

MASTER DRAWINGS FROM 1540 TO 1790

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Galerie Lowet de Wotrenge

&

Den Otter Fine Art

Cover image:

Herman Safleven, *A man in a hat kneeling by a basket* (cat. no. 20)

1. Frans Floris (Antwerp 1519/20-1570)

A study of 'Roma Victrix'

pen and brown ink, brown wash

18 x 13.5 cm

Provenance:

(Possibly) Cornelis Floris II (1514-1575);

Private collection, Belgium.

Frans Floris was born in Antwerp *circa* 1519/20 into a prominent family of artists. His father, Cornelis I Floris (1486-1538), was a stonecutter; his brothers all became artists. Cornelis II (1514-1575) became a very important architect and sculptor (he was one of the designers of the Antwerp city hall), Jacob (1524-1581) a painter of stained-glass windows and Jan (born 1520) a faience maker. Little documentary evidence of Floris' life remains; most of what we know about him today has come down to us through his extensive biography in Karel van Mander's *Schilder-Boeck* (1604). Frans was possibly first trained as a sculptor by his father, before being apprenticed to the Liège-based painter Lambert Lombard. He became a member of the Antwerp guild of St Luke in 1540.¹

Frans travelled to Italy in 1541, where he studied the art and architecture of ancient Rome, as well as the work by contemporary Italian artists such as Raphael and Michelangelo, who would greatly influence him. Around 1545 he returned to Antwerp and opened his workshop, where a whole generation of 16th-century artists worked and trained under his guidance. Van Mander lists a few dozen pupils of Floris, but the actual number of his assistants may well have exceeded one hundred.² In 1547 Floris married Clara Boudewijns; the couple had one daughter and two sons, both of whom were later trained as artists by their father.

Floris quickly became one of the most important Netherlandish artists of his day, enjoying the patronage of many wealthy and noble personalities, including the Antwerp banker and collector Nicolaes Jonghelinck and Philippe III de Croÿ, 3rd Duke of Aarschot. In 1549 he was tasked with the design of the decorations for the joyous entry into Antwerp of king Charles V of Spain. Furthermore, Floris was well acquainted with several of Antwerp's leading humanists, including Abraham Ortelius and Christophe Plantin. He was a prolific painter, who mainly produced large-scale altar pieces and mythological or allegorical compositions and, to a lesser extent, a small number of excellent portraits.

¹ This short biography is based on C. Van de Velde, 'Frans Floris (1519/20 - 1570): leven en werken', in *Verhandelingen van de Koninklijke Academie voor Wetenschappen, Letteren en Schone Kunsten van België: Klasse der Schone Kunsten*, 37, Brussel, 1975, pp. 21-47; Floris probably also studied with Pieter Coecke van Aelst (1502-1550). See: E. Wouk, *Frans Floris (1519/20-1570): Imagining a Northern Renaissance*, Boston, 2018, pp. 44-47.

² K. van Mander, *Het Schilder-boeck*, Haarlem, 1604, fol. 242v and 243r.



The present well-preserved drawing is a recent rediscovery and an interesting addition to the body of drawings known collectively as *Floris' Roman Sketchbook*.³ This group of drawings, for the most part kept in the Kupferstichkabinett at the Kunstmuseum Basel (inv. nos. U. IV.6 - U.IV.29), once formed part of a larger sketchbook, which Floris brought back with him to Antwerp on his return from his travels in Italy *circa* 1545.⁴ In these drawings, Floris copied famous examples of Antique and Renaissance sculpture present in Rome, which had been - and were still being - discovered all over the city from the late 15th century onwards. Not limiting himself to drawing artworks and monuments he saw in the streets, Floris also visited the homes of several famous private collectors, as can be ascertained from the inscriptions on some of the sheets.

After his return to Antwerp, Floris presumably presented the sketchbook to his brother Cornelis II, who, as a sculptor and an architect, would have had a great interest in the subject matter of the drawings.⁵ As some of these drawings were taken out for use or perhaps because Floris wanted to keep some sheets for himself, several of the originals were replaced with copies, presumably by someone from Floris' workshop. This explains, for example, how one of Floris' originals from the Roman Sketchbook ended up in the Royal Library in Brussels (inv. No. F 11791), while a copy remained in the group kept in Basel (inv. no. U.IV.10).⁶

The present sheet was drawn after a statue of a seated woman now in the Palazzo dei Conservatori (Musei Capitolini, inv. no. MC0775; see fig. 1) in Rome. This sculpture had been found on the Via Appia, restored to represent *Roma Victrix* and exhibited in the Giardino Cesi only shortly before Floris copied it, *circa* 1541/5.⁷ Another version of the drawing can be found amongst the sheets kept in Basel (inv. no. U.IV.7; see fig. 2), where *Roma Victrix* is flanked by copies after several other sculptures from the Cesi collection. Though the Basel drawing was published by Van de Velde as by Floris,⁸ it does not compare very favorably to the present sheet. Harshly drawn without any hesitation, especially in the hatchings and the drapery, it has nothing of the monumentality, the lightness of touch and the quality of the present sheet, which is therefore far likelier to be Floris' original.

3 C. Van de Velde published and discussed all drawings from the Roman Sketchbook extensively in his article: C. Van de Velde, 'A Roman Sketchbook of Frans Floris', in *Master Drawings*, Vol. 7, no. 3, 1969, pp. 255-286 and pp. 312-326.

4 C. Van de Velde, 'Frans Floris (1519/20-1570): leven en werken', in *Verhandelingen van de Koninklijke Academie voor Wetenschappen, Letteren en Schone Kunsten van België: Klasse der Schone Kunsten*, 37, Brussel, 1975, p. 338.

5 *Ibid.*, p. 92.

6 *Ibid.*, pp. 353-356.

7 *Ibid.*, pp. 350-351. When Maarten van Heemskerck drew the garden *circa* 1535, the sculpture was not yet on display.

8 *Ibid.*, p. 350.



Fig. 1. *Roma Victrix* (Musei Capitolini, inv. no. MC0775)



Fig. 2. Here attributed to the studio of Frans Floris, a sheet of studies after sculpture in the Cesi Collection. Kunstmuseum Basel, inv. no. U.IV.7.

2. Denys Calvaert (Antwerp 1540 - 1619 Bologna)

Danaë and the Shower of Gold

oil on paper

16.3 x 19.6 cm

Provenance:

Private collection, Europe.

Denys Calvaert was born in Antwerp, circa 1540 and according to the Antwerp *Liggeren* (the record of the members of the Guild of Saint Luke), he studied with the renaissance painter Christian van den Queborn (1515-1578) in 1556/7. He left for Italy at a relatively early age, arriving around 1560 in Bologna, where he was to remain for the rest of his life, except for a period in Rome from 1572-1575. In Bologna, he entered the workshop of Prospero Fontana; two years later he went to work with Lorenzo Sabatini, with whom he collaborated on several large projects, such as Sabatini's *Holy Family with the Archangel St. Michael*, now kept in the S. Giacomo Maggiore, Bologna.

When Sabatini was summoned to Rome by Pope Gregory XIII in 1572, Calvaert accompanied him and remained in Rome for three years, assisting Sabatini on his paintings in the Sala Regia. While in Rome, Calvaert studied the works of Michelangelo, Raphael and Sebastiano del Piombo, producing many painted and drawn copies after their work. After his return to Bologna in 1575 he established his own studio, soon attracting many pupils who went on to become prominent painters, including Lavinia Fontana (his former mentor's daughter), Guido Reni, Francesco Albani and Domeninichino.

The late sixteenth century in Bologna was a period of great religious fervor, thanks to the city's enthusiastic embracing of the Counter Reformation, and Calvaert was the recipient of numerous ecclesiastical commissions. Stylistically, Calvaert combined the visual language of late Italian mannerism with elements from Northern painting. Painters such as Correggio and Barocci clearly greatly influenced his style. In addition to paintings, Calvaert also produced drawings, either studies for paintings or independent works in their own right. The present work, an oil sketch painted in brunaille tones on paper, is a preparatory study for the two central figures in his painting *Danaë and the Shower of Gold* from circa 1616, now in the Ferens Art Gallery, Kingston upon Hull (inv. no. KINCM:2005.4794; see Fig. 1).



Fig 1. Denys Calvaert, *Danaë and the Shower of Gold*, oil on canvas 109,5 x 77,6 cm



3. Attributed to Louis de Caullery (Cambrai circa 1580-1621 Antwerp)

Courtly festivities with a bullfight

pen and brown ink, brown wash

22.3 x 34.8 cm

Provenance:

Private collection, Belgium.

Louis de Caullery was probably born around 1580 in Caullery, a small town near Cambrai. No documents actually testify that he came from this region in Northern France, but after his death his wife and children inherited some properties in Cambrai, suggesting he probably did hail from the region. According to the *Liggeren* (ledgers) of the Antwerp Guild of Saint Luke, he became a pupil of Joos de Momper (1564-1635) in 1593/94 under the name of Loys Soller. He married Maria Adriaenssens, with whom he had several children. In 1608 he had a pupil, whose name unfortunately has not been preserved. In 1621, his death duties were paid to the guild, where he had been listed as a master since 1602/3. As he painted views of Florence, Venice and Rome, it has been assumed that de Caullery travelled to Italy, although there is no archival evidence for this.¹

The cultural theatre of these cities evidently fascinated the Northern artist, whose scenes are often populated by masses of carnival goers and even bullfights, such as shown in the present work. De Caullery was inclined towards genre painting and dealt with a wide variety of scenes: carnivals on ice, fireworks, plein-air scenes, allegories of the five senses and also courtly gatherings and festivities painted in the spirit of the Fontainebleau School. In his depictions of buildings, he appears to be concerned with fine precision, while being very skillful at presenting perspective. Hans Vredeman de Vries' designs greatly influenced his handling of architecture, whilst his staffage clearly shows the influence of the works of his contemporaries Sebastian Vrancx and Frans II Francken. Only two extant paintings by the master are fully signed. One is a *Carnaval* in the Kunsthalle, Hamburg and the other is a *Gallant Festival* belonging to the Louvre, but on display in the Musée des Beaux-Arts, Cambrai. The latter of these is also dated 1620. A further 'L C' monogrammed *Allegory of the Senses* in the Nelahozeves Castle in Bohemia is dated 1618. With only two dated paintings that are just two years apart, it is difficult to sketch de Caullery's stylistic development.

The present work is a rare example of a drawing which can be attributed to de Caullery. Though a number of other drawings have been attributed to the master in the past, a lot of these should in fact be attributed to the Master of the Hermitage Sketchbook, a late 16th-century Flemish master whose identity continues to elude us - at one point this artist was thought to be de Caullery himself. There are several arguments which point to de Caullery as the author of the present sheet. Firstly, the typical staffage of elongated figures striking elegant poses can be found in several of his painted multi-figured compositions, such as his *Shrove Tuesday on the Ice*, in the collection of the KMSKA,



¹ C. van de Velde, 'Enkele biografische gegevens betreffende Louis de Caulery' in *Jaarboek Koninklijk Museum voor Schone Kunsten*, Antwerpen, 1966, pp. 211-214.

Antwerp (fig. 1).² The (fictional) architecture and its distribution as depicted in the drawing is also very similar to that in many of the Caullery's paintings, such as his *Courtyard of a Venetian Palace* in the V&A Museum in London (fig. 2).³ Furthermore, de Caullery is one of the only early Northern artists known to have painted bullfights, such as in his *Carnival in the Piazzetta, Venice* (fig. 3).⁴ Bullfights, though associated with Spain, also took place in Venice, often on the occasion of the festivities accompanying the entry of important people into the city. The bullfight depicted in the background of the present drawing is quite similar to the scenes in several known works by the artist.



Fig 1.



Fig 2.



Fig 3.

2 Oil on panel, 59 x 98 cm, KMSKA, Antwerp, inv. no. 938.

3 Oil on panel, 47.5 x 70 cm, V&A Museum, London, inv. no. 698-1883.

4 Oil on panel, 46 x 71 cm, Sold at Sotheby's, Monaco, 25 June 1984, lot 3313.



4. Joos de Momper (Antwerp 1564-1635)

A landscape with a distant town on a hilltop

dated 'den 31 Januarij 162(0?)' (in pen and brown ink)

black chalk, pen and brown ink and wash, pen and brown ink framing lines

22.4 x 38.9 cm

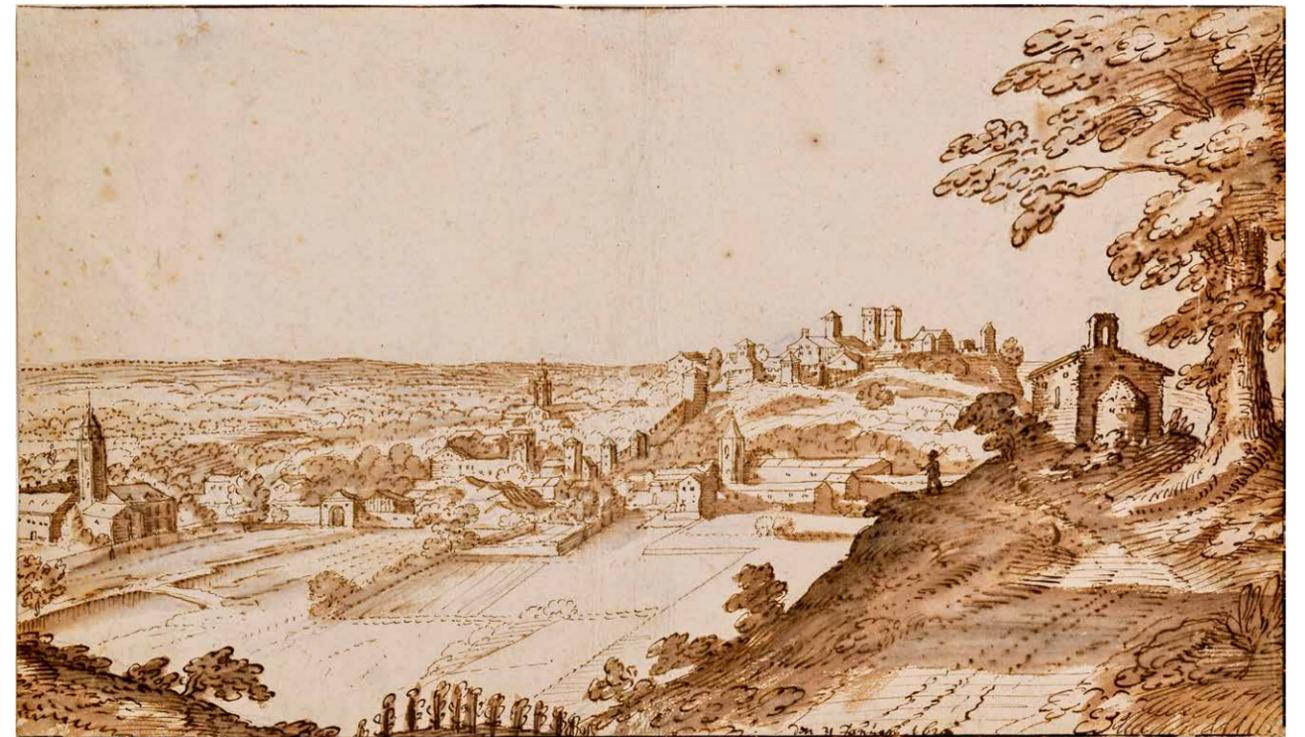
Provenance:

Anonymous sale; Sotheby's, New York, 25 January 2006, lot 22,
where acquired by the previous owner.

Born in Antwerp in 1564, de Momper trained with his father, Bartholomeus de Momper (1535-1595/97), and became a member of the Guild of Saint Luke in Antwerp in 1581. During the 1580s he travelled to Italy, most likely first visiting Venice where he is thought to have studied with Lodewijk Toeput (called Il Pozzoserrato) (circa 1540/1550-1603) before continuing to Rome, where he has been identified as working in the church of San Vitale. This transalpine journey had a lasting effect upon the young artist, and the mountainous vistas he encountered would define his artistic production for decades.¹ Upon his return to Antwerp before 1590, where he married Elisabeth Gobijn on 4 September 1590, De Momper immediately achieved financial success and attracted powerful patrons such as Archduke Ernest, Governor of the Netherlands. The success of his early career is illustrated by his ability to purchase the grand house 'De Vliegende Os' on the Vaarplaats in 1596, and by the praise lavished on his skill for "painting landscapes excellently with a clever technique" in Karel van Mander's *Schilderboeck* of 1604.² He served as dean of the Guild of Saint Luke in 1611-12.

De Momper's fame as a landscape painter was such that in the extremely popular *Iconography*, a series of portrait prints of artists based on Anthony van Dyck's designs (circa 1632-44), he is described as *Judocus de Momper Pictor montium Antwerpiae* (Antwerp Painter of Mountains). Despite his early financial success, De Momper's later years were difficult. He died in Antwerp on 5 February 1635. Nevertheless, his numerous mountainous landscapes and their enduring popularity secured his reputation as one of the foremost landscape painters of the Flemish school.

In addition to paintings, often painted in collaboration with leading staffage painters such as Jan I Brueghel, de Momper also produced landscape drawings, which are very similar in subject matter and style to his paintings. The precise dating on the present sheet indicates that this drawing very probably depicts a real location, rather than one of the imaginary views that more usually provided Momper with his subjects, but unfortunately we do not have any record of where the artist travelled at this relatively late stage in his career. His only known trip to Italy, which gave rise to most of his other known topographical drawings, took place in the 1580s.



¹ For more on the life and work of Joos de Momper, see K. Ertz, *Joos de Momper der Jüngere (1564-1635) - Die Gemälde mit kritischem oevrekatalog*, Freren, 1986.

² K. van Mander, *Het Schilder-boeck*, Haarlem, 1604, fol. 295v.

5. David Vinckboons (Mechelen 1576-1629 Amsterdam)

Bacchus finding Ariadne on Naxos

pen and brown ink, grey wash, pen and brown ink framing lines

6.8 x 11.4 cm

Provenance:

Dr. Einar Perman (1893-1976), Stockholm, and by descent to the previous owners.

Exhibited:

Laren, Singer Museum, *Oude Tekeningen uit de Nederlanden. Verzameling Prof. E. Perman*, Stockholm, 1962, no. 121 (as Adriaen van de Venne).

David Vinckboons was born in Mechelen in 1576.¹ Three years later, the Vinckboons family moved to Antwerp and after the fall of Antwerp they emigrated, first to Middelburg and, in 1586, to Amsterdam. David was first taught by his father, the painter Philip Vinckeboons (1545-1601). In 1602, he married the wealthy Agnieta van Loon; the couple was to have no less than 10 children. Vinckboons quickly established himself as a successful painter in Amsterdam. Greatly influenced by Pieter Bruegel the Elder (1526/1530-1569), he was instrumental in the development of genre painting in the northern Netherlands. He specialized in elegant figures in park-like landscapes as well as kermesse paintings and other village festivals. He ran a studio and taught a number of pupils, including Gillis d'Hondecoeter (1575/1580-1638), Claes Jansz. Visscher (1586/1587-1652) and probably Esaias van de Velde (1587-1630). Besides being a painter, Vinckboons was also active as a print designer, finding a ready clientele amongst Amsterdam's many book printers.

The present drawing, which comes from the collection of Einar Perman, was long erroneously attributed to Adriaen van de Venne (1590-1662) and was also exhibited as such in the exhibition of Perman's collection in the Singer Museum in Laren in 1962 (see *exhibited*). However, more recently the drawing has been correctly attributed to Vinckboons on the basis of stylistic grounds.² Another drawing by Vinckboons, previously also in the Perman collection, which is very close in terms of execution, style and size, is now in the Royal Museums of Fine Arts of Belgium, Brussels.³

The drawing must be considered a *primo pensiero* for an engraving almost identical in size by Jacob Matham (1571-1631) for Daniel Heinsius' *Nederduytsche poemata. dl. 3: Hymnus oft Lof-sanck van Bacchus, Waerin'tgebruyck ende misbruyck vande Wijn beschreven wort*, published in Amsterdam in

1 K. Ertz and C. Nitze-Ert, *David Vinckboons. 1576-1632. Flämische Maler im Umkreis der Grossen Meister. Band 10*, Lingen, 2016, p. 8.

2 See G. Rubinstein in; Sotheby's, New York, 31 January 2024, lot 104 and E.P. Löffler, hand written note in; Laren, Singer Museum, *Oude Tekeningen uit de Nederlanden. Verzameling Prof. E. Perman*, Stockholm, 1962, no. 121.

3 See exhib. cat., Laren, Singer Museum, *Oude Tekeningen uit de Nederlanden. Verzameling Prof. E. Perman*, Stockholm, 1962, no. 122 and Royal Museums of Fine Arts of Belgium, Brussels, inv. 12130.



(actual size)

1616 by Willem Janssen Blaeu (fig. 1).⁴ Both the drawing and the print depict Bacchus, surrounded by his entourage of merrymakers and drinkers, encountering Ariadne on the island of Naxos, where she was left by Theseus on his way back to Athens from Crete (his ship can be seen sailing away in the background). Bacchus was stricken by her beauty and ended up marrying her. The fact that, despite the many similarities between the print and the drawing, there are also significant differences suggests that there must have been a further, final design for the print, which now appears to have been lost. Only one other drawing for the series appears to have survived; a drawing showing *The Death of Ampelos*, which given its close relationship to the print must be the final design for it, is now in the Prentenkabinet, Leiden.⁵



Fig 1. Jacob Matham, *Triumph of Bacchus*, engraving, 7.5 x 12.6 cm, Rijksmuseum, Amsterdam.

⁴ See *The New Hollstein* 279 (Jacob Matham).

⁵ W. Wegner and H. Pée, 'Die Zeichnungen des David Vinckboons', *Münchener Jahrbuch der Bildenden Kunst*, 1980, no. 59, ill.; inv. PK-T-AW-53.



6. Sebastiaen Vrancx (Antwerp 1573-1647)

Farmers at the market; the month of September (?)

point of the brush and brown wash

11 x 14.7 cm

Provenance:

Lord George Cavendish (1727-1794), Holker Hall, and by descent to the Holker Estates Trust;

Christie's, London, 3 May 1979, lot 25;

with Michel Segoura, Paris, thence by descent.

The son of the merchant Jan Vrancx and his wife Barbara Couterau, Sebastiaen Vrancx was baptized in Antwerp on 22 January 1573.¹ According to Karel van Mander, Vrancx was a pupil of the history painter Adam van Noort, who also taught Peter Paul Rubens. Vrancx spent the latter half of the 1590s in Rome, where he belonged to the circle of the influential Flemish-Roman master Paul Bril, whose style Vrancx initially adopted. Upon his return in Antwerp in 1601, Vrancx became a master of the Guild of Saint Luke, of which he was appointed dean in 1612. Soon a key figure in Antwerp's artistic circles, Vrancx was made a member of the distinguished society of the Fraternity of SS Peter and Paul – of which, among others, Jan Brueghel the Elder and Rubens were also members – in 1610. Likewise, he was actively involved in *De Violieren*, the famous Antwerp chamber of rhetoric, to which he often contributed poems and plays. The same year that he was appointed dean of the guild, Vrancx married Maria Pamphi, the daughter of an art dealer and sister-in-law of the painter Tobias Verhaecht. From 1621 until 1631, Vrancx was a captain of the Antwerp Civic Guard of the Fencers.

Vrancx regularly collaborated with other artists and provided staffage for, among others, Joos de Momper the Younger, Jan Brueghel the Elder, Pieter Neefs the Elder and Frans Francken the Younger. The artist's portrait was engraved after a design by Anthony van Dyck for his *Iconography* series of prominent men of the day. Vrancx' diverse production ranges from neatly executed histories to genre works, landscapes, village scenes, architectural pieces, allegories and battle scenes, in which he showed off his considerable skill in depicting horses.

An avid draughtsman throughout his career, Vrancx left a considerable body of drawings. These range from preliminary studies or preparatory drawings for paintings or engravings to independent drawings. The present sheet formed part of a series of eight drawings depicting months of the year. Collected by Lord Cavendish in the 18th century, they remained by descent in the family until dispersed at Christie's London in 1979 (see provenance). There are painted versions of most of these drawings, indicating they served as prototypes in Vrancx' workshop. Quickly and confidently executed in wash on paper, the drawing can be dated *circa* 1611.²

¹ J. vander Auwera, in: J. Turner (ed.), *The Dictionary of Art*, 36 vols., New York 1996, 32, pp. 722-724; A. Keersmaekers, 'De schilder Sebastiaen Vrancx (1573-1647) als rederijker', in *Jaarboek van het Koninklijk Museum voor Schone Kunsten Antwerpen* 1982, pp. 165-186.

² Private communication with Dr. Joost Vander Auwera, 19 September 2025.





7. Sebastiaen Vrancx (Antwerp 1573-1647)

Four designs for the Hero and Leander tapestry series: The Meeting at the Temple; The Arrival at Hero's Tower; Leander and his Parents and The night Swim

pen and black ink, watercolour, bodycolour, pen and black ink framing lines

27.1 x 32.5 cm (The Meeting at the Temple); 27.1 x 39.5 cm (The Arrival at Hero's Tower);

26.7 x 34.4 cm (Leander and his Parents); 27 x 37.9 cm (The night Swim)

Provenance:

Private collection, United Kingdom.

A well-known series of relatively late drawings by Vrancx are his illustrations for a new Dutch edition of Virgil's *Aeneid* - which however never made it to print.¹ The present set of drawings - recently rediscovered in a private collection - is in many ways comparable to the *Aeneid* series, but is all the same unique in Vrancx' *œuvre* in several respects. Firstly, these are the only known works where the artist used the medium of watercolour so extensively. Secondly, they are amongst his largest works on paper. Thirdly - and most importantly - they seem to be his only known designs for tapestries - an activity which the artist hitherto was not known to have pursued but for which it would indeed make sense to produce large(r)-scale watercolours.

In 1619, King James I, having witnessed in Paris the excellent quality of tapestries and tapestry-making, proposed the establishment of a tapestry workshop at Mortlake, near London. Under the direction of Sir Francis Crane (*circa* 1579- *circa* 1636), fifty skilled Flemish weavers were secretly recruited and resettled; by 1625 the German-born painter Francis Cleyn (*circa* 1582-1658) - poached from the King of Denmark - had become Mortlake's chief designer.² Cleyn created several series of tapestry designs for Mortlake, as well as adaptations of older designs, copies of paintings and a number of border designs. Mortlake's most popular - and artistically accomplished - tapestry series by far was *Hero and Leander*, a six-piece series woven in the workshop in the 1630s.³

Credit for the design for the series was at one point given to Anthony van Dyck, while others saw (albeit poor) echoes of Veronese.⁴ In all recent literature, the designs are given to Francis Cleyn.⁵ This seems to have been based on a comment by Cleyn's contemporary Edward Norgate, who mentioned the existence of six designs in watercolour for the series in his *Miniatura*: "six rare peeces of the story of Heroe and Leander, all done most accurately, and with excellent Lanscape of Sestos,

1 See L. W. Ruby, 'Sebastiaen Vrancx as Illustrator of Virgil's 'Aeneid'', in *Master Drawings*, Vol. 28, No. 1, Spring 1990, pp. 54-73.

2 W. Hefford, 'The Mortlake Manufactory 1619-1649', in: T. P. Campbell, *Tapestry in the Baroque Threads of Splendor*, Yale, 2007, p. 173.

3 *Ibid.*, p. 190.

4 *Ibid.*, p. 193.

5 *Ibid.*, p. 193; J. Mulherron and H. Wyld, 'Mortlake's Big Swim', in: *National Trust Historic Houses and Collections Annual 2011*, June 2011, pp. 20-21.

and Abydos, the Hellespont, Temple of Venus, &c. which by him done in water Colours"⁶ which were in Cleyn's possession.

The present series of watercolours, which all depict scenes from the Hero and Leander series (some mirrored, others not) seem to fit Norgate's description⁷, but they cannot be convincingly be attributed to Cleyn on the basis of the comparison to other known designs by him.⁸ The attribution to Vrancx, on the other hand, cannot be called into question, as the drawings are very close in style and technique to other drawings by Vrancx, especially those from his *Aeneid* series.⁹ Although Louisa Wood Ruby dated the latter to around 1615,¹⁰ Dr. Joost vander Auwera dates them to the late 1620s, which would also work well for the present works.¹¹ Supposing that the present works indeed predate the tapestries, this would suggest that Vrancx, as opposed to Cleyn, was the original designer of the series.

This throws up a number of questions and objections. One could indeed wonder whether Vrancx copied his watercolours after the tapestries, but there is no indication that he ever had access to the tapestries: no series of Hero and Leander was recorded in Flanders, nor is there any indication of Vrancx ever traveling to England. No prints after the tapestries - which Vrancx could have copied or adapted - are known either. Furthermore, there are many differences between the watercolours and the tapestries which excludes the possibility of Vrancx' watercolours being copies after them. If we indeed accept Vrancx as the series' designer, it would however make sense that Cleyn adapted them to his taste and the requirements of the tapestry workshop.

How did the designs travel to England? Did they come along with the weavers, who came from Flanders and possibly also from Antwerp? It is possible that Cleyn spent some time in the Netherlands. Did Vrancx and Cleyn ever meet or correspond with each other? Many questions remain. However, confronted with the present series of watercolors, rediscovered in an English private collection, one cannot negate the obvious connection with Mortlake's Hero and Leander series. The rediscovery of these works by Vrancx make his authorship of the designs for the only significant set of tapestries produced in England in the early modern period a distinct possibility.

6 E. Norgate, *Miniatura; or, The art of Limning*, Oxford, Clarendon Press, 1919, p. 63.

7 We are grateful to Em. prof. dr. Jan Van der Stock for pointing us in the direction of the Mortlake *Hero and Leander* series of tapestries.

8 See: D. Howarth, 'The Southampton Album: A Newly Discovered Collection of Drawings by Francis Cleyn the Elder and His Associates', *Master Drawings*, 2011, vol. 49, no. 4.

9 For additional examples of the latter, see L. W. Ruby, "Sebastiaen Vrancx's Illustrations of Virgil's *Aeneid*: New Additions", in: *Master Drawings*, Vol. 51, no. 3, South Netherlandish & Flemish drawings, part II, Autumn 2013, pp. 343-348.

10 L.W. Ruby, "Sebastiaen Vrancx as Illustrator of Virgil's 'Aeneid'", in: *Master Drawings*, Vol. 28, No. 1, Spring 1990, p. 63.

11 Private communication with Dr. Joost Vander Auwera, 13 February 2026.





8. Jan Brueghel the Elder (Brussels 1568-1625 Antwerp)

An elegant company traveling to Spa

pen and brush in brown, on laid paper

10.2 x 17.1 cm

Provenance:

Geneux collection, Geneva.

Hugues Fontanet (1929-2003), Geneva (L. 4257).

Private collection, Switzerland.

Jan Brueghel the Elder (also known as the Velvet Brueghel) was the third child of Pieter Bruegel I (1526/1530-1569) and Mayken Coecke. Among Jan Brueghel the Elder's children, Jan Brueghel the Younger also became a painter; his daughter Paschasia married Hieronymus van Kessel in 1624, and another daughter married David Teniers the Younger. His father, Pieter Bruegel I, passed away a year after Jan's birth, and his mother died nine years later. According to Karel van Mander's *Schilder-boeck* (1604), Jan Brueghel learned to paint in watercolour from his grandmother, Mayken Verhulst, and to paint in oils from the little-known artist Pieter Goetkindt. In 1589, he traveled to Italy, possibly via Cologne. By 1590, he was mentioned in Naples, and from 1592 to 1595, he stayed in Rome, where he met fellow artists Paul Brill and Hans Rottenhammer, as well as his lifelong patron and friend, Cardinal Federico Borromeo. In 1595 and 1596, Brueghel worked for the cardinal in Milan. After May 30, 1596, he began his return journey to Antwerp, where he was recorded in October of that year.¹

In 1597, Jan Brueghel joined the Antwerp Guild of Saint Luke. On January 23, 1599, he married Isabella de Jode, the daughter of Gerard de Jode. Their son, Jan ("the Younger"), born in 1601, had Rubens as his godfather. That same year, Jan Brueghel registered as a citizen of Antwerp, enabling him to become dean of the guild. In 1603, his daughter Paschasia was born, and his wife, Isabella, passed away. Brueghel spent the summer of 1604 at Emperor Rudolf II's court in Prague. Upon his return, he purchased the house "De Meerminne" on Lange Nieuwstraat. The next year, he married Catharina van Mariënborg. The couple had eight children, including the painter Ambrosius Brueghel. In 1606, Brueghel was appointed court painter to Archduke Albert and Infanta Isabella of Spain in Brussels. Around 1613, he traveled to the Northern Netherlands with Peter Paul Rubens and Hendrik van Balen. Brueghel was one of the most sought-after painters in Antwerp, alongside Rubens, with whom he collaborated frequently. Brueghel spent the rest of his life in Antwerp. He died at the age of 57 from cholera, along with three of his children. Among his pupils were the landscape painter Abraham Govaerts and the flower painter Daniël Seghers.

According to van Mander, Jan Brueghel the Elder was "held in very high esteem, making small landscapes, and very small images, for which he is exceptionally gifted".² Jan Brueghel's extensive

¹ For more on the artist's life and work, see: K. Ertz and C. Nitze-Ertz, *Jan Brueghel the Elder (1568-1625): Critical Catalogue of the Paintings*, Luca Verlag, 2008.

² K. van Mander, *Het Schilder-boeck*, Haarlem, 1604, fol. 234r.



Painted *œuvre* includes history paintings, floral still lifes, allegorical and mythological scenes, mountain and forest landscapes, as well as river- and seascapes. Other artists, such as Hans Rottenhammer and Hendrik van Balen, often painted figures in his landscapes or floral garlands, while Brueghel collaborated on works with Rubens, van Balen and others. He was a versatile and productive artist, who practiced many genres and introduced several that were completely new to Flemish art. He contributed hugely to the development of flower still lifes, land- and seascapes, battle scenes and hellscapes. As an innovator, he introduced allegories of the elements and the senses, flower garlands, paradise landscapes and *kunstkammer* paintings. Jan I Brueghel was also an excellent draughtsman, who left behind a body of a few hundred drawings, mostly landscapes but also historical depictions and figure studies.

The present work is a recently rediscovered addition to Jan I's drawn oeuvre. To the right, it depicts three elegant ladies coming up a hillock, while to the left their travel party awaits their return. Interestingly, the artist combined two distinct styles in this sheet: while the figure studies to the right are executed in brush and wash, the travel party to the left is done in pen and ink exclusively. This gives the whole the appearance of a study sheet, though narratively both parts go together well.

Stylistically, the brush and wash figures are close to several other figure studies by the artist, such as his *Group of Peasants* (Szépművészeti Múzeum, Budapest, acc. no. 1762) from Budapest and his *Standing Gentlewoman* (Kupferstichkabinett, Staatliche Museen zu Berlin, KdZ 9621) in Berlin. The traveling party to the left of the drawing corresponds more closely to other pen studies by



Fig. 1. Jan I Brueghel, *Elegant Figures at Spa* Sale, Christie's, London, 6 July 2004, lot 163.

the artist, such as his *Study Sheet With different Figures* from Budapest (Szépművészeti Múzeum, Budapest, acc. no. 1763) or his *Study with Riders, Figures and Cattle* in Amsterdam (Rijksmuseum Amsterdam, inv. RP-T-00-593.) Finally, the very quickly sketched trees to the upper left of the drawing are very close to those in Jan I Brueghel's *Street View at Spa*, recently sold at a Roseberys sale in London (fig. 2).

It is no coincidence, however, that the Rosebery's drawing (10.9 x 17.8 cm; fig. 2) and the present sheet are stylistically close, since they form part of a group of drawings Brueghel made when he was in Spa - a small town near Liège whose name became an eponym for mineral baths - in August of 1612.³

Spa has been known as a "water-taking" place since classical antiquity, and its fame grew in the early modern era, attracting visitors from all over Europe. During his

stay Brueghel made a number of drawings depicting these 'tourists', such as the *Pouhon Fountain in Spa*, now in the Royal Library of Belgium (inv. no. S.V 85639; 108 x 158 mm). A group of two other drawings depicting elegant figures at Spa was sold at Christie's London in 2004 (6 July 2004, lot 163; 116 x 178 mm and 111 x 178 mm; fig. 1). All of these sheets are very similar in size, as they all originally belonged to the same sketchbook, which Brueghel must have brought with him on his trip.

Interestingly, in both the present sheet, the drawing in the Royal Library in Belgium and in the pair sold at Christie's, the figures are seen carrying walking sticks, as bearing arms at Spa was strictly forbidden.

We are grateful to Joris Van Grieken and Dr. Maarten Bassens for independently confirming the attribution to Jan Brueghel the Elder.



Fig. 2. Jan I Brueghel, *Street View at Spa*, Sale, Roseberys, London, 9 July 2024, lot 37.

³ We are grateful to Roland de Lathuy for kindly pointing this out.

9. Abraham Bloemaert (Gorinchem 1566 - 1651 Utrecht)

Leander carried away by the Nereids

black chalk, pen and brown ink, brown wash, heightened with white, pen and brown ink framing lines
11.4 x 18.8 cm

Provenance:

Dionys Muilman (1702-1772), Amsterdam; J. de Bosch/Yver, Amsterdam, 29 March 1773, Kunstboek C, no. 217, acquired by Aert Schouman (1710-1792); by whom sold prior to his estate sale in 1792.

Private collection, Belgium.

Anonymous sale; Sotheby's/Mak van Waay, Amsterdam, 29 October 1979, lot 215 (ill.);

Private collection, Brussels.

Literature:

J. Bolten, *Abraham Bloemaert (c. 1565-1651). The Drawings*, Leiden, 2007, vol. I, no. 530 & vol. II, p. 244 (ill.)

Abraham Bloemaert was born in Gorinchem in 1566. His father Cornelis I (died 1592) - a sculptor and an architect - moved the family to Utrecht in 1575, where the young Abraham was apprenticed to Gerrit Splinter (fl. 1565-1586) and, later on, Joos de Beer (1530-1591). Between circa 1581 and 1585 he studied in Paris under different masters, and under Hieronymus Francken in Fontaineblau. In 1585 he returned to Utrecht. When his father was appointed *stadtbouwmeester* (city architect) in Amsterdam in 1591, he followed him there, setting up a workshop in the church of the Order of Poor Ladies. In 1592 he married Judith van Schonenburch. After his father's death in 1593 he went back to Utrecht, where he lived and worked until he died in 1651 at the age of 84.

In 1594 Bloemaert became a member of the local saddlemakers' guild, as the Utrecht painters did not yet have a Guild of Saint Luke of their own. After the death of his first wife in 1599, he married Gerarda de Roy one year later. The couple had at least eight children, four of which - Hendrick, Cornelis II, Adriaen and Frederick - all became successful artists in their own right. In 1611 he - along with Joachim Wtewael and Paulus Moreelse - was one of the founding members of the Utrecht Guild of Saint Luke. In addition to his four sons, he trained dozens of other artists, including many of the leading Utrecht Caravaggists such as Hendrick ter Brugghen, Gerard van Honthorst and Matthias Stom.

Abraham Bloemaert was a very versatile artist, who depicted not only biblical and mythological themes but also produced genre scenes, landscapes and even some still life paintings. He was a prolific draughtsman and continued working until well into his eighties. Stylistically he was somewhat influenced by Frans Floris (who had taught many of his own teachers) and other Italianizing painters, although he never actually visited Italy. He was one of the major exponents of Northern Mannerism, before he was influenced by Caravaggism in the 1620s. Later still, his work became more classicist in style.



The present drawing is a beautiful testament to Bloemaert's great skill as a draughtsman. It depicts Leander being carried away by the Nereids. Leander was the lover of Hero, a priestess of Aphrodite who dwelt in a tower (which can be seen to the right in the drawing) in Sestos, on the European side of the Hellespont. Every night, Leander - who lived across the strait in Abydos - crossed the sea to visit his beloved Hero, but one night he was drowned in a storm and the sea nymphs carried him in their arms. Overcome by grief, Hero joined him in his tragic fate.

The drawing was engraved by Bloemaert's son Frederick (see fig. 1.); the engraving is signed 'A Bloemaert inven:;', firmly establishing the authorship of our drawing.

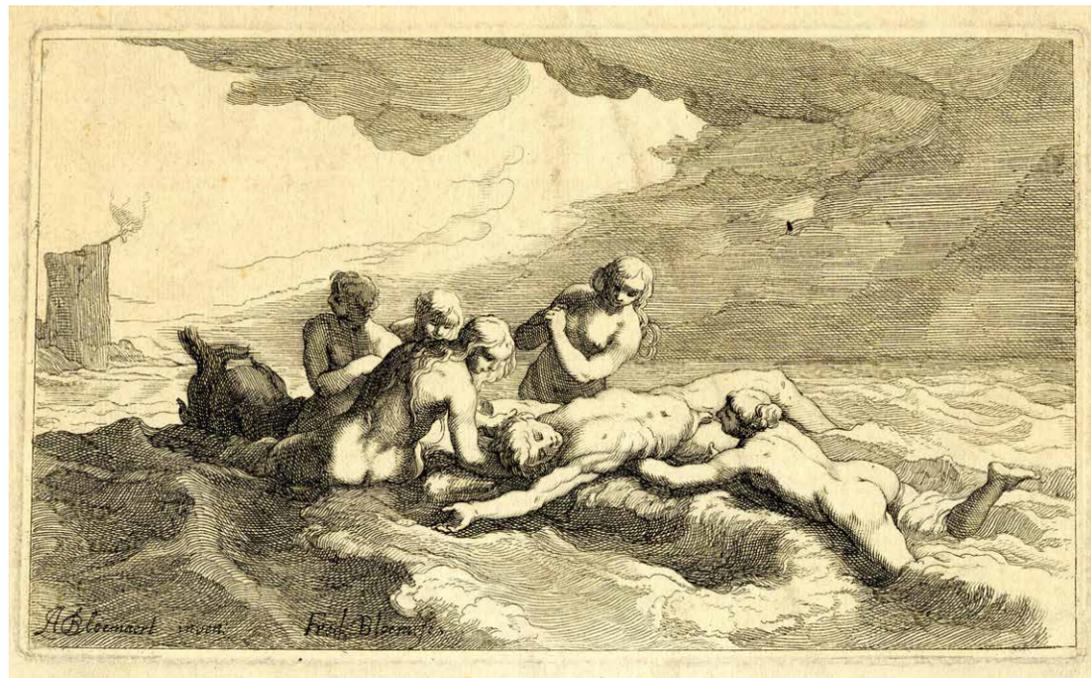


Fig. 1. Frederik Bloemaert, after Abraham Bloemaert, *Leander carried by the Nereids*, engraving on paper, British Museum, inv. no. 1872,1012.1453.



10. Jacob Jordaens (Antwerp 1593-1678)

An academy of a seated male nude

black and red chalk, heightened with white

27.3 x 19.7 cm

Provenance:

Marquis Charles-Ferdinand-Louis de Valori, Paris (1820-1883), Paris (L. 2500);

Hôtel Drouot, Paris, 25-26 November 1907, lot 136 (80 francs to Mathey);

Henry Nanteuil de La Norville (1876-1941), thence by descent.

Jacob (or Jacques) Jordaens was born in Antwerp in 1593. Little is known about his early life. At age fourteen he became an apprentice of Adam van Noort (1561-1641), who had also taught painters like Sebastiaen Vrancx (1573-1647) and Peter Paul Rubens (1577-1640). He stayed with van Noort for eight years and joined the Guild of Saint Luke as a "waterpainter" in 1615. The following year he married van Noort's daughter Anna Catharina. The couple had three children, one of whom, Jacob II, went on to become a painter himself.

Jordaens' clientele consisted mostly of well-to-do burghers and clergymen, although after the death of Rubens and van Dyck he was given several courtly commissions too, including a set of eight paintings for Charles I of England and a series of commissions for Christina of Sweden. He also produced numerous designs for tapestries. Apart from a few trips up in the Northern Netherlands, Jordaens lived and worked in Antwerp his whole life. He became a wealthy man and was a prolific artist, remaining so until the end of his life. Between 1621 and 1667 the *Liggeren* (the record of the members of the Guild of Saint Luke) lists fifteen official pupils, but the actual number of students and assistants that passed through his studio must have been much higher, especially given his big output of often large-scale works. Stylistically, Jordaens was enormously influenced by Rubens, especially in his early work, although the influence of Italian painters such as Veronese and Barocci - who he studied through prints and copies, having never been to Italy - can also readily be felt, for instance in his use of vibrant colours.

From the 1650s onwards, the quality of his work deteriorates visibly; his later work often shows crowded compositions - albeit with less monumental figures - and at times an almost monochrome use of colour, often restricting himself to thinly applied blue-grey or earth tones.

Jordaens was a somewhat gifted portrait painter, who also produced religious, mythological and history paintings as well as illustrations of Flemish proverbs. He is especially famous for the latter, following in the footsteps of Pieter Bruegel the Elder's genre tradition, honestly depicting Flemish life with authenticity and showing common people in the act of celebratory expressions of life. These humorous, albeit sometimes also somewhat coarse pictures, are among his best known work. Jordaens also etched a number of plates and was a prolific draughtsman, producing many excellent drawings either as preparatory sketches or as work of art in their own right.



This drawing, not recorded in print or reproduced since the catalogue of the 1907 sale (see provenance), is a new addition to three groups of important nude studies by Jordaens, all depicting middle-aged or older men.¹ The majority can be dated to the 1620s, early in the artist's career, and are divided between the collections of the Museum Kunstpalast in Düsseldorf and the Hessisches Landesmuseum Darmstadt²; an additional sheet is at the British Museum.³ All seem to depict the same strong, bearded and curly-haired man. Of the same model, but markedly superior than the drawings in Darmstadt, Düsseldorf and London, is a sheet in a private collection that was sold at Christie's, New York, 26 January 2011, lot 282.

Dated to the early 1640s are four studies of an older, bald, and corpulent man - the 'Silenus type' - of which two are untraced, and the others are in the print room of the university library in Leiden⁴ and in the Louvre.⁵ Although more accomplished, the present work seems to belong to a third group, drawn from the same model as a study datable to the second half of the 1630s at the State Hermitage Museum, Saint Petersburg⁶; a third drawing should perhaps be related to these two sheets, although in the past it has been dated later.⁷ At least some of these drawings, certainly the earlier ones, seem to have been made in the context of an informal academy, where artists would unite to draw from the life model. None can be considered direct studies for paintings by Jordaens, but the best of them, including the drawing under discussion, display the powerful realism and bold use of media that distinguishes the artist's best works.⁸

Interestingly, the *verso* of our drawing depicts a study of a sheep in red chalk, as well as a study of a sheep's head in red and black chalk, also from the hand of Jordaens. As the artist presumably kept the present sheet in his studio as study material for a longer period, it is very well possible that these studies can be dated to a later period in Jordaens' career, as their style seems to suggest.



(*verso*)

1 For a recent discussion, see N. Van Hout in *Jordaens et l'antiquité*, exhib. cat., Brussels, Musées Royaux des Beaux-Arts de Belgique, and Kassel, Museumslandschaft Hessen Kassel, 2012-2013, pp. 54-59, nos. 18-27, ill.

2 R.-A. d'Hulst, *Jordaens Drawings*, Brussels, 1974, I, nos. A8-A20, III, figs. 8-20.

3 Inv. Gg.2.228; see *Ibid.*, I, no. A21, III, fig. 21.

4 Inv. PK-T-AW-249.

5 Inv. RF 674; see D'Hulst, *op. cit.*, I, nos. A148-A151, III, figs. 161-163.

6 Inv. OR-14234; see D'Hulst, *op. cit.*, I, A123, III, fig. 135.

7 Frits Lugt Collection, Fondation Custodia, Paris, inv. 5172; see D'Hulst, *op. cit.*, I, no. A154, III, fig. 166.

8 See S. Alsteens in sales catalogue; Christie's, London, 5 July 2022, lot 38.

11. Attributed to Frans Snijders (Antwerp 1579-1657) or attributed to Paul de Vos (Hulst circa 1591/1592-1678 Antwerp)

Still-life with game, a lobster and vegetables on a table

with inscriptions 'f. Snijders' (*recto*) and 'Franciscus Snyderus' (*verso*) and '1 ¾ e[ll]en 3 ellen' (*verso*)
traces of black chalk, pen and brown ink, brown wash, pen and brown ink framing lines, countermark 'M' (?)

20.4 x 31 cm (corners cut)

Provenance:

Mme R. Blay, Paris; F. Lair-Dubreuil, Paris, 4 July 1929, lot 123.

Anon. sale, Stuttgarter Kunstkabinet, Stuttgart, 19 May 1953, lot 498, when presumably acquired by;
Dr. Walter Beck (1895-1960), Berlin (L. 2603b) by descent to;

Dr. Hans-Ulrich Beck (1930-2010), Augsburg (his mark, not in Lugt, *verso*) and by descent to the
previous owner.

Literature:

E. Greindl, *Les peintres flamands de nature morte au XVIIe siècle*, Sterrebeek, 1983 (under no. 292,
as Frans Snyderus).

H. Robels, *Frans Snyderus: Stilleben und Tiermaler 1579-1657*, Munich, 1989, under Z16 (as Studio of
Snyderus).

This swiftly executed still-life drawing, showing a richly laden table with fruit and game, was part of the collection of Dr. Hans-Ulrich Beck, who inherited it from his father, Dr. Walter Beck (see *provenance*). The sheet was first published in 1983 as by Frans Snijders by Edit Greindl, and indeed the drawing is close to Snijders' drawings both in subject matter as well as in style and execution.¹

The composition can be closely related to several of Snijders' paintings, but it is closest to a painting that Hella Robels dated to the 1630s, now in the Stadsmuseum Lier (fig. 1).² The close relationship to the painting, combined with differences in many details, raises the question whether the drawing could have been a study for that picture. Interestingly, the *verso* of the drawing carries a 17th century inscription reading '1 ¾ e[ll]en 3 ellen'. This size indication – corresponding to approximately 120 x 206 cm – most likely refers to the dimensions of a painting for which the drawing was intended as a study. These measurements are close to those of the Lier picture, although the latter is somewhat smaller, measuring 108 x 178 cm (though the picture appears to have been cut and was originally probably larger).

The attribution to Snijders was, however, rejected by Robels, who attributed the drawing to the studio of Frans Snijders.³ The attribution of Snijders' drawings in general is notoriously difficult due



¹ See for example The Morgan Library & Museum, New York inv. I, 235a; I, 235b; I, 235c; I, 235d.

² H. Robels, *op. cit.*, no. 72, ill.; inv. 73.

³ *Ibid.*, no. Z16.

to the fact that a number of his pupils and studio collaborators often worked in a style very close to that of their master. Among these collaborators was Paul de Vos, who was Snijders' brother-in-law. De Vos' drawn oeuvre has recently been studied in detail by Charlotte Roosen in her doctoral thesis.⁴ Furthermore, she has published a group of ten drawings which are given to De Vos in Museum Plantin-Moretus.⁵ Three of these drawings are *ricordi* of pictures by Snijders, while the other seven are more loosely executed and appear to have been preparatory studies for paintings.

Roosen, to whom we are grateful, has suggested that the present drawing was most likely also executed as a study for a picture and on the basis of the loose handling of the media, she has tentatively attributed the present drawing to Paul de Vos.⁶ The sheet may be compared, for example, to a drawing in Museum Plantin-Moretus which shows a similarly loose underdrawing.⁷

Although questions concerning both the function and authorship of this drawing - and of many other drawings attributed to Snijders or De Vos - remain open, the present drawing constitutes a fascinating document that opens a window onto the studio practice of one of the greatest Flemish artists of the seventeenth century.



Fig. 1. Frans Snijders, *A still-life with game, fruit and a lobster on a table*, oil on canvas, 108 x 173 cm, Stadmuseum Lier.

4 C. Roosen, *In Lijn met de Meester: Het schetsboek van Paul de Vos (1591/92-1678) binnen de atelierpraktijk van zijn leermeester Frans Snyder (1579-1657)*, unpublished Master-thesis, Katholieke Universiteit Leuven, 2 vols., Leuven, 2023.

5 C. Roosen, in *From Scribble to Cartoon. Drawings from Bruegel to Rubens in Flemish Collections*, exhib. cat., Antwerp, Museum Plantin-Moretus, pp. 72-75.

6 Written communication, 18 February 2026.

7 C. Roosen, in: *From Scribble to Cartoon. Drawings from Bruegel to Rubens in Flemish Collections*, exhib. cat., Antwerp, Museum Plantin-Moretus, p. 75, fig. 17D; inv. PK.OT.00142.



12. Jan Wildens (Antwerp 1584/1586-1653)

A wooded landscape with a path and a stream and a village in the background

black chalk

24.2 x 35.7 cm

Provenance:

With C.G. Boerner, Düsseldorf, 1962, *Neue Lagerliste Nr. 34. Handzeichnungen Alter und Neuerer Meister*, no. 188.

Antiquariatsmesse Stuttgart, January-February 1964, no. 35;

C.G. Boerner Düsseldorf, *Ausgewählte Handzeichnungen aus Vier Jahrhunderten. I. Ältere Meister*, no. 137, ill.

Anonymous sale; Galerie Fischer, Luzern, 20 November 1979, lot 297.

Kurt Meissner (1909-2004), Zürich.

Anonymous sale; Sotheby's, Amsterdam, 16 November 2005, lot 111.

Literature:

W. Adler, *Jan Wildens. Der Landschaftsmitarbeiter des Rubens*, Fridingen, 1980, no. Z 27, fig. 198.

Jan Wildens was born in Antwerp in circa 1585 and he was admitted as a Master in the Guild of Saint Luke in 1604.¹ Some ten years later, in 1613, Wildens travelled to Italy where he stayed until 1616. This Italian sojourn had a profound influence on his work; it was there that he was introduced to the work of Paul Bril (1553/1554-1626), whose landscapes played a key role in shaping Wildens' own approach to landscape painting and drawing. His success as a landscape artist was such, that Peter Paul Rubens (1577-1640) collaborated with Wildens from 1616-1620. Due to Rubens' increased production of paintings at that time, the artist's need for collaborators that could provide landscapes in his many allegorical, historical and mythological paintings grew and Wildens (amongst other artists) is known to have supplied a number of landscapes in Rubens's pictures.

Today, only about 40 drawings by the Wildens are known.² Wildens' drawing style changed considerably during his career; while his early drawings show the influence of artists such as Joos de Momper (1564-1635) and Paul Bril, his later drawings are much more freely drawn. The present sheet is such a drawing and is one of his most virtuoso drawings that have survived. With a particularly rapid use of the chalk, Wildens has depicted an animated landscape with a path and a stream in the foreground and in the far background a village. The drawing is very close in terms of style and technique to another landscape drawing, signed and dated 1637, showing a path through a hilly landscape, now in the Prentenkabinet, Universiteit Leiden.³ It seems plausible that the present drawing was executed in the same year, and perhaps even during the same trip as the drawing in Leiden, and that they show landscapes in close proximity to each other.

¹ W. Adler, *op. cit.*, p. 68.

² *Ibid.*, nos. Z1-42.

³ *Ibid.*, no. Z26, fig. 197; inv. PK-T-AW-1127



13. Abraham van Diepenbeeck ('s-Hertogenbosch 1596-1675 Antwerp)

Vision of Saint Dominic with the Holy Family, the Holy Father, the Holy Spirit and angels above
with number '915' and inscription 'Diepenbeeck Abraham van'/'Diepenbeeck 1997'

black chalk, pen and brown ink, brown wash, heightened with white (partly oxidized), brown ink framing lines, illegible watermark

19.8 x 17.2 cm

Provenance:

Anonymous sale; Sotheby's, New York, 29 January 1997, lot 175, where acquired by;
Dr. Hans-Ulrich Beck (1930-2010), Augsburg (his mark verso, not in Lugt), and by descent.

Abraham van Diepenbeeck was born and raised in 's- Hertogenbosch and left for Antwerp in 1620 after his father, the glass painter Jan Roelofssoon, passed away.¹ Two years later, he joined the

guild of Saint Luke in Antwerp as a master glass painter, producing numerous stained glass windows for the city's churches and cloisters. From 1627 onwards, Diepenbeeck collaborated with Peter Paul Rubens (1577-1640), creating a print design for a title page in that year, while other projects followed in the years after.² After Rubens' death in 1640, the number of commissions for engravings that Van Diepenbeeck received increased significantly, reflecting his growing reputation as a draughtsman and print designer.³ He received several important commissions, including one from Stadholder Prince Hendrik of Orange (1584-1647), who commissioned a series of monumental paintings depicting the life of Psyche for Honselaarsdijk Palace (Holland). Based on Diepenbeeck's designs, the paintings were executed by several Antwerp painters under the artist's direction. Unfortunately, the series does no longer exist.



Fig. 1. Anonymous, *Vision of Saint Dominic*, engraving, 24.1 x 16.1 cm, Rijksmuseum, Amsterdam.



1 D.W. Steadman, 'Abraham van Diepenbeeck: Seventeenth-century Flemish Painter', in: *Studies in baroque art history* no. 5, Michigan, 1982, p. 1.

2 S. van Altena, "'Rubens's most truthful follower': Abraham van Diepenbeeck as a Draftsman", *Master Drawings*, 2020, vol. 58, no. 4, p. 493

3 D.W. Steadman, *op. cit.*, p. 31.

Diepenbeeck was without doubt one of the most prolific draughtsmen from Rubens' circle; over 500 sheets can be attributed to him today and, as Saskia van Altena recently observed, Diepenbeeck's 'vast oeuvre arguably made him one of the most important artists responsible for the dissemination of the Flemish Baroque idiom, especially after Rubens's death.'⁴ As with many of Diepenbeeck's drawings, the present sheet is infused with Rubens' style, although the figure of God the Father also seems to echo those by Italian baroque artists. Below the figure of God, the Holy Spirit descends in the form of a dove carrying a twig, while putti are swirling around. At the lower half of the sheet we observe the Holy Family at right and Saint Dominic holding rosaries at left. Behind Saint Dominic is his attribute: a dog holding a torch. This refers to a dream his mother had before bearing him, where a dog with a torch jumped from her womb and set everything around them on fire.

The present drawing ranks among the Diepenbeeck's finest sheets, both in terms of execution and preservation. Drawn with particularly confident penwork, enriched with lavish wash and subtly applied highlights in white, the sheet could well have been intended as a presentation drawing for a commission. While no painting with the same composition is known, there is an anonymous engraving also showing Saint Dominic with the holy family of which an impression is in the Rijksmuseum, Amsterdam (fig. 1).⁵ The engraving is in reverse to the drawing and there are many differences, but the figure of Saint Dominic is particularly close. It therefore seems plausible that the present sheet played some role in preparing the print.

That there was a strong demand for prints and drawings depicting the Dominican Saint, is attested by the fact that Diepenbeeck treated the subject in a number of drawings. A much smaller and sketchier drawing, also showing Saint Dominic and Mary and the Christ Child, is in the British Museum, London.⁶ Another, much larger drawing showing *Saint Dominic receiving a rosary from Mary*, is in the Albertina, Vienna.⁷ That drawing served as the design for a print by Cornelis Galle the Elder (1576 - 1650), of which an impression is also in the Albertina.⁸ A drawing that was previously thought to depict Saint Dominic, but which has now correctly been identified as showing *The Blessed Henry Suso Kneeling before Eternal Wisdom*, is in the Harvard Art Museums, Boston.⁹

4 S. van Altena, *op. cit.*, p. 493.

5 Inv. RP-P-OB-19.973.

6 Inv. 1964,0613.7.

7 Inv. 9434.

8 Inventory number unknown, see folder number: H/II/39/31.

9 Inv. 2013.43.



14. Bartholomeus Breenbergh (Deventer 1598-1657 Amsterdam)

Landscape with the ruins of the baths of Diocletian, Rome

black chalk or graphite (?), point of the brush and brown ink, pen and brown ink framing lines

8.7 x 15 cm

Provenance:

Alfred Normand (1910-1993), Paris (L. 153c).

Bartholomeus Breenbergh is first recorded in Rome in 1619, when he served as a witness to the drafting of a will.¹ After arriving in the eternal city, the artist established himself as a successful painter and he was well-connected with other Dutch and Flemish artists working there. Like many of his fellow Dutch and Flemish artists, Breenbergh was a member of the *Benthveughels* and received the nickname 'Bartolomeo van deventer alias Het Fret' (Bartholomeus from Deventer, known as the ferret). The artist depicted Rome and its ancient monuments in a large number of drawings and paintings.

The present drawing depicts the ruins of the baths of Diocletian, Rome. The sheet is very close in style, execution and size to a drawing depicting the Piazza del Popolo, Rome, which was previously in the I.Q. van Regteren Altena collection (fig. 1)² and it seems plausible that both drawings were executed in close succession. Both drawings are executed in a delicate use of wash applied over a finely executed sketch in graphite.



Fig. 1. Bartholomeus Breenbergh, *The Piazza del Popolo, Rome*, graphite and brown wash, 10.3 x 15.6 cm.

Interestingly, both drawings were also used for paintings. The composition shown in the present drawing is close to a picture that is now in the National Gallery of Ireland, Dublin,³ which is dated to *circa* 1625 which is close to the dating of *circa* 1626 that Roethlisberger suggested for the drawing previously in the Van Regteren Altena collection. The ruins of the baths are closely comparable in both the picture and the drawing, but Breenbergh changed the staffage in the picture and added a farmer with his cattle in the foreground. Furthermore, he did not include the circular monument, which he did represent in his drawing, in his painting.



1 P. Schatborn, *Tekenen van Warmte. 17de-eeuwse Nederlandse tekenaars in Italië*, Zwolle, 2001, p. 66.

2 M. Roethlisberger, *Bartolomäus Breenbergh, Handzeichnungen*, Berlin, 1969, p. 34, no. 76, ill; sold at Christie's, Amsterdam, The I.Q. van Regteren Altena collection part IV, Amsterdam, 13 May 2015, lot 271.

3 inv. NGL.700

15. Cornelis Visscher (Haarlem 1628/9-1658 Amsterdam)

A portrait of Philippus Rovenius

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

13 x 11.7 cm

Provenance:

Prosper Henry Lankrink (1628-1692), London (L. 2090);

Private collection, Brussels.

In the 1600s, the city of Haarlem thrived, nurturing a vibrant and diverse artistic community. Among its most renowned artists was Cornelis Visscher, a celebrated portrait draughtsman and printmaker known for his prolific output. Visscher's portraits were ambitious in scale, often executed on luxurious vellum with meticulous black chalk. This refined, polished style left a lasting impact on many of his Haarlem contemporaries, such as Dirk Helmbreker (1633-1696) and Cornelis Bega (1631/32-1664). Although Visscher's artistic career spanned only about a decade, he made a significant mark. Likely a pupil of Pieter Soutman (1593/160-1657) – who himself studied under Rubens – Visscher began his career by creating several portrait engravings under Soutman's supervision in 1649. By the following year, Visscher struck out on his own, eventually joining Haarlem's Guild of Saint Luke. Despite passing away in his early thirties, he left an impressive legacy, with nearly two hundred prints and numerous drawings. While his work primarily focused on portraits, Visscher's talent extended beyond this genre, as he also produced captivating animal studies, landscapes, and allegorical scenes, often drawing inspiration from his own designs or the works of other artists.



Fig. 1. Cornelis Visscher, *Portrait of Rovenius* (state I of II, British Museum, inv. no. 1839,0413.295), detail.

The present drawing depicts Philippus Rovenius (Filips van Rouveen; 1573-1651), who was the apostolic vicar of the Dutch Mission from 1614 to 1651. Rovenius' portrait was painted by Pieter de Grebber (circa 1600-1652/3) in 1631 (now in the collection of Museum Catharijneconvent, Utrecht; fig. 2). A print by Visscher (engraving and etching, circa 1650) also depicts Rovenius, wearing a cardinal's attire, with a table with religious paraphernalia to his right (see fig. 3). Rovenius studied in Leuven, and was ordained priest in 1599. In 1602 he was made president of the Dutch priestly college in Cologne and in 1605 vicar general of the diocese of Deventer.



In 1614 he succeeded Sasbout Vosmeer as vicar apostolic. On 8 November 1620, in Brussels, he was consecrated titular archbishop of Philippi. He based himself in Oldenzaal, then Groenlo (where he witnessed the Siege of Groenlo in 1627 first hand) and finally Utrecht. In 1640 he was banned in Amsterdam. Rovenius succeeded in reorganising the Catholic Church in the Netherlands, trying to introduce the decisions of the Council of Trent. Although he had become friends with Jansenius in Leuven, he remained faithful to Rome in all things.¹ The present sheet, which is inverse to Visscher's print, is a preparatory drawing for the project, focusing on the face of the sitter (see fig. 1).

Interestingly, our drawing belonged to one of the most important seventeenth-century collectors of drawings, Prosper Henry Lankrink.² A painter and art dealer himself, he amassed an major collection of works on paper, including many a sheet by van Dyck and Rubens. His collection was dispersed in two sales, held respectively in May 1693 and February 1694. The fact that our sheet, too, belonged to Lankrink speaks of its quality, which was evidently already appreciated early on.



Fig. 2. Pieter de Grebber, *Portrait of Rovenius*,
Museum Catharijneconvent, inv. no. BMH s9130.



Fig. 3. Cornelis Visscher, *Portrait of Rovenius*
(state I of II, British Museum, inv. no.
1839,0413.295).

¹ For more on Rovenius, see: P.J. Blok en P.C. Molhuysen, *Nieuw Nederlandsch biografisch woordenboek, Deel 4, "Rovenius Philippus"*, 1918, Leiden, pp. 1172-1178.

² See <https://www.marquesdecollections.fr/FtDetail/86d1493e-d34b-7247-b65a-59062d42803e> [accessed 18 February 2026].



16. Gerbrandt van den Eeckhout (Amsterdam 1621-1674)

Simeon in the Temple

pen and brown ink, grey and brown wash, pen and black ink framing lines

16.9 x 13.2 cm

Provenance:

Private collection, France.

Initially trained by his father, the goldsmith Jan Pietersz. van den Eeckhout (1584-1652), Gerbrand van den Eeckhout later became a pupil of Rembrandt and, according to Houbraken, was even 'een groot vrind' (a great friend) of the master.¹ While clearly indebted to Rembrandt's style, Van den Eeckhout stood out as one of Rembrandt's most versatile pupils. His large drawn oeuvre consists of a wide range of subjects including genre scenes, biblical scenes, portraits, landscapes, figure studies, and studies for goldsmith work. Across these varied subjects, the artist employed an equally wide range of media; his tender figure drawings are often drawn with the brush, while some of his portraits are executed in black chalk on vellum and many of his compositional studies are drawn in pen and ink and wash.

The present drawing falls in the latter category; executed with swift, but confident penwork and delicate wash, this sheet is a particularly refined compositional study. Both the style and technique are entirely characteristic for the artist, as is the neat rendering of the figures in the foreground. The abbreviated faces - with the occasional stroke and dots to indicate the eyes and eyebrows - of the figures at right, as well as the sketch-like figures in the background are all typical of the artist's draughtsmanship.²

The sheet shows the moment that Joseph and Mary (kneeling at left) present their newborn son to the Lord in the temple, where they are met by Simeon (who is shown, while holding the child, at right). The story of the presentation in the temple is told in the Gospel of Saint Luke (2:22-39) and describes how Simeon recognized the infant as the Savior, took him in his arms, and thanked God with the following words: "Lord, now lettest thou thy servant depart in peace, according to thy word: For mine eyes have seen thy salvation" (Luke 2:29-30). After giving praise to God, Simeon blessed Mary and revealed to her the first dark prophecy about the fate of her son.

Van den Eeckhout depicted the pivotal moment in the temple in several paintings, three of which are still known today. One of these shows the scene in close up, while another, now in the Gemäldegalerie Alte Meister, Dresden, shows the presentation from a distance and set in a temple setting (fig.1).³ A



¹ A. Houbraken, *De Grootte Schouburgh der Nederlantsche Konstschilders en Schilderessen*, Amsterdam, 1718, vol. 1, p. 137.

² See for comparable drawings W. Sumowski, *Drawings of the Rembrandt School*, New York, 1980, vol. 3, nos. 642, 650 and 661, ill.

³ W. Sumowski, *Gemälde der Rembrandt-Schüler, II, G. van den Eeckhout- I. de Joudreville*, Landau/Pfalz, 1983,

third painting, which was only fairly recently discovered and which is now in the Leiden Collection, shows a composition similar to that in the Dresden picture, but now with a prominent altar in the background (fig. 2).⁴ While the background in the present sheet is closest to the painting in Dresden – note the arch in the background at left, the approaching veiled lady at left and the figures in the background at right – the foreground is especially close to that in the painting in the Leiden Collection. Simeon, and the elderly men standing around him, are particularly closely comparable, but the kneeling Joseph and Mary (even though their positions have been swapped) are very close too. It is hard to pinpoint where in the process the present drawing was executed and whether it was used as a direct study, or as a model for different parts in the various paintings, but it seems plausible that the present drawing was used for both the Dresden and Leiden Collection pictures. According to Volker Manuth, to whom we are grateful for his assistance in cataloguing the present drawing and for confirming the attribution, the sheet should be dated circa 1665-1668.



Fig 1. Gerbrand van den Eeckhout, *The Presentation of Christ in the Temple*, oil on canvas, Gemäldegalerie, Dresden.



Fig. 2. Gerbrand van den Eeckhout, *Simeon in the Temple*, oil on canvas, 84.5 x 105.1 cm, The Leiden Collection.



nos. 450 and 456, ill.

4 See <https://www.theleidencollection.com/artwork/simeon-in-the-temple/> [accessed 22 December 2025].

17. Pieter Jansz. Quast (Amsterdam 1606-1647)

A group of men playing cards

signed and dated 'Pieter Quast/ 1638' and numbered '11'

graphite on vellum, graphite framing lines

22.2 x 30.2 cm

Provenance:

L. Rouzé-Huet (died circa 1889), Lille (L. 1742).

Maurice Delacre (1862-1938), Ghent; Gutekunst & Klipstein, Bern, 21 June 1949, lot 391.

Anonymous sale; Gutekunst & Klipstein, Bern, 22 November 1956, lot 248, where presumably acquired by;

Dr. Walter Beck (1895-1960), Berlin (L. 2603b), by descent to;

Dr. Hans-Ulrich Beck (1930-2010), Augsburg (his mark, not in Lugt, verso) and by descent to the previous owner.

While Pieter Quast was a versatile artist treating many different subjects, the largest part of his output consisted of paintings and drawings of peasant scenes and 'merry companies'. These works, showing men drinking, smoking and playing cards in a variety of settings, offer a fascinating insight into Dutch 17th-century culture. Although documents that shed light on Quast's own life are scarce, those that do survive paint a picture of a rather challenging existence, seemingly not far removed from that depicted in his paintings and drawings.

In 1632 Quast married Annetje Splinter,¹ who was active as a flower painter, in Sloten near Amsterdam.² Two years later, in 1634, the couple moved to The Hague, where Quast joined the Guild of Saint Luke. The couple stayed in The Hague for nine years, a period marked by financial strain and frequent conflicts. Quast failed to pay his debts to a shopkeeper, an innkeeper and a carpenter, which resulted in several court cases. In 1639, the artist bought a house on the Groene Burgwal, but instead of paying the required 1700 guilders, Quast only paid 100 guilders, prompting further difficulties. From 1643 onwards the couple lived in Amsterdam, but despite Quast's prolific artistic production, the couple continued facing financial problems and disputes.

One of the most heated of these disputes took place in 1643. According to several witnesses, Annetje became embroiled in a quarrel on 1 June of that year while hosting a clergyman named Gaspar van Rouwbergen (or Casper Ruijbergen) in the house in which the family was then living. When the subject of prostitutes arose, the clergyman remarked that 'ick soude een hoer wel voor haer aensicht slaen' (I would hit a prostitute in the face) to which Annetje replied 'Wel, Mynheer, gae je in sulcke huysen?' (Well, sir, do you visit such houses?). He responded, 'In kercken comen wel hoeren, souden der dan in de herbergen geen comen' (Prostitutes do visit churches, wouldn't they also visit taverns)

¹ E. Buijsen et. al., *Haagse schilders in de Gouden Eeuw: het Hoogsteder lexicon van alle schilders werkzaam in Den Haag 1600-1700*, 1998, The Hague, p. 348.

² W. Liedtke, *Dutch Paintings in The Metropolitan Museum of Art*, New Haven and London, 2007, p. 539.



to which Annetje retorted 'Wel, mynheer, ick looff wel dat gy der wel hondert getast en gevoelt hebt' (Well, Sir, I believe you must have felt up and touched at least a hundred of them). Enraged, the clergyman called Annetje a prostitute and attacked her, scratching and striking her in the face. At this point Pieter Quast rushed in with a knife, which he held to the clergyman's chest, threatening to stab him. As Abraham Bredius, who published this story in his article on Quast, observed 'Hebben wij hier niet bijna een schilderij van Quast voor oogen?' (Isn't this almost a scene from Quast's paintings?).³ And indeed, Quast's life and art seem to have been closely intertwined.

The present drawing, which comes from the collection of Hans-Ulrich Beck, is a characteristic sheet by the artist, both in style and execution as well as in subject matter. A group of men is shown playing cards, smoking a pipe and drinking. The scene is set just outside a village, perhaps so that the men could indulge in illegal gambling and heavy drinking away from prying eyes. This type of genre scene had become increasingly popular after the theme was fully developed by artists such as David Teniers I (1582-1649), David Teniers II (1610-1690) and Adriaen Brouwer (circa 1605/6-1638) in Flanders. Whereas Teniers and Brouwer mainly produced paintings, Quast created many large and finished drawings on vellum, like the present sheet, which were made directly for the art market.⁴ Besides the influence of Teniers and Brouwer, Quast also took inspiration from Dutch theatre and from prints by Jacques Callot (1592-1635).⁵ Due to his strong admiration for his French contemporary, Quast was later even dubbed the 'Dutch Callot'.

³ A. Bredius, 'Pieter Jansz. Quast', *Oud Holland*, 1902, pp. 65-82.

⁴ B.A. Stanton-Hirst, 'Pieter Quast and the Theatre', *Oud Holland*, 96, no. 4 (1982), p. 213.

⁵ See B.A. Stanton-Hirst, *op. cit.*, pp. 213-237.



18. Pieter Jansz. Quast (Amsterdam 1606-1647)

A mother and child holding a portrait of a man
signed and dated 'Pieter Quast. f. 1640'
graphite on vellum, graphite framing lines
22.7 x 17.1 cm

This tender scene stands out in Quast's drawn oeuvre for its subject matter. Seated on a rock is an elegantly dressed lady with what could be her child. Mother and child hold a picture depicting a portrait of a man which is likely to be the child's father. While the majority of Quast's drawings show men drinking, playing cards and quarrelling, this sheet depicts a much more affectionate scene. Life in 17th-century Holland was harsh, and it seems probable that the depicted man has either passed away or is absent from home serving in military or naval service. The present sheet may therefore have been created as a commemorative drawing for someone within Quast's close circle of friends or acquaintances.

Another possibility is that drawings such as the present one were executed in series or pairs, and that they contained a moralistic message. Several other drawings with closely comparable compositions have survived, and these might shed some further light on the drawings' function. The present sheet can be closely compared, for example, to a drawing of similar size, depicting an elegantly dressed lady



Fig. 1. Pieter Jansz. Quast, *A woman and a putto playing the lute and singing*, graphite on vellum, 23 x 17.4 cm.

sitting on a rock and playing a lute, with a putto next to her singing from a score, previously with Bernard Houthakker, Amsterdam¹ (fig. 1). Furthermore, a drawing from the same year as the present sheet, showing an elegantly dressed man spanking a putto, now in the Kupferstichkabinett, Berlin, is closely comparable.² One could wonder whether the two drawings once formed a pair, or whether they were part of a larger series. Yet another drawing, signed and dated 1638 and showing a mother which closely recalls the traditional iconography of the Virgin and Child, is in the Museum de Fundatie, Zwolle.³ Given the fact that that drawing is closely comparable in terms of composition, but not in subject, could also suggest that these drawings were made directly for the art market, like many of Quast's other drawings.



1 W, Bernt, *Die Niederländische Zeichner des 17. Jahrhunderts*, Munich, 1958, vol. 2, no. 485, ill.

2 Inv. KdZ 12157.

3 See RKD no. 790266.

19. Cornelis Saftleven (Gorcum 1607-1681 Rotterdam)

A man asleep, seated at a table

signed with monogram and dated 'CS /1658'

oiled (?) black chalk, on brown prepared paper, heightened with white, watermark foolscap, black chalk framing lines

23.5 x 20.5 cm

Provenance:

A.N. Alferoff, (1811-1872), Bonn (without his mark, L. 1727), 'Katalog V', 6l; bequeathed to the University of Charkow in

1873, handed over to the Art Historical Museum in Charkow.

The State Museum the Hermitage, Saint Petersburg, their mark (L. 5185) (verso);

C.G. Boerner, Leipzig, 29 April 1931, lot 215 (to Holtkott),

Walter Holtkott (1916-1996), Bedburg.

With David Lachenmann, Munich, *circa* 1990.

With Katrin Bellinger, Munich, (exhib. cat., Harari & Johns, London, 1990, no. 25).

With R.M. Light & Co., Santa Barbara/Otto Naumann, New York, 1995, from whom acquired by Dr. Hans-Ulrich Beck (1930-2010), Augsburg (his mark, not in Lugt) and by descent.

Literature:

W. Schulz, *Cornelis Saftleven 1607-1681: Leben und Werke, mit einem kritischen Katalog der Gemälde und Zeichnungen*, Berlin, 1978, pp. 105-6, no. 162.

The drawn and painted *œuvre* of Cornelis Saftleven is one of the largest and best-documented of his time; in his *catalogue raisonné* of the artist, Wolfgang Schulz recorded over 200 paintings and almost 500 drawings. These drawings, of which about a third are dated (between 1625 and 1677)¹ cover a wide range of subjects from studies of heads, animals and nudes to landscapes, mythological and topographical subjects. Furthermore, they include 175 studies of single figures, male as well as female.² These drawings depict acutely observed figures occupied with a wide variety of activities, from drinking to smoking and music making to sleeping.

The present drawing is an entirely characteristic example of the artist's figure drawings. The signed and dated sheet depicts a boy, seated on a basket which is turned upside down, sleeping with his head resting in his arms. The composition is confidently rendered in Saftleven's bold use of (wetted) black chalk which he highlighted with white accents. Drawings like these do not seem to have been made as studies for paintings, either directly or indirectly; only a small number of them are connected to paintings. It is therefore, more likely that they had an independent function, either in the artist's studio or as works that could be sold to collectors (or both).³ The sheet can be very

¹ W. Schulz, *op. cit.*, pp. 40-45.

² *Ibid.*, nos. 30-207.

³ P. Schatborn, *Dutch Figure Drawings from the seventeenth century*, exhib. cat., Amsterdam,



closely compared to a drawing from the same year, showing a young man wearing a hat leaning on a table, in the Rijksmuseum, Amsterdam.⁴ While the Rijksmuseum sheet is executed on blue paper, the composition, as well as the handling of the chalk and white heightening, are closely related.

The present drawing was acquired by Hans-Ulrich Beck in 1995 and four years later he re-united it with another, slightly larger, version of the present composition (fig. 1, which is offered with the present work). That sheet, which was drawn much more quickly, was likely executed by someone from Saftleven's circle or a follower, even though it is signed and has been published as by Saftleven. However, there is at least one similar case of a figure study by Saftleven of which two versions exist. The Rijksmuseum recently acquired an unsigned drawing⁵ which copies a drawing by Cornelis Saftleven showing a seated man with a pipe, which is signed and dated 1662.⁶ The unsigned drawing is clearly weaker than the signed version, however, it is inscribed in Cornelis' handwriting on the verso with the address of Cornelis' brother Herman indicating that it was probably produced by Cornelis himself and sent to his brother. The differences in quality and composition between the present two drawings, however, seem to indicate that the slightly larger sheet was indeed executed by an artist from Saftleven's circle, rather than by the artist himself.



Fig. 1. Studio (?) of Cornelis Saftleven (Gorinchem 1607-1681 Rotterdam), *A man asleep, seated at a table*, black chalk, heightened with white on buff paper, with inscription 'CS/ 1658', 28.7 x 22.7 cm.

Rijksprentenkabinet, Rijksmuseum, 1981-1982, p. 78.

4 Inv. RP-T-1893-A-2808.

5 Inv. RP-T-2019-423.

6 Inv. RP-T-1989-104.



20. Herman Saftleven (Rotterdam 1609-1685 Utrecht)

A man in a hat kneeling by a basket, seen from the back (recto); playing card '5 of spades' (verso)
signed with monogram and dated 'HSL 1663'
black chalk and watercolour (*recto*); bodycolour (*verso*)
8.4 x 5.2 cm

Provenance:

With C.G. Boerner, Leipzig, 1924.

Anonymous sale; C.G. Boerner, Leipzig, 13 November 1924, lot 415 (part of lot of three drawings, '160 DM [to] Siegfried').

With C.G. Boerner, Leipzig, 1948, from whom presumably acquired by

Dr. Walter Beck (1895-1960), Berlin (L.2603b) by descent to

Dr. Hans-Ulrich Beck (1930-2010), Augsburg (his mark, not in Lugt) and by descent to the previous owner.

Literature:

W. Schulz, *Leben und Werke. Mit einem kritischen Katalog der Gemälde und Zeichnungen*, Berlin and New York, 1982, no. 1315.

Herman Saftleven was born in Rotterdam in 1609 as the younger brother of Cornelis Saftleven (1607-1681).¹ Like his elder brother, Herman was a hugely prolific painter and draughtsman, leaving no less than 1100 drawings, around 300 paintings and 41 etchings. In 1632, the artist moved to Utrecht and he depicted that city and its surroundings in many of his drawings. Besides topographical drawings, Saftleven's drawn oeuvre also consists of figure, genre and flower drawings, offering a kaleidoscopic view of life in 17th-century Holland.

Perhaps among the most original and playful drawings by Saftleven are those that are part of a group of drawings showing single figures executed on the back of playing cards.² The *versos* of these drawings depict playing cards, while the *rectos* carry watercolours by Saftleven showing peasants occupied in a variety of activities. Schulz knew of thirteen drawings from what he called the 'Spielkarte-Gruppe'; whether Saftleven ever completed a whole deck of these drawn playing cards remains unclear. Two drawings from this group are in the Frits Lugt Collection, Fondation Custodia, Paris and interestingly the landscapes shown in these sheets join together, creating one landscape scene.³ Two further drawings, one showing a cloaked man and the other a man drinking from a jug, are in the Ashmolean Museum, Oxford.⁴



(actual size)

¹ W. Schulz, *Herman Saftleven. 1609-1685. Leben und Werke. Mit einem kritischen Katalog der Gemälde und Zeichnungen*, Berlin and New York, 1982, p. 2.

² W. Schulz, *op. cit.*, nos. 1315-1327.

³ *Ibid.*, nos. 1326-1327, ill.

⁴ *Ibid.*, nos. 1320-1321; inv. WA1863.279 and WA1863.280.

21. Jan van Goyen (Leiden 1596-1656 The Hague)

A signal station at Petten

with inscription 'Zeebaken te Petten' (in pen, over an older inscription in chalk)

black chalk, grey wash, with a few (later) touches of pen and brown ink, pen and brown ink framing lines

11.1 x 16.5 cm

Provenance:

Anonymous sale; Sotheby's, New York, 16 January 1985, lot 289, where acquired by;
William A. Glaser, New York.

Literature:

H-U Beck, *Jan van Goyen 1596-1656. Ein Oeuvreverzeichnis, III, Ergänzungen zum Katalog der Handzeichnungen und Katalog der Gemälde*, Amsterdam, 1987, no. 706A.

This characteristic, swiftly executed drawing is one of many quickly executed topographical drawings that Van Goyen must have executed *in situ* in sketchbooks. The tower shown in this sheet appears to have been very rarely, if ever, depicted in any other 17th-century artwork. Fortunately, the tower is identified as the 'zeebaken te petten' in an inscription on the drawing, which must refer to a now unknown signal post near the coastal village of Petten in Noord-Holland. The tower possibly once stood on what later became known as the 'Seinpost' in Callantsoog (a high dune which served as a sign post in the 18th century) which was close to Petten.¹ It likely served as a signal post for fishermen out at sea and for the town's inhabitants, who could be warned of an attack from the water.



¹ See: <https://www.callantsoogstrand.nl/seinpost.html> [accessed 2 December 2025].

22. Roelant Roghman (Amsterdam 1627-1692)

A mountainous river landscape

with inscription 'Roland Rooghman' (on an old strip of paper fixed to the verso of the sheet)

black chalk, grey wash, indented for transfer, blackened for transfer (*verso*)

11 x 15.8 cm

This drawing is one of a substantial group of drawings by Roelant Roghman showing mountainous landscapes. Although little documentary evidence of the artist's travels through such landscapes has survived, several drawings of mountainous landscapes in Germany do confirm that the artist did travel through the Alps.¹ One of these sheets, which shows a traveller with his dog in a dramatic mountainous landscape, is in the Nasjonalgalleriet, Oslo (fig. 1).² That drawing served as the design for an etching, in reverse, from the series *Eight Tirolian Landscapes*.³ The present drawing can be closely compared to the sheet in Oslo in terms of size, subject matter and execution. Both drawings show a mountainous landscape with elongated figures in the foreground, clusters of abbreviated trees in the distance, long trees with feathery leaves functioning as a *repoussoir* on the sides and delicately drawn mountains in the background. The lavish use of loosely applied wash, furthermore, is also closely comparable.

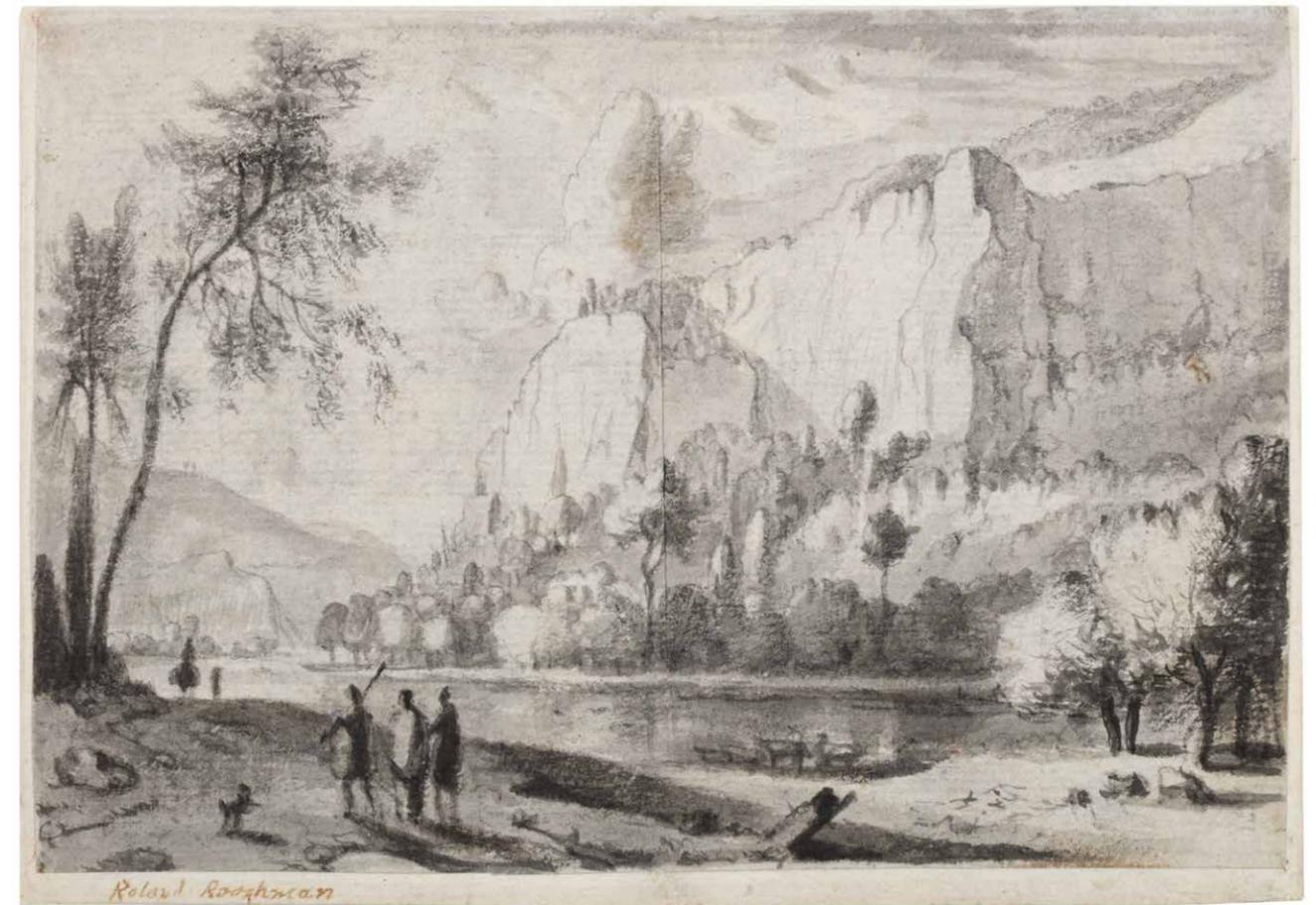
While the present sheet does not appear to have been engraved, the blackening on its *verso* and the delicately indented outlines in part of the drawing do suggest that it was at least intended to be engraved. Interestingly, the sheet can be loosely compared to another etching from the *Eight Tirolian Landscapes*, showing a similar mountainous river landscape (fig. 2).



Fig. 1. Roelant Roghman, *A road through a mountainous landscape*, black chalk, grey wash, 13.4 x 16.6 cm, Nasjonalgalleriet, Oslo.



Fig. 2. Roelant Roghman, *A rocky river landscape*, etching, 13.1 x 16.7 cm. Rijksmuseum, Amsterdam.



¹ W.T. Kloek, *De kasteeltekeningen van Roelant Roghman, II*, Alphen aan den Rijn, 1990, p. 30, fig. 42.

² Inv. NG.K&H.B.15802; W.T. Kloek, *op. cit.*, pp. 30-31, fig. 45.

³ See Hollstein (Roghman) 32.

23. Pieter Withoos (Amersfoort 1654-1692 Amsterdam)

A redwing (*Turdus iliacus*)

signed with initials 'PW:' (*recto*) and with inscription 'Cante Lijster/ D^r P Withoos fc. (*verso*) and 'Cante Lijster/ P: Withoos/ GJ 15' (on the old mount) and B1/ 62i/ O_27' (on the old mount)

watercolour, bodycolour and gum arabic on prepared vellum, pen and brown ink framing lines

22.1 x 26.7 cm

Provenance:

Private collection, The Netherlands.

The Withoos family from Amersfoort produced a particularly large number of talented artists.¹ Among them was Pieter Withoos, who was the son of Mathias Withoos (1621/1627-1703), a successful landscape and still-life painter from Amersfoort. Like his father, Pieter was also active as a painter, but the vast majority of his artistic output consisted of drawings depicting flowers, birds, butterflies and other insects. Most of these are executed on paper, but the present drawing is a rare example on vellum. While the sheet is inscribed 'cante lijster' (song thrush) it does in fact depict a redwing, which has, as the name suggests, partly red underwings and a partly red breast. While the prepared vellum allowed Withoos to render the bird's details with the greatest care, he did take some liberty in depicting it: the bird's beak, for example, points slightly downwards, while in reality redwings have a straight beak.

With the growing interest in mapping the natural world in the 16th and 17th-centuries, natural history drawings became increasingly popular amongst collectors. Drawings like those by Withoos were collected by dedicated drawings collectors, but also by collectors with a broader interest in the natural world. One of the most famous of these collectors was Agnes Block (1626-1704), who was a horticulturalist and collected paintings, drawings and curiosities at her estate Vijverhof on the river Vecht. She commissioned many artists of her time to produce drawings of plants for her so-called *Bloemenboek* and among the artists that supplied her with drawings was Withoos. The present, highly finished drawing was probably directly made for the market.



¹ See A. Boersma, *Ander licht op Withoos. Drie generaties Withoos*, Amersfoort, 2021.

24. Pieter Holsteyn II (Haarlem 1614-1673 Amsterdam)

A lizard

signed 'PH. [interlaced] fc.' (*recto*) and inscribed 'leguwaen' (*verso*)

faint traces of graphite, pen and grey ink, watercolour, fragmentary watermark seven-pointed foolscap

15.4 x 19.9 cm

Provenance:

Private collection, France.

Pieter Holsteyn II began his artistic training in the workshop of his father, Pieter Holsteyn I (*circa* 1585-1662), who was a draughtsman and glass painter based in Haarlem.¹ While Holsteyn II was initially also trained as a glass painter, no glass paintings by him are known to have survived and it is for his large *œuvre* of drawings showing birds, flowers and insects that the artist is best known today. Holsteyn II lived and worked the majority of his career in Haarlem and he joined the local Guild of Saint Luke in 1634. Beside his activities as a draughtsman, Holsteyn II was also a successful and celebrated printmaker, mainly specialising in portraits.

For his natural history drawings, Holsteyn II was greatly influenced by his father, both in terms of style and technique. In fact, the drawings by father and son are stylistically and technically so closely related that they have often been confused.² Apart from the influence of his father, Holsteyn II also firmly stood in a tradition of artists depicting natural history subjects going back to artists such as Jacques de Gheyn II, Jacob Hoefnagel and Joris Hoefnagel. In at least one case Holsteyn II is known to have directly copied an engraving by Jacob Hoefnagel.³ Besides drawing from engravings and woodcuts, Holsteyn II must have drawn from life and, like many artists from his generation and those after him, from taxidermied animals. While many of his drawings depict native animals, he also drew exotic species, which could be observed in a growing number of menageries established by European royal and noble families at the time. In addition to collecting live or taxidermied animals, collectors in the seventeenth century also were increasingly interested in collecting drawings of exotic animals, which were often kept in albums in libraries or *Wunderkammern*.

The present sheet shows an exotic lizard, which probably made its way to Holland on one of the many ships travelling between the Dutch East Indies or the Americas and Holland in the 17th century. While lizards do not frequently appear in Holsteyn II's drawings, several other sheets depicting them have survived. A slightly larger sheet showing a European wall lizard, was sold at Christie's, London, 6 July 2004 and another, comparable drawing, is in the Statens Museum for Kunst, Copenhagen (inv. 9/33).

¹ M. Bischoff, *Eine Menagerie auf Papier. Der niederländische Tierzeichner Pieter Holsteyn d.J.*, 2011, Paderborn, p. 13.

² See M. Bischoff, *op. cit.*, pp. 33-42.

³ *Ibid.*, pp. 19 and 26.



25. Nicolaas verkolje (Delft 1673-1746 Amsterdam)

A portrait bust surrounded by military trophies

pen and brush in black, over black pencil, on laid paper

12.6 x 16.1 cm

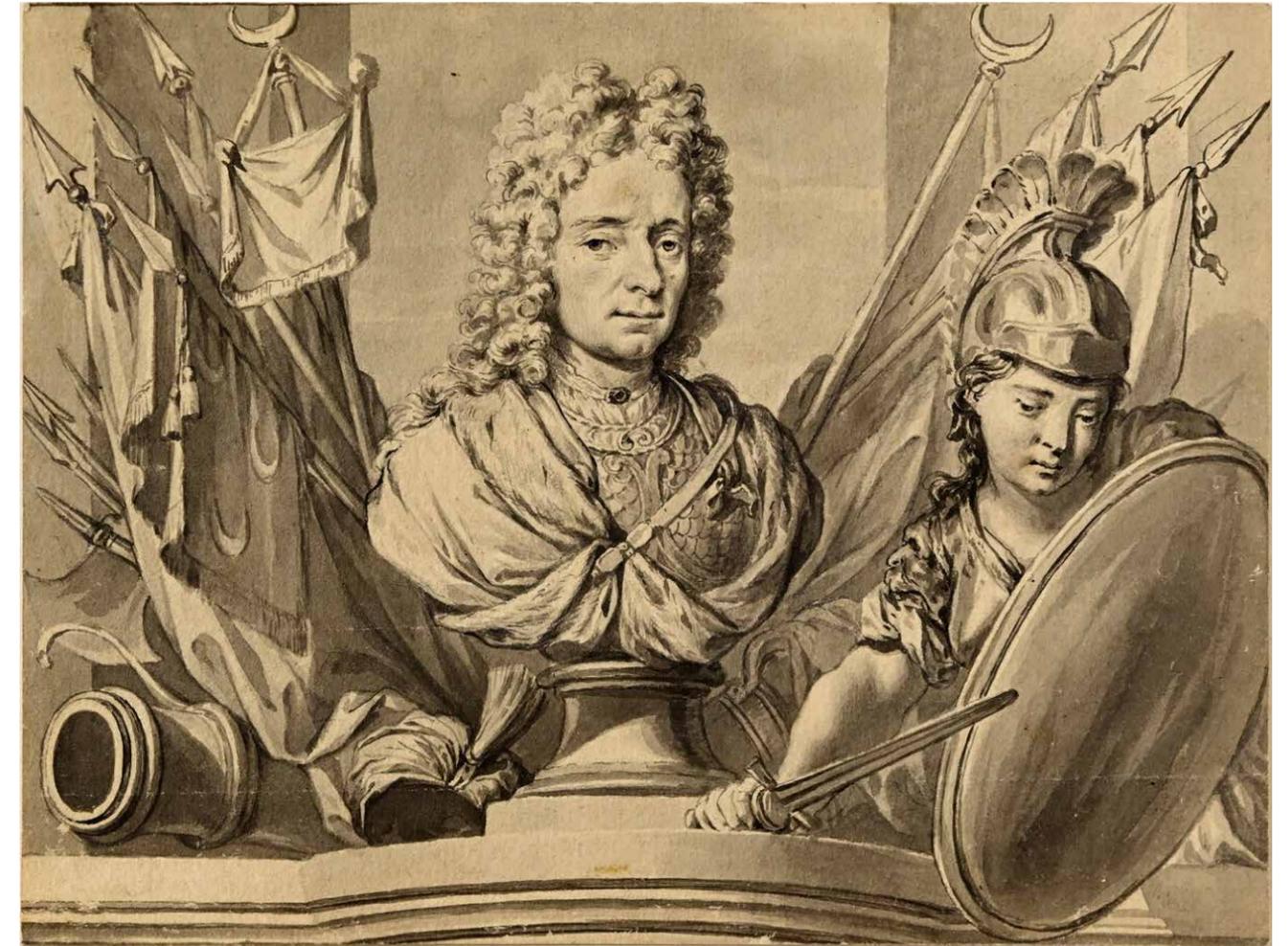
Provenance:

Private collection, Paris.

Nicolaas Verkolje was born in Delft in 1673. His father, Johannes Verkolje (1650-1693), was a renowned portrait and genre painter, and a pioneer in the art of mezzotint-making.¹ Nicolaas was taught by his father from a young age, and proved himself an excellent pupil. After Johannes' death, the family moved to Amsterdam; Nicolaas became a citizen of Amsterdam in 1700. In 1704 he married Anna Maria Wulfing and the couple had three children. Following in his father's footsteps, Nicolaas specialized in portrait painting, as well as - at least during the early years of his career - in copying works by illustrious predecessors such as Adriaen Ostade, Gerard Dou and Godfried Schalcken. Later on he also began painting biblical and mythological subjects, finding inspiration in French and Dutch treaties on art, as well as in prints and drawings by Italian and French masters such as Guido Reni and Nicolas Poussin.

In his later years, Verkolje also started painting large decorative pieces for some of Amsterdam's grander houses, often in collaboration with other painters, such as Isaac de Moucheron (1667-1744). His meticulous technique and eye for detail meant that his body of work was not extensive. Approximately one hundred of his paintings have been preserved, including portraits, history paintings and genre scenes. Additionally, dozens of his drawings and prints - as Verkolje was also a master of the mezzotint technique - have survived. He taught several pupils, including Jan Maurits Quinkhard (1688-1772) and Gerrit Zegelaar (1719-1794).

The present work, a small yet highly refined drawing depicting the portrait bust of a man surrounded by military trophies and the war goddess Athena, was possibly made in preparation for a print. The identity of the sitter - presumably a military commander who perhaps had earned a significant victory against the Ottomans, given the depiction of several half-moon-shaped military standards - remains however elusive. The drawing is very similar in handling and technique to other portrait drawings by Verkolje, such as his Portrait of the Elector of the Palatine Johann Wilhelm, now in the Teylers Museum, Haarlem² as well as several of the portraits he did for the album amicorum of the famous silhouette cutter Johanna Koerten-Blok.³



¹ This biography is based on N. Van Leeuwen e.a., 'Nicolaas Verkolje, 'Konstfenix': zijn leven, werk en reputatie'' in: P. Knolle and E. K. Altes (eds.), *Nicolaas Verkolje (1673-1746). De fluwelen hand*, Zwolle, 2011, pp. 7-21.

² Inv. S+ 012.

³ R.-J. te Rijdt, 'De tekeningen van Nicolaas Verkolje', in: P. Knolle and E. K. Altes (eds.), *Nicolaas Verkolje (1673 - 1746). De fluwelen hand*, Zwolle, 2011, p. 113.

26. Jan Christiaan Sepp (Amsterdam 1739-1811)

A moth from the Agrochola family and its host plant

inscribed 'Noct. Cyprica' (in pen and brown ink)

pen and brown ink, watercolour

27.8 x 21.5 cm

Provenance:

Anonymous sale; Sotheby's, London, 30 March 1987, lot 372a.

Jan Christiaan Sepp was one of the most important Dutch natural history draughtsman, engravers and publishers of the 18th century. One of his most ambitious projects was a publication which aimed to describe all the known Dutch insects in a large publication titled '*Beschouwing der wonderen Gods [...]*', published from 1754 onwards. With this major project, Sepp aimed to describe all Dutch insects and their metamorphoses that were known to science and furthermore he depicted them in beautifully hand-coloured engravings. Many of the drawings that Sepp made in preparation for these engravings were made after specimens from the collection of Jan Christiaan's father, Christiaan Sepp (1710-1775), who also wrote the first volume of the publication.



The present drawing is the design for plate IV, table XXXVIII in the fourth volume (fig. 1). Unlike many other drawings, it was not made after a specimen from Christiaan Sepp's collection, but after a specimen which was provided to Jan Christiaan Sepp by his friend Anthony Johannes d'Ailly, who was an amateur entomologist.¹ In the text accompanying the plate, Sepp describes that he had not come across this species until he was given several caterpillars by d'Ailly which he kept with soil, roots and plants in glass pots. Sepp furthermore describes how the caterpillars fed on the roots of the plants, pupated, and, after four weeks, during which Sepp waited anxiously, emerged as moths.² While it is not entirely clear which exact moth species Sepp described, it must be a member of the *Noctuidae* family (as is written on the drawing), and more specifically, a moth belonging to the genus *Agrochola*.

Fig. 1. Jan Christiaan Sepp, *Beschouwing der wonderen Gods [...]*, engraving.

¹ J.C. Sepp, *Beschouwing der wonderen Gods, in de minstgeachte schepzelen [...]*, Amsterdam, 1754-1821, pp. 131-134.

² J.C. Sepp, *op. cit.*, pp. 129-134.



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Back cover image:

Herman Safleven, *A man in a hat kneeling by a basket; verso* (cat. no. 20)

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