thick sheets of laid paper allows the modern viewer to get a rare insight in the creative process of these artists, whose works often display a striking modernity. It is difficult not to think of a Damien Hirst print when looking at Johannes Bronckhorst's highly detailed studies of butterflies, while some of Cornelis Schut's free-flowing sketches bring to mind James Ensor's drawing style.

The subject matter of the exhibited works ranges from landscapes and mythological themes to botanical, animal and architectural studies, as well as the odd seascape and a few religious works. Together they showcase the broad interests of northern artists from the middle of the sixteenth to the late eighteenth century. It has been a great joy to discover, acquire, research and present the present selection of works. I do sincerely hope looking at them will provide you with at least as much pleasure.



Ludolf Bakhuizen, "Dutch shipping off a coast with a town in the distance" (detail, see cat. no. 19)



1.

Tobias Verhaecht (Antwerp 1561 - 1631)

A ruined Roman villa in an Italianate landscape

pen and brown ink, grey washes

197 x 276 mm

Tobias Verhaecht was born in Antwerp in 1561, where he would remain for most of his life. Before entering the Antwerp guild of St Luke in 1590 he did, however, spend some time in Italy as a fresco painter in Rome and Florence. In 1592 a young Peter Paul Rubens came to study with him for a short time. Another of his pupils was his own son, Willem van Haecht, who went on to become a painter of so-called *kunstkamers*. Verhaecht specialized in landscapes, often incorporating in his compositions monuments and ruins he had visited in Italy. Another version of the present drawing is preserved in the Graphische Sammlungen Albertina (Vienna), while a third version is in the Rijksmuseum (Amsterdam).



2.

Pieter Casteels III (Antwerp 1684 - 1749 Richmond)

A study of birds and waterfowl (recto)

pen and brown ink

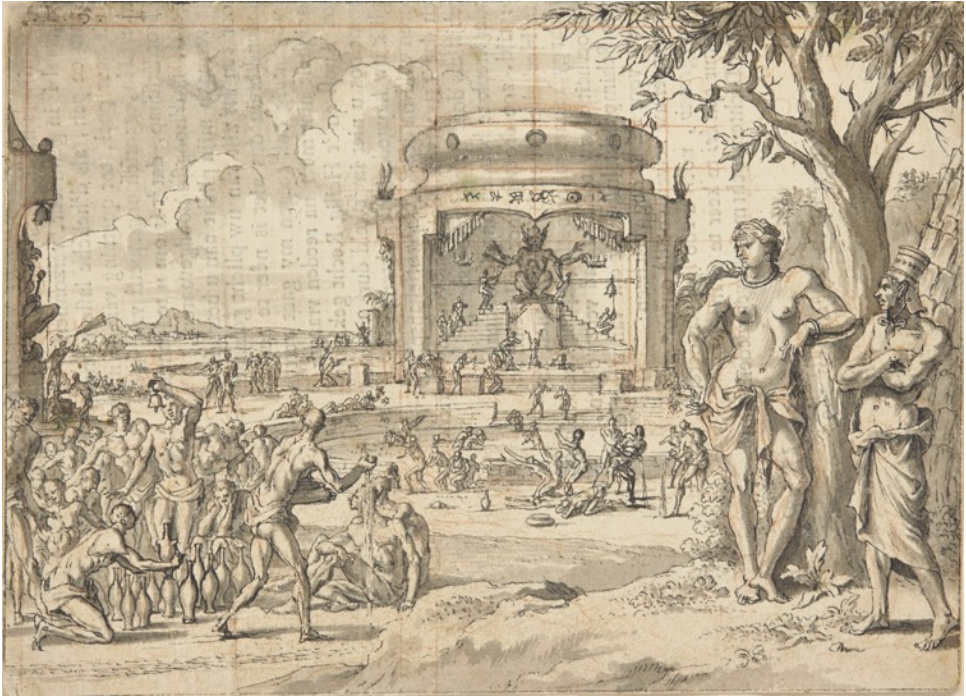
88 x 116 mm (depicted actual size)

Pieter Casteels III was born in Antwerp in 1684. He was taught by his father, Pieter II, and became a member of the Antwerp guild of St Luke in 1712. Between 1708 and 1711, he spent some time in England, alongside his brother-in-law, the landscape artist Peter Tillemans. He would finally return to England permanently in 1717. Casteels mostly painted flower still lifes and landscapes with birds. The present double-sided drawing features designs for both genres.

(verso)

*A study for a still life
of fruit*





3.

Jan Goeree (Middelburg 1670 - 1731 Amsterdam)

A sacrificial scene, presumably set in the New World

pen and ink and grey wash, squared for transfer in sanguine

129 x 178 mm

Jan Goeree was born in Middelburg in 1670. His father, Willem Goeree, was a book dealer. When Jan was very young, the family moved to Amsterdam; Jan would remain active there until the end of his life. After studying with Gerard de Lairesse, he became an engraver and a poet. Several of his engravings feature city houses and interiors in Amsterdam. In 1705 he was commissioned to provide the designs for the vault paintings of the Amsterdam City Hall's great hall. Goeree also designed many title pages and book illustrations; presumably, the present work was intended for print as well. Interestingly, the drawing was done on the back of a printed book page, dated 1695 – providing a *terminus post quem* for its date of creation.



4.

Johannes Bronckhorst (Leiden 1648 - 1727 Hoorn)

A pair of studies of butterflies

pen and ink, gouache

116 x 143 mm (each)

Johannes Bronckhorst, born in Leiden in 1648, was taught by his father from an early age. When his father died, the young Johannes, aged 13, was sent to Haarlem, to work as a pastry baker in his cousin's shop. He continued drawing as a hobby. Eventually, he moved back to Hoorn to get married, and would remain there for the rest of his life. Though he kept working as a baker, his drawings and watercolours of plants, birds and insects became very sought after. Some were published as engravings, which in turn also became collector's items. Johannes Bronckhorst taught several pupils, amongst which the most famous was Herman Henstenburgh, who also became a famous still life painter. The present pair is part of a whole series of butterfly studies, of which most are in institutional collections today. These beautifully preserved and delightfully colourful works show off the artist's talent for meticulous observation as well as his steady, talented hand.



5.

Johannes de Bosch (Amsterdam 1713 - 1785)

Landscape with the Rest on the Flight into Egypt

pen and ink, brown washes, watercolour

285 x 390 mm

signed 'Joan. de Bosch 1749 na Jan van Huysum 1728.'

Johannes de Bosch was a Dutch painter, draughtsman and engraver. As the son of an apothecary who was also an avid collector, he was familiar with art from an early age. He specialized in drawings and paintings of arcadian landscapes, sometimes inspired by the work of other artists, as is the case in the present work, which is after a work by Jan van Huysum now in the Teylers Museum. He also designed the title pages for several books. Furthermore, de Bosch became known for his topographical drawings, for instance those he made of Amsterdam and Zeist. (*See also detail inside back cover.*)



6.

Rochus van Veen (Beverwijk 1630 - 1693)

A study of a Rutilus Rutilus, or roach

black chalk, watercolour and gouache

66 x 162 mm

Former collection I.Q. Rechteren van Altena

Little is known of the artist Rochus van Veen. He was born ca. 1640 and worked in the small town of Beverwijk, where he also died in 1693. Van Veen mostly produced works on paper, drawing small animals, birds, insects and plants with high scientific accuracy. His work is represented in several important museum collections, such as the Graphische Sammlung in Frankfurt. The present work depicts a roach, or *Rutilus Rutilus*, a freshwater fish commonly found throughout Europe. Though our drawing has traditionally been attributed to Rochus van Veen, an attribution to the Master of the Arundel Sketchbook (active in the Southern Netherlands, 17th century) has also been suggested.



7.

Jan-Frans van Geel (Mechelen 1756 - 1830 Antwerp)

A study for a Charity (1) / *A design for a wall decoration with putti playing with Hercules' club* (2) / *A design for a tomb* (3) / *A study for a tomb decoration with Christ and John the Baptist* (4) / *A study for the crown of the Virgin Mary* (5) (clockwise)

brush and bistre (1) / pencil (2/3/4) / pen and ink, washes (5)

140 x 224 mm / 246 x 138 mm / 165 x 157 mm / 156 x 88 mm / 89 x 86 mm

Former collection Charles Van Herck, Antwerp

Jan-Frans van Geel was born in Mechelen in 1756. He was taught first by Willem Jacob Herreyns and subsequently by Pieter Valckx. In 1784 he became a faculty member of the Mechelen Academy. Later on, he would become a teacher at the Antwerp Academy as well. His students included, among others, Willem Geefs, Louis Royer and Joseph Tuerlinckx. Stylistically, as a sculptor van Geel continued the late Flemish baroque tradition, though he was not wholly unaware of the emerging neoclassicist movement. His most important works include the pulpit of the Church of St Andrew in Antwerp, a series of statues of saints for the Church of St Jacob in Antwerp and a series of religious and mythological terracotta *bozzetti*.

For his architectural and sculptural projects, van Geel produced designs and drawings, several of which are kept in the Museum Plantin-Moretus – Prentenkabinet (Antwerp) and the Royal Library (Brussels). The present series of drawings issued from the collection of Charles Van Herck, an important Antwerp-based art dealer and auctioneer who amassed a great collection of drawings and terracottas by Flemish baroque sculptors. The bulk of his estate was purchased by the King Baudouin Foundation, which has lent most of it to Belgian institutions and museums.

The present series showcases the versatility of van Geel as an artist, not only stylistically – from very baroque putti intended as church decorations to more neoclassical motifs in other works – but also as regards subject matter: mythological, religious and allegorical themes are all represented in these studies.



8.

Allaert van Everdingen (Alkmaar 1617 - 1675 Amsterdam)

A landscape with travellers, a town beyond

pen and ink, watercolour

105 x 230 mm

signed 'AVE'

Literature: Alice I. Davies, *The drawings of Allaert van Everdingen*, Doornspijk, 2007, 183, no. 65 (ill.)

Allaert van Everdingen was born in Alkmaar in 1617. His father was a notary; his two brothers, Caesar and Jan, were to become well-known painters. Allaert studied with Roelant Savery in Utrecht and Pieter Molyn in Haarlem, around 1640-43. Shortly afterwards, he travelled to Norway and Sweden, where he produced several Scandinavian landscapes. He had no known pupils, although the author Houbraken does mention that Ludolf Bakhuizen, the marine painter, came to him for advice.

In addition to being an artist, van Everdingen was a dealer and collector of Dutch, Flemish and Italian paintings. When his collection was auctioned after his wife's death in 1708, it included works by Rafael, Titian, Holbein and Rembrandt, to name but a few. As an artist, van Everdingen specialized mostly in topographical landscapes, seascapes and winter scenes. He was a prolific draughtsman, witness the great number of his works kept in print cabinets and museum collections around the world.



9.

Paulus van Liender (Utrecht 1731 - 1797 Haarlem)

A winter landscape with skaters (1) / *An animated river landscape* (2)

pen and ink, grey wash

45 x 72 mm each (depicted actual size)

both signed 'Paulus van Liender', on the back

Paulus van Liender was born in 1731 in Utrecht. He was first trained by the draughtsman and painter Cornelis Pronk, who specialized in topographical drawings, and later by his uncle, Jacob van Liender. Paulus van Liender was primarily a draughtsman, specializing in watercolours and drawings in pen and ink as well as etchings, though he did also produce some paintings and wall decorations. Van Liender taught drawing at the Haarlem Academy, where he was also a member of the board. He mostly produced landscapes and topographical drawings, of which the small-sized current works are a fine example.



F. H. No. 101

F. H. No. 101.

10.

Friedrich Sustris (Padua ca. 1540 - 1599 Munich)

Jupiter and Semele

pen and ink, brown wash (recto) / pen and brown ink (verso)

270 x 245 mm

Friedrich Sustris was born ca. 1540 in Padua, Italy. His father, Lambert Sustris, was a Netherlandish painter working in Italy and later on, in Augsburg, as court painter to the Habsburg emperor Charles V. In 1560 Friedrich went to Rome and worked under Giorgio Vasari from 1563 – 1567, collaborating on the decorations of the Palazzo Vecchio and joining the *Accademia del Disegno*. In 1569, he went to Augsburg to work for Hans Fugger, a member of the fabulously wealthy banker family. This brought him to the attention of William V, the future duke of Bavaria, for whom he worked from 1573 onwards. Sustris gradually rose from painter and copyist to become William's artistic director, overseeing all artistic projects at the ducal court.

He produced designs for goldsmiths, tapestry weavers, sculptors, and stucco workers and organized a team of painters to decorate the palace interiors. He strongly influenced the building decoration style, and many admired his light, rich, and elegant motifs. Sustris participated in the design and reconstruction of a Jesuit church in Munich, one of the region's architectural monuments, and designed the decoration of the *Antiquarium*, the first museum of antiquities in modern times. Stylistically, as can be seen in the present work, Sustris was influenced by Italian and Flemish mannerism, a very strong style trend in the second half of the 16th century.

One of his commissions was the decoration of the castle of Trausnitz, for which he painted numerous frescoes. The present drawing was probably executed sometime between 1573 and 1580, when he was working on the castle decorations. For instance, the figure of Semele can be compared to the face of a woman in his fresco "An Allegory of Discretion", while the figure of Jupiter closely resembles the Apollo in "The Assembly of Apollo and Pan" and the Alexander in the "Apotheosis of Hercules". Furthermore, the drawing features similarities to various works in the collection of the Queen of England (Windsor Castle, inv. 316), the collection P. & N de Boer and the Louvre (inv. 21178).

The story of Jupiter and Semele is recounted by Ovid in his *Metamorphoses*. Semele, daughter of Cadmos and Harmonia, became one of Jupiter's many mistresses. Juno, who was jealous because of her husband's adultery, convinced Semele to ask Jupiter to show himself to her in his full divine form, which killed her. In the present work however, the artist chooses not to highlight this drama, instead focusing on the more erotic aspects of the scene. As is evidenced by the presence of a sketch for the composition on the verso of the sheet (*shown below*), the present work was intended as a fully finished work of art in its own right, not as a preparatory work.





11.

Daniel II Herreyns (Antwerp ca. 1725 - 1781)

A group of putti surrounding a pagan altar (1) / A design for a church decoration with a putto holding a cross (2)

pen and ink, blue wash (1) / pen and ink over pencil (2)

83 x 133 mm / 141 x 73 mm

Former collection Charles Van Herck

Daniel Herreyns the Younger was born ca. 1725, probably in Antwerp. It is not known who taught him, but he hailed from an artistic family – his father was the artist Jacobs II Herreyns. In 1751 he became a member of the Antwerp guild of St Luke. Until 1772, he taught many draughtsmen and sculptors, such as Guillaume Roefs and Petrus Schellinckx. Except for his “Head of a Giantess” for the Antwerp *Ommegang* (a parade) in 1761, his work mainly consists of decorative panels for town houses. Herreyns’ style is defined by its refined classicism, his treatment of low reliefs being quite virtuoso.



12.

Nicolaas Struyck (Amsterdam 1686 - 1769)

A study of six butterflies

graphite, gouache and watercolour

450 x 283 mm

Nicolaas Struyck, who was born in Amsterdam in 1686 and would spend most of his life there, was a scientist as well as an artist. This colourful character, registered in the Amsterdam *poorterboeken* as a 'matthesius' or mathematician, wrote some of the earliest treatises on game theory, dabbled in the stock market and was the first to accurately calculate the life expectancy of men and women. In recognition of his scientific work, he was made a fellow of the Royal Society of London. As an artist, Struyck painted detailed studies of insects and butterflies, probably for his own enjoyment, though they also reflect his scientific curiosity and eye for detail. Several sheets by his hand, from the same sketchbook as the current work, are kept in the Getty Museum.



13.

Michael Bocksberger (Salzburg ca. 1537 - ca. 1587 Regensburg)

Soldiers fighting a hydra, driven by a demon

pen and ink, blue wash

60 x 122 mm (depicted actual size)

This tiny, intriguing drawing is by Melchior Bocksberger, who was born in Salzburg ca. 1537. He was taught by his uncle, Hans Bocksberger the Elder, alongside his nephew, Hans the Younger. Between 1558 and 1573 he was a court painter for Albrecht V, duke of Bavaria. In this capacity, he was commissioned for painting decorations at Schloss Dachau and for the church of Schloss Isareck.

Bocksberger was also a painter of facades. Unfortunately, no originals to speak of are left. The few remaining examples have either been over-restored – such as his Goliath on the facade of the Goliath-house in Regensburg – or they are in very bad condition. A few drawings by Bocksberger are known, such as a design for Regensburg city hall and a scene from Genesis – *God creating the animals* – now held at the Städel Museum, Frankfurt. The latter sheet especially is very close in style to the present work, thus permitting its attribution.



14.

Jan I Peeters (attributed) (Antwerp 1624 - 1677)

A naval battle with a town beyond

pen and ink, blue wash

64 x 110 mm (depicted actual size)

Jan I Peeters was born in Antwerp in 1624. He was first taught by the relatively unknown painter Joannes Boots; afterwards, he became a pupil of his older brother, the marine painter Bonaventura Peeters. In 1642 he joined the guild of St Luke. Jan Peeters painted a number of portraits and architectural studies but he specialized in landscapes, marines and cityscapes. Of the latter he produced a great many on his journeys, which took him across France and Italy and as far as the Libyan coast and Egypt.

It has been suggested some of his cityscapes were commissioned for military purposes, as they often feature strategically important points in the depicted cities. The present tiny drawing, thought to be an early work by the artist, depicts a – probably imaginary – naval battle in the foreground. In the background, a hilltop fortress and a town can just be made out.



15.

Cornelis Schut (Antwerp 1597 - 1655)

The Rape of Europa

pencil on paper

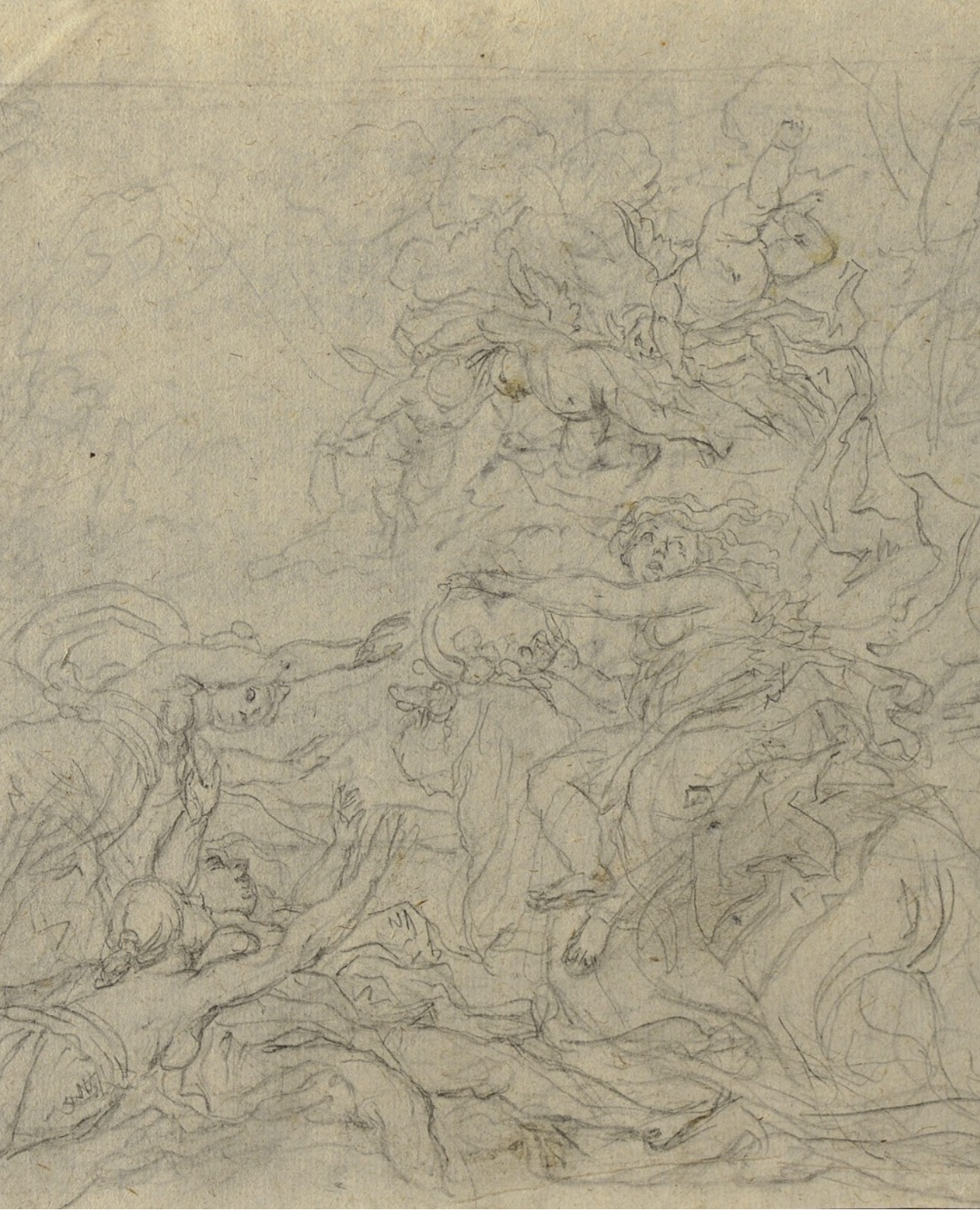
190 x 280 mm

Cornelis Schut was born in Antwerp in 1597. After his apprenticeship at Peter Paul Rubens' workshop, he became a member of the guild of St Luke in 1618. Between 1624 and 1627 he lived in Rome, where he was one of the founding members of the *Bentvueghels*, a society of Flemish and Dutch artists working in Rome. His nickname or "bentnaam" was *Brootsack* (bread bag). In 1627-1628 Schut was in Florence, designing for the Arrazeria Medicea, the tapestry factory founded by Cosimo I de Medici. He returned to Antwerp in the early 1630's.

In 1635, Schut collaborated on the decorations for the royal entry of the Cardinal-Infante Ferdinand in Antwerp and Ghent, a project overseen by his former master, Rubens. Schut also collaborated with artists such as Gaspar de Crayer and Theodoor Rombouts, on various projects. He was commissioned for many altarpieces in churches and monasteries across the Southern Netherlands and abroad, such as in Cologne. For the Antwerp cathedral of Our Lady he painted the dome ceiling decoration with a representation of the Assumption of Mary. Stylistically, Schut was influenced by his contemporary Abraham Janssens, as well as by several Italian painters such as Guercino and Guido Reni. Though he is known to have borrowed some motifs from his master Rubens, the latter's stylistic influence on Schut was rather limited.

The present work depicts the rape of Europa, a mythological story that was a beloved theme of renaissance and baroque artists such as Titian and Rubens. Intending to seduce Europa, daughter of Agenor of Tyre, Zeus assumed the form of a tame white bull and approached the girl while she was picking flowers with her friends. When the girl climbed on his back, he ran to the sea and swam to Crete, where he made her the first queen of the island.

Cornelis Schut's free and somewhat nervous drawing style lends the story a heightened sense of drama: the artist depicts the moment the bull storms off, with Europa's friends scattered left and right, very much caught by surprise, and Europa herself visibly distressed. The foreshortening of the bull is expertly done, showing off the artist's skills as a draughtsman. (*See detail opposite page.*)





16.

Tobias Verhaecht (Antwerp 1561 - 1631)

A mountainous landscape

pen and ink, blue wash

100 x 128 mm (depicted actual size)

The present work is very typical of Verhaecht's oeuvre: a fantastic (i.e. imaginary) landscape, its composition built up in several 'layers', from foreground to background, like many early Flemish landscapists did at the time. Verhaecht drew a rugged and wild landscape, with lots of the craggy peaks and steep valleys that are omnipresent in both his drawn and his painted oeuvre. The use of blue washes gives the work extra depth. (*See also cat. no. 1.*)



17.

Pieter Withoos (Amersfoort 1654 - 1692 Amsterdam)

A study of a golden plover

pen and ink, watercolour

175 x 216 mm

signed 'p: w. f.'

Pieter Withoos was born in Amersfoort in 1654. He was the second son of Mathias Withoos, a well-known still life painter. His father trained him, as he did four other children – including his daughter, Alida Withoos. In 1672 the Withoos family moved to Hoorn; afterwards, Pieter seems to have moved to Utrecht, as his daughter was baptized there in 1686. Like his father, he specialized in painting still lifes and studies of plants, insects, animals and birds, of which the present work is a very nice example. Withoos died at an early age in Amsterdam, when he was only 38 years old.



18.

Abraham Meertens (Middelburg 1747 - 1823)

An elaborate park landscape with various birds

watercolour

533 x 406 mm

signed 'A Meertens 1790'

Abraham Meertens was born in Middelburg in 1747. Though it is not known who taught him, he was greatly influenced by Aert Schouman, who spent some time in Middelburg in the 1760's. Meertens was one of the co-founders of the Middelburg drawing academy and eventually became its director. He mostly painted studies of animals, especially birds, many of which he probably studied in the menagerie of Prince Willem V, *Stadhouder* of the Dutch Republic, at Kleine Loo. Meertens also made the illustrations for a book, *De Zeeuwsche Oudheden*, which was published at Middelburg in 1780.

The present watercolour could have been intended as a design for an interior, possibly a wall-hanging. Several large-scale wall panels by Meertens are known and a number of designs for similar panels have also survived. However, its extraordinary size and its meticulous execution could also mean it was intended as a finished work of art in its own right. The work depicts a menagerie of birds, several of which are interacting in a lively and amusing manner, in a park-like setting. Here, the influence of Meertens' contemporary Aert Schouman – who was slightly older – instantly becomes evident. Full of exquisite details, this sheet may be considered Abraham Meertens' most accomplished known work.



19.

Ludolf Bakhuizen (Emden 1630 - 1708 Amsterdam)

Dutch shipping off a coast with a town in the distance

black chalk, pen and brown ink, grey wash

125 x 177 mm

Ludolf Bakhuizen was born in Emden (now Germany) in 1630. In 1648 or 1649 he moved to Amsterdam. His first known painting is dated 1658, and only in 1663 did he become a member of the guild of St Luke in Amsterdam. As a calligrapher, Bakhuizen had ample opportunity to hone his penmanship. In time he began to draw on panel, probably inspired by the works of Willem van de Velde the Elder. He was probably first taught by Allaert van Everdingen – as is mentioned by Houbraken – and later also by the marine painter Hendrick Dubbels.

Bakhuizen quickly became internationally renowned for the quality of his marine paintings, which often featured rough seas. It was said that Bakhuizen frequently exposed himself to rough seas in an open boat in order to study the effects of storms. As a result, his works were deemed to be very realistic. (See also detail on page 4.)



20.

Josua de Grave (Amsterdam 1643 - 1712 Den Haag)

A hilly landscape with travellers, farmers and troop movements, a village beyond

pen and ink, blue wash

105 x 160 mm

signed 'J. De Grave: fecit:'

Josua de Grave was born in Amsterdam in 1643. It is not known to whom he was apprenticed. He entered the Haarlem guild of St. Luke in 1659. De Grave travelled extensively - solo and with the army - in the Netherlands and France, where he produced many accurate topographical drawings. However, several imaginary and Italianate landscapes by his hand are also known. Presumably the present work falls into the first category – though the explanatory inscription specifying when or where the work was made can no longer be accurately read.

De Grave's work is often confused with that of his contemporaries Valentijn and Barend Klotz, whom he travelled with on several occasions. Luckily, the present work is signed, leaving us with no doubts. Stylistically, it can be compared to a landscape at the Boston Museum of Fine Arts, which is dated 1674.



21.

Northern mannerist artist (active ca. 1565)

The Discovery of Achilles amongst the daughters of Lycomedes

pen and sepia ink

155 x 235 mm

Though the author of this fine drawing cannot be identified with certainty, it can safely be dated to the second half of the sixteenth century (around 1560). The drawing is a contemporary copy after a painting by the Italian-born painter Francesco Primaticcio (Bologna 1504 – 1570), one of the leading artists of the so-called First School of Fontainebleau. It can be assumed on stylistic grounds, that the author was a visiting northern mannerist artist.

The work shows the moment a cross-dressed Achilles, hidden by his mother amongst the daughters of Lycomedes to prevent his being killed in the Trojan war, is discovered by Odysseus, who was using a clever ruse. Only one of the 'daughters' seems interested in the weaponry Odysseus has laid out... and upon the sounding of the war trumpets, 'she' is roused to fight - thus betraying herself!



22.

Siewert van der Meulen (Alkmaar before 1683 - 1730)

Study of a greenfinch

pen and ink, watercolour

150 x 165 mm

signed 'S: van der Meulen 1710'

Siewert van der Meulen was born in Alkmaar. His date of birth is not known, though according to archive records he must have been born before 1683. Van der Meulen painted mostly seascapes, coasts and harbours, including some rare early whaling scenes. As a draughtsman, van der Meulen's interest was not limited to marines; several sheets by his hand depicting birds are known, of which this delicate study of a greenfinch is a particularly fine example.



23.

Aert Schouman (Dordrecht 1710 - 1792 The Hague)

A dwarf rooster

pen and ink, watercolour

244 x 184 mm

signed 'A Schouman'

Aert Schouman was born in Dordrecht in 1710. At age fifteen he became the apprentice to the – otherwise quite unknown – Dordrecht painter Adriaan van der Burg. From 1742 until his death in 1792 he was head master of the Dordrecht artist guild *Teekengenootschap Pictura*; from 1752 until 1762 he was also head master of the guild of The Hague. He took on his first student in 1733 and continued teaching until his death. He taught, among others, the still life painter Jan van Os. Schouman worked primarily in The Hague, though he also spent time in Middelburg and visited Great Britain in 1765.

Schouman was a prolific artist, who painted portraits, townscapes, biblical scenes and mythological themes but also produced wallpaper designs. He was also active as an engraver and, occasionally, as an art dealer. In the course of his lifetime, Schouman amassed a great collection of paintings. Today, however, he is best known for his watercolours of plants and animals – especially (exotic) birds, mostly set in park-like landscapes or their (imagined) natural environments.

The present work is a beautiful example of Schouman's animal studies: the dwarf rooster, or *Gallus Nana*, is portrayed at half size, as the artist himself inscribed on the verso of the sheet. Proudly, almost defiantly, the animal stares at the viewer, every detail of its anatomy delicately rendered by Schouman's pencil. Would it be exaggerating to state that this work, a true portrait of the animal, captures not just its look but also its character?



24.

Gillis Neyts (Ghent 1623 - 1687 Antwerp)

A landscape with travellers; a city - possibly Jerusalem - in the background

pen and brown ink, grey wash

140 x 185 mm

Probably born in Ghent (some archival records mention Overijse and Lille) in 1623, Gillis Neyts is first recorded as a member of the Antwerp guild of St Luke in 1647. He may have been one of Lucas van Uden's pupils, though this was never conclusively proven. After spending some time in Holland, Spain and France, he returned to Antwerp, where he remained until his death in 1687. As a painter he specialized in landscapes; however, he is appreciated much more for his drawings, which provide ample testimony to his talents as a draughtsman. Confidently and effortlessly sketching in quick, somewhat nervous lines, Neyts manages to convincingly evoke humans and animals going about their daily lives among the ruins. (See also detail p. 60.)



25.

Willem Jacob Herreyns (Antwerp 1743 - 1827)

A sheet of figure studies

pen and brown ink

185 x 140 mm

signed 'GJ Herreyns'

Willem Herreyns was a scion of a family of artists: his father was a painter and his uncle a sculptor. As a young painter, he won first prize for painting from life at the Academy of Antwerp in 1764. In 1800 Herreyns was appointed teacher-director at the Academy, which had been renamed l'École Spéciale de Peinture, Sculpture et Architecture d'Anvers. Under Napoleon, he was allowed to set up a museum in the former Franciscan monastery in Antwerp in 1810. Stylistically, Herreyns is regarded as one of the last painters in the Flemish Baroque tradition, as is evident from the figure studies on the present sheet. He may be considered one of the last followers of Peter Paul Rubens.



26.

Jacob van der Ulft (Gorinchem 1621 - 1689 Noordwijk)

An Italianate townscape

pen and brown ink, sepia wash

293 x 405 mm

Jacob van der Ulft was born in Gorinchem in 1621. He was trained primarily as a glass painter, but he also worked as a painter, print artist and architect. It is not known who taught him; he may have been self-taught. In 1660 he became mayor of Gorinchem, like his father before him. He would remain in public service until 1679, when he briefly had to flee to The Hague, following suspicions of corruption.

Although his contemporary, art historian Arnold Houbraken, wrote in his *Groote Schouburgh* that van der Ulft was the best glass painter in the Netherlands, today he is best known for his Italianate drawings depicting landscapes, cityscapes, ruins and port scenes. These are usually executed in ink and washes, and enjoy greater appreciation than his relatively few surviving paintings.





27.

Alida Withoos (Amersfoort 1659/60 - 1730 Hoorn)

A study of Aconitum (monkshead)

watercolour and gouache

330 x 230 mm

Former collection I.Q. Rechteren van Altena

Alida Withoos was born in Amersfoort, ca. 1659. Her father, Mathias Withoos, was a painter, who mostly painted landscapes and still life scenes. Mathias taught his daughter well, and Alida also became an artist. In 1703, Alida moved to Amsterdam, where she married the painter Andries van Dalen. Like with most of the rare female artists of the seventeenth and eighteenth century, such as Clara Peeters or Rachel Ruysch, Withoos' small oeuvre consists almost solely of still life paintings and a series of studies of plants, such as the present work.



28.

Friedrich Sustris (Padua ca. 1540 - 1599 Munich)

A design for a wall decoration

pen and ink, blue wash

200 x 195 mm

The present drawing may have been executed in preparation for an illusionist wall decoration for one of the projects Sustris was responsible for. The sheet is particularly comparable with a design by Sustris for a wall fountain and a grotto in the Fugger residence in Augsburg, while the classicist architecture and free translation of forms and washes allow it to be compared with a design made for Trausnitz castle. (*See also cat. no. 10.*)



29.

Cornelis Schut (Antwerp 1597 - 1655)

The assembly of the Olympic gods with Apollo and Daphne

pencil, pen and ink

220 x 284 mm

The present work depicts the myth of Apollo and the nymph Daphne, as recounted by many authors in antiquity. Eros, having been mocked by Apollo, struck the god with a golden arrow, while he shot Daphne with a leaden one. Thus, Apollo fell madly in love with Daphne, while she abhorred him. Apollo followed her around everywhere, while she kept trying to flee from him. Eventually, Apollo caught up with her, and just when he could almost reach out and touch her, she begged her father, the river god Peneus, for help. Peneus turned her into a laurel tree. Apollo used his powers of eternal youth and immortality to render Daphne ever green; up to this day, the leaves of the bay laurel tree do not decay. (See also cat. no. 15 and cover image.)



30.

Johannes Bronckhorst (Leiden 1648 - 1727 Hoorn)

A study of two crickets (1) / *A study of an Emperor Moth* (2)

pen and ink, gouache

118 x 145 mm (each)

For the present drawings, the artist worked on a very fine type of parchment known as vellum. This almost translucent material is a very good medium for conveying the fine details of insects, such as wings and antennae. (*See also cat. no. 4.*)



31.

Gerrit Pietersz (attributed) (Amsterdam 1566 - 1612)

Phaeton asking for Apollo's chariot

pen and ink, brown wash

202 x 281 mm

Various gods and goddesses are scattered about in a temple set in the clouds, some conversing, others just relaxing. The figures in the foreground are all seen from the back. To the extreme left, we recognise the divine messenger Mercury, while the seated male figure absent-mindedly caressing a dog to the right could be Mars, the god of war. The man sitting next to him on a rock, with a scorpion right behind him, is most probably Orion. The latter's presence in the scene is probably due to the fact that the central figure, Apollo, god of the sun and light, seated in the background under a canopy, once expedited a scorpion to kill Orion. In the background to the left,

Venus can be made out. As all these divinities are also heavenly bodies – planets and stars – the scene is set up as an allegorical representation of the heavens, centred around the star that illuminates all – the sun. The whole scene has a mysterious, almost ethereal feel to it. Light seems to emanate from the centre of the drawing, lending it a surreal brightness.

In fact, this scene is taken from Ovid's *Metamorphoses* (Book II, 1-30), where the author narrates how Phaeton, Apollo's son, visits the Palace of the Sun to meet his father. Upon entering the palace, which Ovid describes as "towering up with raised columns", Phaeton finds himself unable to approach his father, as the latter's crown of shining sun rays casts a blinding light. He therefore has to speak to his father from a distance; in the present drawing, he can be seen kneeling in the foreground, humbly addressing his divine father.

Stylistically, the drawing can be situated in the Netherlands, sometime during the last quarter of the sixteenth century. As it shares many stylistic qualities with the works of Joachim Wtewael and Hendrick Goltzius, both important northern mannerist artists from this period, the drawing must have originated from the workshop of an artist who was at least close to them. Another version of the present work, of similar dimensions, is now kept in the Rijksmuseum, Amsterdam (inv. nr. RP-T-1968-83R), as "school of Goltzius". It is, however, far weaker in execution than the present work, and may thus be considered a crude copy. The present sheet can in fact be associated with several other drawings, all from the same artist, who has been identified as the painter and draughtsman Gerrit Pietersz, sometimes also called Sweelinck.

Little is known about the artist. He was born in Amsterdam in 1566. He was taught by Cornelis van Haarlem, whose influence is visible, and depicted mainly religious and mythological subjects. According to Karel van Mander, the artist spent several years working in Antwerp and in Rome, though this cannot be verified from any archival sources. (*See also detail on page 2.*)



32.

Pieter van Loo (Haarlem 1735 - 1784)

A study of Veronica Spicata (1) / *A study of Caladium Bicolor* (2)

pen and ink, watercolour

380 x 265 mm / 375 x 260 mm

Pieter van Loo was born in Haarlem in 1735. He spent most of his life there and became a member of the local guild of St Luke in 1763. Van Loo produced many designs for wall-hangings for the Troost van Groenendoelen factory in Amsterdam. He specialized in landscapes and still life pictures, including studies of individual plants, such as the present pair, which is rendered in studious detail. The colourful *Caladium Bicolor* especially, being a plant native to the Amazon regions in Brazil, must have fascinated his contemporaries.



33.

Abraham Bloemaert (Gorinchem 1564 - 1651 Utrecht)

The killing of the Niobids

pen and ink, brown washes, white highlights

380 x 333 mm

Literature: J. Bolten, 'Abraham Bloemaert's Niobids', in: Ch. Dumas (red.), *Liber Amicorum Dorine van Sasse van Ysselt. Collegiale bijdragen over teken- en prentkunst*, Den Haag 2011, 67-72 (ill.)

Abraham Bloemaert was born in Gorinchem in 1564. His father instructed him in the art of drawing by having him copy works by the Flemish mannerist painter Frans Floris (Antwerp 1519 – 1570). He worked as an apprentice in different masters' workshops in Paris and Antwerp (where he is known to have worked for Hieronymus Francken) until 1583, when he went back to Gorinchem. He followed his father to Amsterdam, where he settled in 1591, setting up a workshop in the church of the Order of Poor Ladies. In 1593 he went to Utrecht, where he married, lived and worked until he died in 1651 at the age of 85.

Artistically, Bloemaert was not a mannerist like Maarten van Heemskerck or Hendrick Goltzius, being more influenced by Italianising painters such as Anthonie Blocklandt (whose work he is known to have copied) and Frans Floris, though he never actually visited Italy. He was a very versatile artist, who depicted not only biblical and mythological themes but also produced portraits, landscapes and even some still life paintings. He was a prolific draughtsman and continued working until well into his eighties.

The subject of Apollo and Diana killing the Niobids must have appealed to the young Bloemaert, who depicted the subject in a magnificent painting dated 1591, now in the Royal Museum of Fine Arts in Copenhagen (inv. SP. 324). The Niobids were the children of Amphion of Thebes and Niobe of the royal house of Phrygia. When Niobe boasted that she had more children than Leto, mother of Apollo and Diana, she inevitably incurred the divine wrath the Greeks considered appropriate punishment for such an act of hubris.

Several drawings of the same subject by Bloemaert have been preserved, one of which is now in the Hermitage collection (St Petersburg, inv. 40416). The current drawing, kept in a private collection in Munich since 1965, is another version of this drawing. Where the St Petersburg version is still very much a “work in progress”, our drawing is more technically elaborated. According to Jaap Bolten, who published our drawing in 2011, the St Petersburg version must be considered the original sketch, while the present drawing, also by Bloemaert and most probably contemporary, may be seen as a “picture drawing”, perhaps commissioned by a particular collector.





34.

Pieter Quast (Amsterdam 1605 - 1647)

A dancing jester with a crane on his head

graphite

195 x 153 mm

numbered '21', upper right

Pieter Jansz. Quast was born in Amsterdam ca. 1605. It is not known who taught him, but his work was clearly influenced by the Flemish genre-scene painter Adriaen Brouwer and the French draughtsman and engraver Jacques Callot. In 1632 Quast married Annette Splinters. Between 1634 and 1641 the couple lived in The Hague, where Quast became a member of the local guild of St Luke. In 1641 they went back to Amsterdam, where they remained until Quast's death in 1647. He is known to have taught at least two pupils, Dirck Cornelisz. de Hooch and the genre-painter Jan Jansz. Buesem.

Pieter Quast painted mostly small-scale genre scenes, with subjects ranging from groups of peasants to elegant companies. The satirical and caricatured quality of his work is reminiscent of the work of his contemporary, Adriaen van de Venne, though Quast adopted a looser drawing style. Besides paintings, he also made finished drawings (i.e. not sketches), often on vellum. Though some of his work was engraved, it is unclear whether he did this himself. The "Series with two jesters" (Hollstein 57 – 68) is a clear example of how he was influenced by Callot, especially by his *Commedia dell'Arte* figures.

The present work comes from an album containing 46 numbered drawings on vellum by Pieter Quast, all studies of actors, jesters and costumes. Some of these sheets were signed and dated (between 1638 and 1640), allowing us to firmly attribute this sheet to his hand. At some point, the album was taken apart and the sheets were scattered across various private and public collections. A comparable drawing to the present one, showing a comedian in a similar pose, is currently kept in the Rijksprentenkabinet, Amsterdam.



35.

Willem van Mieris (Leiden 1662 - 1747)

Perseus & Andromeda

gouache

131 x 153 mm

signed 'W. Van Mieris F. An° 1691'

Literature: A.J. Elen, *"Ongemeen uitvoerig op Perkament met sapverven behandeld". De gekleurde tekeningen van Willem van Mieris uit de collectie Jonas Witsen*, *Delineavit et Sculpsit* 15, May 1995, 1-22, cat. no. 10, ill.; R.A. D'Hulst (e.a.), *Tekeningen van de 15e tot de 18e eeuw in particuliere verzamelingen van België*, Brussels, Generale Bankmaatschappij, 1983, cat. no. 50, ill.

Willem van Mieris was born in Leiden in 1662. He was taught by Frans van Mieris, his father, a well-known genre and portrait painter. His brother, Jan van Mieris, also became an artist. Apart from a sojourn in Amsterdam (in 1693), Willem van Mieris spent his entire career in Leiden. He became a member of the local guild of St Luke, and went on to become one of the founding members of the Leiden drawing academy, which opened in 1694. He taught pupils such as Catharina Backer and Hieronymus van der Mij. Van Mieris retired in 1736, when he had become partially blind. He died in Leiden in 1747.

Van Mieris was a prolific artist, producing genre, mythological and history pieces, as well as landscapes, portraits and even the occasional still life. Like his father, he became known as a so-called “Leidse fijnschilder”, a name given to a Dutch group of artists – including painters like Gerrit Dou – who strived to create highly natural reproductions of reality in finely executed, often small-scale works.

The current work, executed on vellum, is a beautiful example of the art of these “fijnschilders” and Willem van Mieris in particular. Small in scale but very rich in details, it recounts a story from Greek mythology, as described by Ovid in his *Metamorphoses* (book IV). Andromeda, daughter of the Aethiopian king Cepheus, is chained to a rock, stripped naked, as a sacrifice to the sea monster Cetus, which was sent by Poseidon to ravage Aethiopia. When Perseus, having just defeated Medusa (her head can be seen on his shield, where it was placed by Athena), happens upon the scene (seated on the winged horse Pegasus), he slays Cetus and goes on to marry Andromeda.

The present work is most likely a pendant of the *Hercules and Deianira* by Willem van Mieris currently in the Boymans - Van Beuningen Museum (Rotterdam), which is of the exact same dimensions and is also dated 1691. Both were recorded in the collection of Jonas Jonasz. Witsen (Amsterdam) in 1788. They were sold two years later at the local auction house Jan Goris Terwen. (*See also inside front cover.*)



36.

Herman Saftleven (Rotterdam 1609 - 1685 Utrecht)

An animated Rhine landscape

black chalk, brown washes

204 × 196 mm

Born in a family of artists, Herman Saftleven established his studio in Utrecht in 1632. He became an extraordinarily productive painter, draughtsman and etcher. In the early 1650's Saftleven travelled along the Rhine and Moselle rivers, drawing a series of views of Rhine views and towns, from Arnhem and Cleves to Bingen, near Mainz. Once returned to his studio, he transformed these travel sketches into finished drawings and paintings. The present work is a fine example of a Rhine view. (*See also detail p. 64.*)



37.

Aert Schouman (Dordrecht 1710 - 1792 The Hague)

A sea eagle with its prey

pen and ink, watercolour

255 x 365 mm

signed (?) 'A.S. 1756' on the back

Schouman made entire series of studies of animals, mostly birds, which he had the chance to study in the menagerie of *Stadbouder* Willem V. The present work, a very vivid, lifelike depiction of a sea eagle holding down its prey, may be considered a prime example of his art. Amusingly, according to an inscription on the back - probably by the artist himself - the depicted animal was 'about the size of a turkey'. (See also cat. no. 23.)



38.

Jacob de Wit (Amsterdam 1695-1754)

A study for an allegorical figure of Fama

pen and ink, black chalk, brown wash, heightened with white

248 x 105 mm

signed 'JdWit'

Jacob de Wit was born in Amsterdam in 1695. When he was thirteen, he went to Antwerp to study at the Academy. He became a pupil of Jacob van Hal, and went on to become a member of the guild of St Luke in 1714. While in Antwerp, he also produced a series of watercolour sketches of the ceilings decorated by Rubens in the Jesuit St Carolus Borromeus Church. As the church was struck by lightning a few years later and the ceilings were lost in the fire, these works, which were later engraved, became important historical documents.

In 1715, de Wit returned to Amsterdam, where he became a much sought after artist for his decorative paintings on walls, doors and ceilings. Wealthy patrons who lived on the grachten in Amsterdam commissioned decorations from him. As many of them also had country houses, de Wit did a lot of work in neighbouring Haarlem and Vecht as well. De Wit was a great illusionistic painter who often worked in grisaille.

De Wit produced a great number of sketches and drawings for his projects; many are kept in major institutional and private collections today. The present drawing, showing an allegorical representation of *Fama* (fame) - recognizable by the trumpet used to spread it - is presumably a study for a decorative wall painting, perhaps as part of a series of allegorical figures. (It has also been suggested that it was a design for a sculpture, though this seems unlikely.) Unfortunately, it has not yet proved possible to link the present drawing to a finished work or a commission. Nevertheless, it is a beautifully executed and very typical work by de Wit and a fine addition to his oeuvre.



39.

Abraham Meertens (Middelburg 1747 - 1823)

A park landscape with various birds; a design for a wall decoration

watercolour

300 x 180 mm

The size and style of the present watercolour suggest it was intended as a design for an interior decoration, probably a wall-hanging. Quickly and loosely painted, it is nevertheless full of life, with many charming details. (*See also cat. no. 18.*)



40.

Anthonie Jansz van der Croos (Alkmaar 1606/07 - 1662/63 The Hague)

A landscape with travellers

oil

45 x 85 mm (depicted actual size)

Anthonie Jansz van der Croos was born in Alkmaar, ca. 1606/07. Little is known about his life. In 1632 he went to The Hague, where he may have been taught by Moyses van Wtenbrouck, though this is not recorded in the archives. His earliest known picture is dated 1627, which indicates that he had been active as a painter before he left Alkmaar. In 1632 he married his first wife Johanna Bijl (he was to remarry in 1646). He purchased a house in Scheveningen in 1634. In 1647 he became a member of the local guild of St Luke in the Hague. His neighbour was the well-known landscape painter Jan van Goyen, who proved to be hugely influential on van der Croos' style.

He returned to his native Alkmaar from 1649 until 51 before definitively settling in The Hague, where he co-founded the *Confrérie Pictura* in 1656. He taught several pupils, of which the best known is the landscape painter Jacob Theunisz van der Croos, who was probably his son. Van der Croos was primarily a land- and cityscape painter, of which the present work, a tiny oil on paper, painted quickly, in loose brushstrokes, is a beautiful example.



Gillis Nevis, "Landscape with ruins and travellers" (detail, see cat. no. 24)

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Johannes de Bosch, "The Rest on the Flight into Egypt" (detail, see cat. no. 5)

