### The Drawings of Cornelis Visscher (1628/9-1658)

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# **Abstract**

This dissertation discusses the drawings of Cornelis Visscher (1628/9-1658), a draftsman and printmaker active in Haarlem and Amsterdam in the middle of the seventeenth century. Though largely unknown today, Visscher was highly regarded in his own lifetime, and his drawings were eagerly sought by collectors in the eighteenth and nineteenth centuries. Provided is a biographical sketch of the artist, discussions of the changing status of drawing, Cornelis' artistic progression, interest among collectors, critical responses to his works, and a catalogue of all known drawings by the artist.

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### Introduction

This dissertation is the first to critically assess and catalogue the drawings of Cornelis Visscher (1628/9-1658). Immensely popular in the century-and-a-half following his death, the artist and his works fell from favor in the nineteenth and twentieth centuries and have largely remained on the periphery of modern discourses on Dutch art of the Golden Age. In the chapters that follow, I have refrained as much as possible from undertaking a traditional "life and works" monograph in favor of viewing Cornelis—all subsequent references to the artist will use his given name as a means of avoiding confusion with his brothers Jan and Lambert and the unrelated printmaker Claes Jansz. Visscher, each of whom crops up from time to time in the text—as a case study in the broader development of interest in autonomous drawings, that is to say drawings produced as works of art in their own right.

The first chapter necessarily provides a biographical account of Cornelis. As previous authors have noted, incredibly little is known of Cornelis' life. To some extent, he is the perfect storm for research of this type. Born Catholic into a city, Haarlem, in which all baptismal records for Catholics are lost until the second half of the seventeenth century, Cornelis moved to Amsterdam, where he died only a few years later. He never married, left no children (or a will), and is not known to have owned property. His parents' names are not known, only that his father was a member of the Haarlem guild, and all attempts to turn them up have yet to bear fruit. Despite these (seemingly insurmountable) obstacles, something of a biographical sketch can nonetheless be developed by piecing together assorted details from the few known archival documents, contemporary commentaries, and—perhaps most importantly—the internal evidence found in his works.

Chapter two seeks to assess from three distinct vantage points—contemporary theoretical treatises, evidence regarding the production of drawings, and archival evidence regarding the display of such works—the possible reasons an artist like Cornelis might choose to embark on the career he did. Particular attention is paid to Cornelis' origins in Haarlem, a city with a strong and established tradition of drawing production; the heightened interest in the act of drawing at mid-century, as manifested in particular by Rembrandt and his associates; and the relative frequency with which drawn portraits and *tronies* were prominently displayed, often alongside one's most expensive art objects, in contemporary Dutch domestic interiors.

In the third chapter, I focus specifically on Cornelis' production of drawings. The works are organized by genre as a means of illustrating his artistic progression from his earliest drawing of 1649 through his final works executed in 1657. In doing so, I further the ideas previously expressed in Chapter 2 by drawing specific parallels between Cornelis' works and those of his predecessors and contemporaries as a means of situating him among his peers and countrymen.

The final two chapters deal with issues surrounding Cornelis' reputation as an artist.

Chapter 4 looks at the immense interest in Cornelis' drawings among European collectors of the eighteenth and early nineteenth centuries. Chapter 5, in turn, focuses on early commentaries on Cornelis and the way these writings framed his subsequent reputation, most notably in the proliferation of copies.

These chapters are accompanied by an Appendix in which all known documents related to Cornelis and his family are described, with the most important transcribed in their entirety.

Finally, a catalogue comprising all known works by Cornelis, problematic attributions, rejected works, untraced drawings of uncertain attribution, and lost works appears at the end of the text.

## **Chapter 1: The Life of Cornelis Visscher**

Surprisingly little information about Cornelis Visscher's biography has come down to us. Writing in the second decade of the eighteenth century, Arnold Houbraken mentions nothing regarding Cornelis' life other than that he was the brother of Jan and Lambert, and instead devotes the entirety of his discussion to praising the artist's drawings. Nor does Houbraken's more substantial commentary on Jan, with whom the author could conceivably have had direct contact in preparing his text, provide any clues to the artist's early years. The lack of such documentary evidence was later lamented by both William Smith and Johann Wussin in their monographic studies of Cornelis' prints. Smith began his 1864 text with the statement that, "It was my intention to have prefixed to this Catalogue some account of the life of this excellent artist, but I abstain from doing so, because after earnest researches extending over several years, I am unable to add any particulars of importance to the meagre accounts already published."<sup>2</sup> A year later Wussin echoed Smith's sentiments with the statement, "So leicht nun dies in manchen Fällen sein mag, so schwer wird es bei Cornel Visscher, dieser Anforderung zu genügen und genaue Daten über sein Leben und den Weg, den seine Ausbildung als Künstler nahm, zu bringen."3 Wussin's writing even takes on a tone of exasperation about the dearth of biographical information: "Die Tradition, so freigebig gegen manche Künstler, hat uns über Cornel Visscher nichts überliefert, nichts über die Zeit seiner Geburt, nichts sogar über den

<sup>&</sup>lt;sup>1</sup> Houbraken informs his readers that Jan began to take painting lessons from Michiel Carée (1657-1727) at the age of 56. Carée is known to have furnished Houbraken with biographical details and information about works. In his biography of Katharina Rozee (1632-1682), Houbraken notes that Carée personally informed him of a silk portrait by Rozee that was so finely wrought it appeared to be an oil painting. In light of Carée's relationship with Jan, it is somewhat surprising that Houbraken was not better informed about the biographical details of Cornelis and his brothers. For Jan's apprenticeship with Carée, see Houbraken 1718-1721, vol. 3, p. 76 (Doc. 37 in the Appendix); for Rozee's silk portrait, see Houbraken 1718-1721, vol. 2, p. 263.

<sup>&</sup>lt;sup>2</sup> Smith 1864, p. 1.

<sup>&</sup>lt;sup>3</sup> Wussin 1865, p. 10.

Namen seines Vaters."<sup>4</sup> To date, I have not found any additional, unpublished archival documents related to Cornelis' life. However, much about Cornelis' life can be inferred from the few known documents and his surviving body of work. All known documents related to Cornelis and his family as well as relevant documents about his associates are published in their entirety in the Appendix.

#### EARLY LIFE AND FAMILY

While determining the name of Cornelis' father continues to prove a vexing question, Wussin's assertion that nothing is known of the date of Cornelis' birth is largely the result of his misinterpretation of historical evidence. Christiaan Josi's pioneering biography of the artist in his 1821 Collection d'imitations de dessins d'après les principaux maîtres hollandais et flamands already describes Cornelis as having been born in 1629.5 Josi derived his date from the drawn self-portraits of 1649 and 1653 (A-1 and A-32; figs. 1 and 2), then in the collection of his friend Jacob de Vos (1736-1833), which give Cornelis' age as 20 and 24, respectively.

Some decades later, William Smith arrived at the same conclusion, apparently unaware of Josi's earlier publication. 5 Smith cites only the 1649 self-portrait as evidence for his assertion that Cornelis was born in 1629. Like Josi, Smith must have known this drawing in the original, for it had passed in 1854 from the collection of the London art dealer Samuel Woodburn (1780/5-1853) to that of John Malcolm of Poltalloch (1805-1893).

<sup>&</sup>lt;sup>4</sup> Ibid.

<sup>&</sup>lt;sup>5</sup> Josi 1821, n.p.

<sup>&</sup>lt;sup>6</sup> Smith 1864, p. 1.

<sup>&</sup>lt;sup>7</sup> The exact date of Cornelis' birth will never be known, as Cornelis was a Catholic and all birth records for Catholics in Haarlem in the period are lost. Haarlem retained a sizeable Catholic population following the Dutch Revolt, estimated at around 12.5 percent of the population (as compared with about 20 percent who belonged to the Reformed Church, 14 percent Mennonites, a negligible number of Lutherans and Wallonians, and half the inhabitants who held no official church membership. See Spaans 1989, pp. 89-91; see also Biesboer 2001, p. 14.

In 1865, Wussin introduced an overly-complicated and erroneous version of Cornelis' biography derived from his misinterpretation of the existing evidence in the drawings themselves. In his text, Wussin described five self-portraits known to him, including the aforementioned drawings of 1649 and 1653, a work dated 1651 (R-5, though it is probable that Wussin was here referring to the print, as the drawing in the Fondation Custodia is undated), an undated drawing in the Albertina (A-72; fig. 3), and "ein Portrait, gestochen von *Jan Visscher*, welches ihn als jungen Mann vorstellt," which references Jan's print after the Cornelis' drawing of 1657 in the British Museum (A-118; fig. 4). Rather than follow his predecessors, Wussin instead discounted the drawings of 1649 and 1653, which provide both the sitter's age and a date, in favor of the undated portrait in the Albertina. He believed the Albertina drawing dated to around 1658 and depicted a man of around 40, which seemingly provided the grounds for his contention that Cornelis was born sometime between 1618 and 1620. No subsequent author has followed Wussin's line of reasoning. 10

The issue of Cornelis' parentage is one that arose first in Josi's biography of 1821 but which received little additional attention for nearly half a century until Adriaan van der Willigen's seminal publication of documents relating to painters in the Haarlem Guild of St. Luke. <sup>11</sup> Josi believed it likely that Cornelis, Jan, and Lambert were sons and pupils of the Amsterdam engraver, mapmaker, and publisher Claes Jansz. Visscher (1587-1652). Wussin was the first to disregard Josi's claim, though he provides no supporting evidence for having done so. <sup>12</sup> In 1870, van der Willigen was the first to extrapolate information regarding Cornelis'

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<sup>&</sup>lt;sup>8</sup> Biesboer 2001, p. 15.

<sup>&</sup>lt;sup>9</sup> Wussin 1865, p. 20.

<sup>&</sup>lt;sup>10</sup> See, for example, Wurzbach vol. 2, pp. 796-9; Wijnman 1933b, pp. 1115-7; and Dirkse 1989, esp. pp. 255-7

<sup>&</sup>lt;sup>11</sup> Van der Willigen 1866, p. 232.

<sup>&</sup>lt;sup>12</sup> Wussin 1865, p. 11.

parentage from known archival documents.<sup>13</sup> Cornelis' 1653 admission into the Haarlem guild describes him as "Meester outste zoon," which van der Willigen rightly took as evidence that Cornelis' unfortunately anonymous father must have been a member of the city's guild. This fact also precluded Josi's early assertion that Cornelis, Jan, and Lambert were the sons of Claes Jansz. Visscher. It has thus far proven impossible to identify any older Haarlem masters using the surname "Visscher" as Cornelis' father, evidence that this now-anonymous master probably employed only a patronymic.<sup>14</sup>

The search for Cornelis' father through various patronymics associated with his children has led to at least three seemingly fruitful avenues of research. In 1977, S.A.C. Dudok van Heel suggested that Cornelis' brother Jan fathered three children with his wife Trijntje de Wees (1628/9-1672)—Petronelle (1657-1678), Trijntien (born 1659), and Klaes (born 1661), only the first of whom survived infancy. He further noted that the baptismal record for Klaes in the Noorderkerk on 5 October 1661 described the father as one "Jan Martsen Vischer," which apparently indicated Cornelis' father used the given name Marten. My research into Jan and his family, however, suggests that the marriage between Jan and Trijntje produced only one child, Petronelle, and that Trijntien and Klaes were the children of another Amsterdam couple who coincidentally shared both Jan's and Trijntje's names. Trijntien and Klaes were baptized in the Noorderkerk into the Reformed church, while Petronelle's baptism occurred on 18

<sup>&</sup>lt;sup>13</sup> Van der Willigen 1870, p. 318.

<sup>&</sup>lt;sup>14</sup> Only two earlier guild members employing the surname Visscher are known, both of whom were active as coppersmiths: Harmen Visscher, who became a member in 1642 and Jan Visscher, who was a member by 1640 and lived on the Doelstraat; for Harmen, see Miedema 1980, vol. 2, p. 544; for Jan, see ibid., p. 488. For the suggestion that Cornelis' father used only a patronymic, see Wijnman 1933b, p. 1115.

<sup>&</sup>lt;sup>15</sup> Dudok van Heel 1977, p. 97.

<sup>&</sup>lt;sup>16</sup> SAA DTB 76, p. 156 and DTB 76, p. 232.

<sup>&</sup>lt;sup>17</sup> SAA DTB 316, p. 59.

marriage bans for Cornelis' brother and sister-and-law were published on 30 March 1657,<sup>18</sup> those of the couple of the same name were published half a year earlier on 10 August 1656.<sup>19</sup>

A print given to Cornelis depicting Michiel Sparenbeeck van Kranenburgh bears the problematic signature "CFVisscher fesit," the "CFV" in ligature. It has previously been suggested that the "F" might stand for a patronymic. <sup>20</sup> The signature is not found in any other prints by the artist, and a similar monogram only appears on two known drawings, neither of which can be given to the artist (**R-101** and **R-102**). The monogram is also extremely close to that used by Claes Jansz. Visscher for a number of works, including the address added at lower center to the second state of Cornelis' engraved *Large Cat* (Hollstein 42; fig. 5). While the authenticity of the prints has never been questioned, is has been noted that the quality of the etched line is somewhat finer than other signed sheets. <sup>21</sup> Moreover, the recent appearance on the art market of a drawing described as the preparatory work for the print of Sparenbeeck's wife, Engeltje Pietersdr. Kort-Leve (**R-61**), further complicates the issue. While the drawing is executed in Cornelis' favored medium of black chalk, it is unsigned and executed on paper, both atypical of the artist, and is of a far lower quality than is seen in Cornelis' works. The drawing is probably a copy after a now-lost work.

Finally, Hessel Miedema's 1980 publication of the Haarlem guild records transcribes a list taken by Isaac van der Vinne on 27 June 1677 that lists members of the Haarlem guild of St. Luke. Included in the list is one "Jan Visser Dircxsoon," who apparently was deceased at the time the list was drawn up.<sup>22</sup> The same name also appears in a compiled list of artists known to Isaac's father, Vincent Laurensz. van der Vinne (1628-1702), drawn up after the artist's death,

<sup>&</sup>lt;sup>18</sup> SAA DTB 683, p. 152.

<sup>&</sup>lt;sup>19</sup> SAA DTB 476, p. 213. For a complete discussion, see Hawley 2014, p. 63.

<sup>&</sup>lt;sup>20</sup> Hollstein, p. 176.

<sup>&</sup>lt;sup>21</sup> Ibid.

<sup>&</sup>lt;sup>22</sup> Miedema 1980, vol. 2, p. 1037.

where he is equally described as deceased.<sup>23</sup> Van der Willigen notes that a Jan Visscher was buried in St. Bavo's on 17 September 1667 and it is probable that the two figures are one and the same.<sup>24</sup> Whether or not the records refer to the same individual, the "Jan Visser Dirxsoon" mentioned in the van der Vinne documents cannot be synonymous with Cornelis' brother, as Jan was buried in Amsterdam only on 30 March 1712.<sup>25</sup>

In addition to Jan, Cornelis had a second brother, Lambert, about whom comparatively little is known. In his biography of Jan, Houbraken provides the few facts known of his life: "Onze Johan Visscher heeft twee Broeders gehad. Kornelis en Lambert, die ouder waren als hy, en beide groote Konstenaars in 't plaatsnyden, waar van de laatste in Italien, daar hy ook gestorven is, verwonderlyke proefstukken heeft doen zien, gelyk de eerste in Nederland..."<sup>26</sup> Assuming Houbraken's information is correct, Lambert was probably born 1631/2, for the youngest brother Jan was assuredly born in 1633/4 based on the age of 23 given at the time of the publication of his marriage bans on 30 March 1657.<sup>27</sup> Only one document related to Lambert is known, one in which he acknowledges a debt of *f* 215 to Marretje Poppe, widow of Dr. Johannes Wassenaer.<sup>28</sup> Lambert probably left for Italy sometime several years later, as numerous reproductive prints by him after Italian artists are known. In the eighteenth century, one of Cornelis' works also was consistently described at sales as depicting "Johanna Cornelia Visscher," the artist's sister (L-21). The drawing is now lost and it is unknown whether the work bore an inscription identifying the sister. No known information corroborates the existence of or Cornelis' familial ties to such a person.

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<sup>&</sup>lt;sup>23</sup> Bredius 1915-1922, vol. VI, p. 2218, no. 121.

<sup>&</sup>lt;sup>24</sup> Van der Willigen 1870, p. 318-9. Van der Willigen is here referring to the same Jan Dircksz. Visscher.

<sup>&</sup>lt;sup>25</sup> SAA DTB 1057, p. 144v.

<sup>&</sup>lt;sup>26</sup> Houbraken 1718-1721, vol. 3, p. 77.

<sup>&</sup>lt;sup>27</sup> SAA DTB 683, p. 152.

<sup>&</sup>lt;sup>28</sup> SAA Arch. Schep. no. 48, p. 53; see also Obreen 1877-1890, vol. 2, p. 166.

#### ARTISTIC TRAINING AND GUILD MEMBERSHIP

Following a period of mismanagement, in 1631 the Haarlem Guild of St. Luke adopted more stringent regulations regarding the training of young artists and their admission to the guild. First, one had to be a *poorter*, or citizen, of the city. Second, while artists were only required to pay three guilders for admission to the guild before 1631, half of which went to "den heere ende gherechte" and the other half to the guild itself, the price increased five-fold following the adoption of the new rules. Symptomatic of the financial straits experienced by the guild in the period, the new fees were allocated entirely "ten profijte van den gilde." The oldest son of a guild member, who was to take over his father's craft, was entitled to a discounted rate of only six guilders.<sup>29</sup> Even with the discounts given to members' sons, Haarlem's was an expensive guild to join.<sup>30</sup>

In addition to the requirements of being a citizen of the city and paying the admission fees, the Haarlem rules set up a strict framework by which young artists and artisans were to be trained. Prior to becoming a member of the guild, the individual was required to complete at least three years' training in the workshop of one or more masters as "leerlingh ofte discipul geleerdt ende gewrocht." If one's father was not a citizen, pupils training with a Haarlem master were required to pay a fee of twelve stuivers, which reverted to the guild. The price was cut in half for children of citizens, while sons of guild members who learned the trade from their father studied for free. Finally, one had to be at least twenty years of age before joining the

<sup>29</sup> Hoogewerff 1947, p. 132.

<sup>&</sup>lt;sup>30</sup> By comparison, in December 1653 Johannes Vermeer paid six guilders upon his admission to the Delft guild. In Delft, sons of masters were entitled to pay only three guilders. See Montias 1989, p. 310, doc. 256.

<sup>&</sup>lt;sup>31</sup> Hoogewerff 1947, p. 132.

A surprising number of Haarlem artists trained with their fathers or elder brothers. Among others, members of the van de Velde, Hals, Heda, Claesz, Saenredam, Ruisdael, Vroom, Matham, de Bray, Verspronck, Post, van Ostade, Wouwerman, Berckheyde, and Rombouts families each received training from a relative. See Biesboer 2001, p. 19.

guild and was forbidden to sell works on the open market until he obtained guild membership.<sup>33</sup>
In practice, this last regulation was often difficult to enforce, with immigrant painters from the
Southern Netherlands often neglecting to join the guild and preferring instead to sell their works
independently with no regard for the guild's regulations.<sup>34</sup>

No documentary information survives regarding Cornelis' early artistic training, though it is probable that he received it from his father in the manner outlined by the guild regulations. By 1649, Visscher was an active member in the workshop of the Haarlem engraver Pieter Soutman (1593/1601-1657), with whom he collaborated until 1650. This short period was an extremely fruitful one for both Soutman and his young protégé. In only a year, they produced two major series of prints numbering twenty or more images that depicted the saints of the north and south Netherlands and counts and countesses of Holland, Zeeland, and West-Friesland (Hollstein 17-36 and 77-116); a series of images after Gerrit van Honthorst (1592-1656) that copied portraits of the stadhouder Frederik Hendrik (1584-1647) and his family as well as a series of noble effigies after the same artist (Hollstein 118-126 and 127-132); a series of other notable and historical figures (Hollstein 133-137), a series of images of different peoples related to the interests of the linguist Marcus Zuerius van Boxhorn (1612-1653; Hollstein 174-183); two works after Sir Peter Paul Rubens and Anthony van Dyck (Hollstein 10 and 37); and a contemporary portrait after Honthorst (Hollstein 157). The ninety-three prints Cornelis made during his short spell in Soutman's studio account for half of his total output as a printmaker. In her recent monograph on Soutman, Kerry Barrett notes that the period 1649-50 similarly saw

<sup>&</sup>lt;sup>33</sup> Hoogewerff 1947, pp. 133-4. The age requirement appears not to have always been abided by. Dirck Helmbreker, whose drawings are quite close to those of Cornelis, was born in 1633 and admitted to the guild in 1652. See Sliggers 1979, p. 23.

<sup>&</sup>lt;sup>34</sup> Biesboer 2001, p. 18.

<sup>&</sup>lt;sup>35</sup> The interest in Boxhorn is particularly intriguing, for he was previously portrayed by Jonas Suyderhoef (c. 1613-1686) within a series of eight bust-length engravings of Leiden scholars. Suyderhoef produced four of the prints, while his fellow Soutman pupil Cornelis van Dalen I (c. 1602-1665) executed an additional three. See Van der Veen 2012, p. 263.

the publication of more than one-quarter of Soutman's prints, a phenomenon which she attributes in no small part to "the incredible production rate of his collaborator Cornelis Visscher." 36

Shortly after leaving Soutman's workshop sometime in 1650 and not yet a member of the Haarlem guild, Cornelis produced his first independent prints. These include an engraved series of the Four Evangelists dated 1650 (Hollstein 11-14) and in all likelihood both the *Last Judgment* after Rubens (Hollstein 16) and the companion portraits depicting Hendrik du Bois and Helena Leonora de Sieveri after van Dyck (Hollstein 140 and 160). The works after Rubens and van Dyck are not dated but are stylistically and thematically similar to the types of works that Cornelis was engaged in replicating in Soutman's studio. No drawings are known from this period, aside from the early 1649 self-portrait produced while in Soutman's studio (A-1; fig. 1). Dated drawings only began to appear in the following year with works such as the *Portrait of a Man with Double Chin and Hat, aged 36* in Vienna (A-4; fig. 6) and the *Hissing Cat* in Rotterdam (A-5; fig. 7).<sup>37</sup> Unlike Cornelis' early reproductive prints, portrait commissions given to the artist prior to his becoming a member of the guild would have fallen outside the guild's sphere of influence because these works were not produced for the open market.<sup>38</sup>

By 1652, one of Cornelis' most productive years, his portrait production was in full swing. No fewer than ten drawings are known from 1652, including the undated *Portrait of* 

<sup>36</sup> Barrett 2012, p. 111. Barrett goes on to contend that in a number of the collaborative series Soutman signs with the term *dirigente*, which she notes is vague in meaning. She suggests it does not necessarily mean that Soutman designed the prints and plausibly speculates that Cornelis was given the responsibility of designing and engraving the plates with Soutman serving only to touch them up as needed.

<sup>&</sup>lt;sup>37</sup> Though Cornelis Ploos van Amstel's crayon manner reproduction of the *Portrait of a Man Seated, his right arm resting on a chair back* in Vienna (**A-74**) bears a date of 1651, Cornelis' drawing is undated and likely dates to somewhat later in the artist's career.

<sup>&</sup>lt;sup>38</sup> Biesboer 2001, p. 18.

Johannes de Meer (A-12; fig. 8) which likely dates to this year.<sup>39</sup> In addition to these drawings, Cornelis engraved a portrait of the recently-deceased Leonard Marius after a painting by Claes Cornelisz. Moeyaert (1592-1655; Hollstein 151).<sup>40</sup> The portraits of Marius and de Meer may well have given rise to an important aspect of Cornelis' artistic practice in the years immediately following: the production of drawn and engraved portraits after Haarlem, and in one instance Amsterdam, Catholic priests. Between 1652 and about 1656, Cornelis executed at least fifteen images of Catholic clerics. These include an additional six surviving drawn portraits of Catholic priests and one pope, two of which he also engraved (A-38, A-52, A-53, A-55, A-58, A-82, and A-98; figs. 9-15); six prints by Cornelis for which no preparatory drawings are known (Hollstein 139, 144, 146, 153, 159, and 167); and an additional engraving for which the drawing can no longer be traced (L-45).<sup>41</sup>

The first known document relating to Cornelis dates from this period as well—his 1653 admission into the Haarlem Guild of St. Luke. The document describes Cornelis as "plaetsnijder en Meester outste zoon" and notes him as having paid the six guilders then stipulated by the guild. <sup>42</sup> According to the 1631 regulations, in order to obtain admission as an engraver, artists were required not only to pay the admission fee but provide "a newly engraved plate measuring at least eight *duimen* [a unit of measurement roughly equal to the modern inch] around, or a pen drawing of at least two *voeten* [a unit of measurement roughly equal to the modern foot]

<sup>&</sup>lt;sup>39</sup> The *Portrait of a Woman before a Curtain with a Fan and Bag* (**A-25**) likely also dates to 1652, though the final digit is difficult to decipher. An additional three untraced drawings also apparently bear dates of 1652 (**U-1**, **U-2**, and **U-16**).

<sup>&</sup>lt;sup>40</sup> Moeyaert's painting is in St. Martin's Church in Ankeveen. See Tümpel 1974, p. 31 w/ image.

<sup>&</sup>lt;sup>41</sup> He also made drawn and engraved portraits of the Mennonite preacher Jacob Cornelisz. van Dalen (**L-43**) and the Reformed minister Gellius de Bouma (**L-48**).

<sup>&</sup>lt;sup>42</sup> Transcribed in Miedema 1980, vol. 2, p. 632; see also van der Willigen 1866, p. 61 (Doc. 1 in the Appendix).

around all by his own hand..."43 I suspect the *Portrait of a Boy as a Shepherd* in Frankfurt (**A-36**; fig. 16) may very well have served as Cornelis' admission piece to the Haarlem guild. The drawing is dated 1653, meets the guild's stipulations regarding the size of the drawing submitted, and its execution in pen and brown ink as opposed to the artist's more traditional use of black chalk is virtually unique within Cornelis' oeuvre.44

#### MOVE TO AMSTERDAM

Only about a year after obtaining membership in the Haarlem guild, Cornelis left the city for Amsterdam. His move from the rapidly-declining artistic backwater of Haarlem to the burgeoning entrepôt of Amsterdam was as ambitious as it might have been necessary. In the few years surrounding Cornelis' move to Amsterdam, his fellow Haarlem artists Hendrik Pot (c. 1580-1657), Pieter van Roestraeten (1630-1700), Reynier Hals (1627-1671), Allart van Everdingen (1621-1675), Jacob van Ruisdael (c. 1628-1682), Nicolaes Berchem (1620-1683), and Jan Wijnants 1632-1684), among others, all quit Haarlem for Amsterdam. This mass exodus has been described by one art historian as "nothing short of calamitous" to the city's artistic community. 45 Similar, less pronounced, phenomena occurred across Holland, which saw artists like the Leiden-born painter Gabriel Metsu leave their hometowns for Amsterdam in the period as well.46

No single event can sufficiently explain why so many artists fled to Amsterdam at midcentury. The outbreak of the First Anglo-Dutch War (1652-4) undoubtedly had reverberating

<sup>&</sup>lt;sup>43</sup> Transcribed in Miedema 1980, vol. 1, p. 97. "...een nieuw-gesneeden plaet houdende ten minsten de grootte van acht kermer duijmen vierkant, ofte een stuck penwerck ten minsten van twee voeten vierkant al van zijn eijgen handt..."

<sup>&</sup>lt;sup>44</sup> Only one other ink drawing, the *Old Man with a Beret, Bust-length* in Vienna (**A-37**), can assuredly be given to the artist. A second drawing that can plausibly be attributed to the artist is in Princeton (B-12). <sup>45</sup> Van Thiel 2006, p. 16.

<sup>&</sup>lt;sup>46</sup> Waiboer 2012, pp. 7-8.

effects across Holland's art markets, having disrupted trading routes and, consequently, the importation and exportation of goods. <sup>47</sup> Haarlem's economic situation in particular was further worsened because its principle industries—the brewing of beer and production of fine linens—began to suffer greatly from the middle of the seventeenth century on. In 1651, Haarlem brewed nearly one-quarter of the beer produced in Holland, largely for domestic consumption, though this number declined sharply in the second half of the century as it became increasingly cheaper to import beer from Germany following the Peace of Münster that ended the Thirty Years War. <sup>48</sup> The reopening of Courtai and Cambrai, the centers of linen production in Flanders, following the Twelve Year Truce and the resulting availability of cheaper labor in the South Netherlands also increasingly put pressure on domestic linen production. <sup>49</sup> Heavily dependent on the production and sale of these goods, Haarlem's burgher class now had less money to spend on discretionary purchases like paintings, drawings, and prints.

Cornelis' relocation to Amsterdam likely was not based entirely on economic imperatives caused by Haarlem's economic downturn. Perhaps not altogether coincidental, his move roughly coincided with his twenty-fifth birthday, the age at which he achieved full legal majority. In this, he followed in the footsteps of other artists, including Rembrandt and Metsu, both of whom left their native Leiden at a comparable age. <sup>50</sup> Like Rembrandt and Metsu, Cornelis no doubt sought to expand his clientele by bringing his distinctive drawings and refined

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<sup>&</sup>lt;sup>47</sup> Bok 1994, pp. 121-3; Bok 1996-1997, p. 29; Biesboer 2001, p. 11; see also Waiboer 2012, pp. 7-8. Waiboer notes that similar economic factors may have played into Gabriel Metsu's (1629-1662) decision to leave his native Leiden for Amsterdam in the spring or summer of 1654.

<sup>&</sup>lt;sup>48</sup> Van Zanden 1993, p. 19; see also Biesboer 2001, pp. 5, 11.

<sup>&</sup>lt;sup>49</sup> Regtdoorzee 1936, p. 280; see also Biesboer 2001, p. 6.

<sup>&</sup>lt;sup>50</sup> Metsu's move was further precipitated by the death of his mother in 1651, which induced him to seek full legal autonomy in 1654 at twenty-four. See Waiboer 2012, pp. 7-8. One or both of Cornelis' parents presumably died in the period 1653/4-1657, leaving Cornelis as guardian for his younger siblings. A search for the document confirming Cornelis' guardianship of Jan and Lambert yielded no results in the Haarlem archives. Cornelis' guardianship can, however, be inferred from the fact that his consent was required when Jan, then 23, contracted to marry Trijntje de Wees on 30 March 1657. In this same document, Jan's parents were described as deceased. See SAA DTB 683, p. 152.

prints to a city whose population was about three-and-a-half times that of Haarlem.<sup>51</sup> Such a move was not entirely without risk, however, since competition in the market was proportionally greater as well. The Amsterdam guild records for the period are lost, but estimates suggest that it was home to roughly 175 masters around mid-century.<sup>52</sup> By comparison, a list of painters, draftsmen, and printmakers drawn up in 1702 by Vincent Laurensz. van der Vinne (1628-1702) names only 157 individuals who were active in Haarlem at various points of the second half of the seventeenth century.<sup>53</sup> If one were to assess the number of masters working there at any given point in time, the number would be dramatically smaller.

It can be said conclusively that Cornelis never became a member of Amsterdam's guild, for he is not recorded in the city's *Poorterboeken* as having obtained Amsterdam burghership. <sup>54</sup>
Upon its formation in 1579, the Amsterdam Guild of St. Luke drew up a list of regulations, the first of which stated that no one was permitted to practice their craft or sell their goods unless they were first a member of the guild. Guild membership, in turn, could only be obtained upon having become a burgher of the city. <sup>55</sup> But by the middle of the seventeenth century the guild had become increasingly lenient on non-burghers practicing within the city's walls, in part due to the influx of artists from surrounding cities. Proof of the guild's relaxed attitude can be seen in the contemporary activities of Ferdinand Bol, Govaert Flinck, and Jan Bronckhorst, each of whom had worked for several years in Amsterdam before obtaining burghership in January

<sup>&</sup>lt;sup>51</sup> Biesboer 2001, p. 11. According to Biesboer, Haarlem's population peaked around 1650 with 50,000 residents. By contrast, Amsterdam had an ever-increasing population of around 175,000 at mid-century. For Amsterdam, see Montias 1990, p. 63.

<sup>&</sup>lt;sup>52</sup> Ibid.; see also Bok 1994, p. 100.

<sup>&</sup>lt;sup>53</sup> Miedema 1980, vol. 2, pp. 931-5.

<sup>&</sup>lt;sup>54</sup> Artists appear to have typically obtained citizenship 4-5 years after moving to Amsterdam. Allart van Everdingen arrived in Amsterdam in 1652 and obtained citizenship on 10 April 1657, while Jacob van Ruisdael likewise moved in 1655 and became a citizen on 15 January 1659. Cornelis' brother Jan probably left Haarlem with his elder brother and became a citizen on 30 October 1658. For Jan's citizenship, see SAA Poorterboek, vol. 1, p. 534; for Everdingen, Ruisdael, and Jan, see Scheltema 1861, pp. 64, 68, and 69. <sup>55</sup> Quoted in Hoogewerff 1947, p. 143; "dat niemandt van den gheenen...hier ter stede haeren handtwerck niet en sullen mogen excerceren ofte doen, nochte oock int ghilde niet en sullen mogen commen, ten zij datse eerst burgers ende poorters deser stede sijn."

1652.<sup>56</sup> Much of this relaxed attitude may have resulted from the extraordinarily high costs of obtaining Amsterdam burghership. Whereas in 1624 the fee for burghership was only fourteen guilders, by 1650 it had risen dramatically to fifty guilders. Moreover, because burghership was a hereditary right, it was often acquired shortly before marriage.<sup>57</sup> Having died a bachelor, Cornelis may well have decided to put off incurring the high costs of burghership until a point in time where its benefits were more tangible.

The exact date of Cornelis' move to Amsterdam is not recorded. Paul Dirkse suggested that Cornelis left Haarlem in or around 1654, Christiaan Schuckman c. 1655, while Wussin was less convinced that he ever left Haarlem but conceded that a number of Cornelis' sitters were from Amsterdam and thought it probable that he moved to the city in 1655 or slightly earlier. <sup>58</sup> Smith, whose research yielded no new information about the artist's life, made no mention of Cornelis' move from Haarlem to Amsterdam. Several aspects of Cornelis' works, one of which has thus far been ignored, suggest he may well have arrived in Amsterdam as early as 1654.

As Wussin noted, the strongest evidence for Cornelis' move from Haarlem to Amsterdam in the mid-1650s comes from the works themselves. As early as 1654, Visscher began to court Amsterdam sitters. These include the missionary Robert Junius (1606-1655), whose print by Cornelis is dated 1654 (Hollstein 148), and the calligrapher and Rembrandt patron Lieven van Coppenol (c. 1599-1671 or later), whom Cornelis depicted in print as well as in a now-lost preparatory drawing for the print. An eighteenth-century copy after Cornelis' original bearing a date of 1654 is in the Albertina (**R-20**). <sup>59</sup> If this date is to be believed, and

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<sup>&</sup>lt;sup>56</sup> Ibid., pp. 143-4.

<sup>&</sup>lt;sup>57</sup> Lammertse and van der Veen 2006, p. 50.

<sup>&</sup>lt;sup>58</sup> See Dirkse 1989, p. 276; Hollstein, p. 9, and Wussin 1865, p. 20.

<sup>&</sup>lt;sup>59</sup> The drawing is traditionally described as Cornelis' original and as bearing a date of 1651. The print after this drawing, which in the final two states receives first the Latin inscription "C. de Vischer ad vivum delineavit Tribus diebus ante mortē ultimam manum imposuit" followed by the date "1658" to the lower right, has regularly been used as evidence for asserting Visscher's death date. In actuality, Cornelis

there is no reason to doubt it, Coppenol was among the first residents of Amsterdam to recognize the talents of the precocious young Haarlem artist.

Further evidence for Cornelis' residence in Amsterdam by 1655 is found in his prominent role in the production of the *Caelaturae*, a series of 34 engravings after 33 Italian paintings then in the collection of the Amsterdam merchant Gerrit Reynst (1599-1658). Visscher produced twelve plates for the series and a further three engravings after paintings by Pieter van Laer (1599-c. 1642), which were the only Dutch paintings in Reynst's renowned collection. As Anne-Marie Logan has demonstrated, the project could only have been inaugurated in 1655, the year in which the series' publisher, Jeremias Falck (c. 1610-1677), arrived in Amsterdam. Logan has even speculated that Reynst's need for skilled engravers to reproduce his collection may well have played a decisive role in bringing both Cornelis and Falck to the city. What is clear, however, is that he maintained close relations with many of the other printmakers involved, most notably his fellow Haarlem artist and co-religionist Theodor Matham (1605/6-1676), and

probably considered the print completed after he made slight changes to Coppenol's right arm and sleeve in the print's second state. The large blank margin visible in this state would have appealed to Coppenol, who sought laudatory verses about the quality of his calligraphy from a range of poets that he would then pen in the margin. The additions in the final two states were added posthumously, probably by someone who knew that Cornelis had died in 1658 but who was misinformed as to when the plate was first engraved. In all identifiable cases, Cornelis produced his portrait very shortly after the drawing's completion. At no point does he appear to have produced a print four years or more after the execution of a drawing.

<sup>&</sup>lt;sup>60</sup> Schumacher 2006, p. 75.

<sup>&</sup>lt;sup>61</sup> Logan 1979, p. 38.

<sup>&</sup>lt;sup>62</sup> Ibid., p. 43.

<sup>&</sup>lt;sup>63</sup> There was a strong Haarlem contingent among the engravers chosen to reproduce works from Reynst's collection, possibly on account of Reynst's wife Margaretha Nicquet. Margaretha was the daughter of Jan Nicquet, who had himself sat for an engraved portrait by Hendrick Goltzius in 1595. Matham subsequently engraved at least two of Cornelis' designs with changes, the portraits of Pope Alexander VII (Hollstein 67) and that of the Amsterdam priest Andreas van der Kruyssen (Hollstein 102).

that Reynst—who was well-connected within Amsterdam circles—may have played a defining role in promoting the young artist in Amsterdam.<sup>64</sup>

Aside from these two examples, there is a third, previously-ignored instance that argues strongly for a move to Amsterdam around the middle of the 1650s. In 1655, Cornelis executed the so-called *Rat-Catcher* (Hollstein 50), which, along with the *Pancake Woman* (Hollstein 52) and the *Gypsy* (Hollstein 49) is the artist's most complex multi-figure print. The *Rat-Catcher* largely replicates Cornelis' drawing, now in Haarlem (A-67; fig. 97), with a few notable changes. Most crucial is his addition of the coats-of-arms of both Haarlem and Amsterdam to the rat-catcher's box and the inclusion of the arms of Amsterdam above his signature on the sheet of paper at upper right. Neither was present in the original drawn version. The inclusion of these coats-of-arms in the printed version likely indicates Cornelis' contemporary move from Haarlem to Amsterdam and his sale of works in both cities, for, as we shall see in Chapter 3, there was a strong, if somewhat arcane, tradition of associating rat-catchers and artists in the period.

In the year or two leading up to and immediately following Cornelis' move to Amsterdam, fellow artists called upon him to create reproductive prints after drawings and paintings. Artists seeking his services included the genre painters Adriaen Brouwer and Adriaen van Ostade as well as the Italianate landscape painters Pieter van Laer, Willem Romeyn, and especially Nicolaes Berchem. A native of Haarlem, Berchem had joined the city's guild in 1642 as the eldest son of the still life painter Pieter Claesz. 65

<sup>&</sup>lt;sup>64</sup> Reynst had been an alderman of the Kloveniersdoelen, the musketeers' branch of the militia, in 1652 and 1653. He held the post in the first year with Jan Claesz. Vlooswijck (1571-1652), the second with burgomaster Symon van Hoorn (1618-1667), and served alongside Cornelis Witsen (1605-1669) and Roelof Bicker (1611-1656) during the entirety of his tenure. Reynst, Witsen, Bicker, and van Hoorn were portrayed in a group portrait by Bartholomeus van der Helst (1613-1670) in 1655. Along with the de Graeffs, the Witsens and Bickers comprised two of the most powerful families in Amsterdam. For the transcription of Reynst's appointment as governor of the Kloveniersdoelen, see Kernkamp 1897, vol. 1, p. 175.

<sup>&</sup>lt;sup>65</sup> Miedema 1980, vol. 2, p. 527.

Guild contacts probably provided the basis for Cornelis' artistic collaboration with Berchem, which began in 1653 with a series of four prints depicting pastoral landscapes (Hollstein 73-6). Curiously, the series was engraved not by Cornelis but by his younger brother Jan. Over the next four years, Jan would prove himself to be a worthy artistic associate, executing all but ten of the more than sixty reproductive prints made after Berchem's designs. Cornelis' reliance on Jan to carve the plates may well reflect the elder artist's contemporary success as a draftsman and preference for producing prints after his own designs. Like Soutman before him, Cornelis relied heavily on his own capable young apprentice to copy the designs of other artists in print. <sup>66</sup>

The names of Cornelis' other pupils, if any, cannot today be identified with certainty. It has been suggested that the Amsterdam printmaker Abraham Blooteling (1634-after 1698) might have studied under Cornelis based on stylistic affinities between Blooteling's etchings and Cornelis' own. For More probably, Blooteling absorbed Cornelis' style indirectly through his master Cornelis van Dalen II (1638-1664), whose father of the same name had probably been a pupil of Soutman's and who may himself have been one of Cornelis' pupils. The tradition that suggests the younger van Dalen studied with Cornelis has been around since at least the second half of the eighteenth century and perhaps somewhat earlier. It warrants particular consideration because of the stylistic similarities between the few known drawings by van Dalen and those produced contemporaneously by Cornelis. The strongest parallels are found in van Dalen's portrait drawings of Count Johan Maurits of Nassau-Siegen (1604-1679) and Govaert Flinck

<sup>&</sup>lt;sup>66</sup> Like Cornelis, Jan's first prints were executed when he was nineteen or twenty years old.

<sup>&</sup>lt;sup>67</sup> Bryan 1816, vol. 1, p. 137.

lbid., p. 331. Upon the death of the elder Cornelis van Dalen in 1664 on the Prinsengracht, Blooteling was named as universal legatee over the estate. See SAA, NA 2482, not. J. Hellerus, fol. 680ff.

<sup>&</sup>lt;sup>69</sup> A self-portrait by van Dalen was described under Kunstboek L, no. 804 as "'t Pourtrait van *C. van Daalen*, met zwart kryt, volgens de manier van *C. Visscher* zyn meester. door *hem zelve* geteekend" in the 1784 sale of Simon Fokke's collection.

(1615-1660), the first after a painting by Flinck and the second after a now-lost painting by Gerard Pietersz. van Zijl (c. 1607-1665). Both drawings betray a strong familiarity with Cornelis' strong hatching, interest in light and shadow, and refined modeling of both the hands and face (figs. 17 and 18). Moreover, like Cornelis, van Dalen was actively involved in replicating Italian paintings for the *Caelaturae*, to which he submitted four engravings. As we have already seen, this project may have played a significant role in bringing Cornelis to Amsterdam.

Sometime after his move to Amsterdam, Cornelis must have come into contact with the former Rembrandt pupil Jurriaen Ovens (1623-1678), for whom he executed two large engravings after recently-completed paintings. The first depicted Charles Gustave X of Sweden (1622-1660) and his wife Hedwig Eleonore of Schleswig-Holstein (1636-1715) in their nuptial apartment, while the second showed Hedwig's coronation as queen of Sweden (Hollstein 40 and 41). The works were part of a series of three paintings, the third depicting Hedwig leaving St. Nicolai Church in Stockholm after her coronation, which was not reproduced in print by Cornelis but, in addition to Ovens' painting, is known by an early compositional drawing by the artist in Copenhagen. Ovens was an eyewitness to these festivities and probably executed the paintings sometime prior to his settling in Amsterdam in 1657, for transporting pictures of such a large size would have proven immensely complicated. Since Cornelis is not known to have traveled to Stockholm, he must have been working from a drawing by Ovens, a fact seemingly

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<sup>&</sup>lt;sup>70</sup> Interestingly, an engraving after van Zijl's painting was executed by Blooteling, which included a laudatory poem about the sitter by Joost van den Vondel. For Vondel's poem, see Sterck 1927-1937, vol. 8, p. 944. According to Houbraken, van Zijl lived on the Hartenstraat from 1655 to 1658. See Houbraken 1718-1721, vol. II, p. 225; see also Schwartz 2012, p. 302. "Van den jare 1655 tot 58 woonde hy in de Hartestraat op een agterkamer, oeffenende de Konst by zig zelf in der stilte." Jaap van der Veen previously demonstrated that van Zijl must have been living there by 1647, at the latest. See Van der Veen 1999, p. 39, note 58. The street was only a few blocks away from Jan and Cornelis' own residences in the period. <sup>71</sup> Van Dalen contributed portraits of the following to the project: Pietro Aretino, after Titian; Giorgione Barbarelli, after Lorenzo Lotto; Giovanni Boccaccio, after Titian; and Sebastiano del Piombo, after either Tintoretto or Titian.

<sup>&</sup>lt;sup>72</sup> See Sumowski 1979-1992, vol. 9, p. 4572, no. 2034 w/ image.

<sup>&</sup>lt;sup>73</sup> Ibid.

confirmed by the Latin inscription "Georgius OvenI sic ipsum Coronationis actum praesens adumbravit," which credits Ovens not as painter but as producer of a drawing executed on the spot. The project may have been left unfinished at the time of Cornelis' death, as only two of the three paintings were reproduced in print and the project all but assuredly was not begun prior to Ovens' arrival in Amsterdam in 1657.

By the time of his death on 16 January 1658, Cornelis was living on the Prinsengracht, 74 though he may already have been living there for several years. Jan de Visscher and Trijntje de Wees' marriage bans in 1657 note that Jan was then living on the Herenstraat, a short street that runs between the Heren- and Keizersgrachts on Amsterdam's west side.<sup>75</sup> Documentary evidence suggests strongly that Jan lived on the Herenstraat for at least a year before his marriage to Trijntje. Trijntje had three older brothers: Hendrick (1615-before 1661), Isaak (1619before 1654), and Gerrit (1625-before 1657), two of whom appear to have lived close to Jan in the period. Rental records confirm that one "Hendrick Arientsz," almost assuredly Trijntje's brother Hendrick, had rented a house on the Herenstraat for f 160 per year from late 1655 until May 1656. A somewhat earlier document of 31 October 1654 confirms that Trijntje Jans, widow of Isaak de Wees, was also living nearby on the Boomstraat, presumably in the same house that she had inhabited with her deceased husband.<sup>77</sup> It is tempting to see Trijntje's brother Hendrick, who may also have sat for a drawn portrait by Cornelis (U-7), 78 as one of the brothers' earliest and most important Amsterdam associates. Through him, Jan may well have

<sup>&</sup>lt;sup>74</sup> SAA DTB 1055, p. 100; see also Wijnman 1933b, p. 1115. Before Wijnman published Cornelis' burial record, the year of the artist's death was hotly debated with several scholars suggesting a death date of 1662, basing their belief upon a death record for an individual of that name found by van der Willigen. See Van der Willigen 1870, p. 318; see also Thieme and Becker, vol. 34, p. 415 and Wurzbach, vol. 2, p. 796. It appears that van der Willigen was referring to the burial on 7 December 1662 of a "Cornelis Theunissen Visscher" in the Noorderkerk. See SAA DTB 1074, p. 4v.

<sup>&</sup>lt;sup>75</sup> SAA DTB 683, p. 152 (Doc. 4 in the Appendix).

 $<sup>^{76}</sup>$  SAA Arch. Gasth. 1461, p. 81 (Doc. 3 in the Appendix).

<sup>&</sup>lt;sup>77</sup> SAA DTB 473, p. 529 (Doc. 2 in the Appendix).

<sup>&</sup>lt;sup>78</sup> The drawing is typically identified in the auction records as a portrait of Adriaen Hendricx. de Wees, Hendrick's father, though in the 1751 sale of Warner Lulofs it was said to depict "H. de Wees."

met his future bride and Cornelis an important patron in Hendrick's father, Adriaen Hendricx. de Wees (c. 1595-1674; for more on de Wees as a collector of Visscher's works, see Chapter 4).

There has long been a tradition in the literature that suggests Cornelis and Jan's third brother Lambert could have been living in the neighborhood in the period as well. In 1881, Henry Havard first published documents demonstrating that on 4 April 1651 a tobacco seller named Lambert Visscher was listed along with Dirck de Raven as guardian over the children of the tobacco seller Occo Symons Groenhoven. Havard posited the idea that Lambert might be Jan and Cornelis' brother. In 1953, I.H. van Eeghen succeeded in showing that this same Lambert Visscher purchased a house on the corner of the Haarlemmerstraat and the Korte Prinsengracht from Wijnand Schimmel on 27 January 1655 for *f* 5200 and that the building was almost assuredly used as an attic church for Catholic worship. While this Lambert Visscher evidently shared Cornelis' religious sensibilities and was living in the neighborhood at the right time, the dates make it impossible for him to be Jan and Cornelis' brother. Younger than Cornelis, Lambert would have been no older than twenty-two, still a minor, at the time he was named a guardian over Groenhoven's children.

#### LAST YEAR AND DEATH

Of the known documents mentioning Cornelis, all but his admission to the Haarlem guild date to the final year of his life. The previously-noted marriage contract between Jan and Trijntje includes a marginal note that reads "Winckelman was sent to obtain his brother's [Cornelis'] consent, which he received."<sup>81</sup> The document was known to Wijnman in 1933 when

<sup>&</sup>lt;sup>79</sup> Havard 1881, p. 40.

<sup>&</sup>lt;sup>80</sup> Van Eeghen 1953, p. 146.

<sup>&</sup>lt;sup>81</sup> SAA DTB 683, p. 152 (Doc. 4 in the Appendix). "Winckelman / sÿn broeders consent te halen / is goet ingebracht."

he first published Cornelis' burial record in the Nieuwe Kerk on 16 January 1658. <sup>82</sup> Wijnman interpreted the marginal note to mean that Cornelis was already too sick to give his consent in person. <sup>83</sup> In reality, the 23-year-old Jan may very well not have known that his brother's consent was required. <sup>84</sup> Earlier and later commentators alike have regularly commented on Cornelis' fragile health. As early as Josi's 1821 biography of Cornelis, it appeared in nascent form with the author's claim that "On sait que des sa jeunesse il était affligé d'une infirmité douloureuse, cause naturelle de sa mort premature." Josi found his supporting evidence in Cornelis' 1653 self-portrait in which the artist portrays himself holding a skull (A-32; fig. 2). <sup>85</sup> Likewise, in his 1865 monograph, Wussin adopted Josi's contention with his own statement that the artist "war von schwächlicher Gesundheit" and that the assiduous nature with which he produced his work, in conjunction with the poor Dutch weather, hastened his death. <sup>86</sup> More recently, Paul Dirkse has suggested that Cornelis probably spent much of 1657 sick at home in bed. <sup>87</sup>

Little documentary evidence, however, supports these statements. In fact, there is absolutely no evidence to suggest Cornelis was already sick at the time Jan's marriage bans were published in late March of 1657. Indeed, 1657 proved to be a fairly productive year for the artist, suggesting that he must have been healthy enough to maintain normal production rates for at least part of the year. 88 Nor does his drawn *Self-Portrait* of 1657 betray the slightest hint of an ailment (**A-118**; fig. 4). Though previously ignored, there is some documentary evidence that suggests Cornelis was sick, but only for the second half of 1657.

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<sup>&</sup>lt;sup>82</sup> SAA DTB 1055, p. 100 (Doc. 15 in the Appendix).

<sup>&</sup>lt;sup>83</sup> Wijnman 1933b, p. 1117.

<sup>&</sup>lt;sup>84</sup> Trijntje may also have been pregnant by the time she contracted to marry Jan, for she gave birth to her daughter Petronelle only about eight months later.

<sup>&</sup>lt;sup>85</sup> Josi 1821, n.p.

<sup>&</sup>lt;sup>86</sup> Wussin 1865, p. 14.

<sup>&</sup>lt;sup>87</sup> See, for example, Dirkse 1989, p. 258.

<sup>&</sup>lt;sup>88</sup> Cornelis executed no fewer than five dated drawings (**A-118-120** and **A-127-128**) and an additional four prints (Hollstein 42, 145, 164, and 168), including the *Large Cat* which is today rightly considered one of his masterpieces. Two additional drawings attributed to Cornelis and apparently bearing dates of 1657 are known only through old sales records (**L-3** and **L-20**).

In 1657 the statesman, poet, and connoisseur Constantijn Huygens (1596-1687) began to make arrangements for a compilation of his poems to be brought together under the title Koren-bloemen (1658) and published by his friend Adriaan Vlacq (1600-1667) in The Hague. Huygens engaged Cornelis to make an engraved portrait after a design by Huygens' son, Christiaan (1629-1685; Hollstein 145). Cornelis' engraving was evidently nearing completion by the summer of 1657. A letter dated 30 July 1657 from Huygens to his friend and fellow poet Jacob Westerbaen (1599-1670) notes that Cornelis sent Huygens an impression of the print, "the final touches of which have not yet been put in place." Sometime thereafter Cornelis' work on the engraving stalled. A second letter dated 17 November 1657 from Huygens to his brother-in-law David le Leu de Wilhelm (1588-1658) notes that the print would already have been completed if "it had not been for the struggles, which a miserable man suffers, which are really similar to yours." Earlier in his letter Huygens described the symptoms as nausea and stomach pains, symptoms so ubiquitous they provide little assistance in pinpointing Cornelis' ailment. In addition to Constantijn's letters, a fragmentary letter by Christiaan serves to corroborate the elder Huygens' statement that Cornelis had fallen ill at some point in the second half of 1657. Unfortunately, the recipient and exact date of the letter are not known, though the letter's contents and tone—quoted here in its entire fragmentary state— suggest that it was written towards the end of 1657:

"...At the end of these [matters] my father let me know this too in order to take further action. [Asking] that you please say to the engraver who is making the title page that he send an impression so that we may write in it the letters of the title.

<sup>&</sup>lt;sup>89</sup> Worp 1911-1917, vol. 5, p. 291. "...cui suprema manus nondum imposita est..."

<sup>&</sup>lt;sup>90</sup> Ibid., p. 295. "...sculptor Amstelodamensis jam nunc absolvisset, absque cruciatus fuissent quos vir miserandus patitur tuis quam simillimos" (Doc. 11 in the Appendix). Huygens judged Cornelis' sickness, which was marked by nausea and stomach issues, to be quite similar to that experienced by his brother-in-law. It is known that a number of Huygens' other correspondents became ill in the winter of 1657 as well. See Ibid., pp. 298-9 for letters to Jacob Westerbaen and Antonie van Hilten (1586-1670), secretary for the province of Utrecht.

Further that he wishes to recommend to Mr. Visscher the completion of the portrait, as soon as his disposition permits [dispositie toelaet]. The printer Vlacq said today that he, Visscher, had still about three weeks work [to do], which he can't believe [which can't be believed]."<sup>91</sup>

Like Constantijn's letter to his brother-in-law, Christiaan's own indicates a sincere desire that

Cornelis finish the plate to prevent any further delays in the text's publication. More

importantly, the letter betrays knowledge that Cornelis was ill at the time the letter was written,

as is suggested by Christiaan's request that Cornelis finish the portrait "as his disposition

permits."

Cornelis' health was apparently more-or-less restored by mid-December, when he not only appeared at his niece's baptism but served as her godfather. <sup>92</sup> Could the sickness referenced by both Constantijn and Christiaan Huygens have been nothing more than a particularly virulent cold or was it an indication of something far more serious? Exactly what transpired in the final months of Cornelis' life will likely never be known.

The paucity of documents relating to Cornelis and his short life both lend themselves to the sort of biographical speculation that has to date obscured the few known facts about his life. In turn, these scant documentary details frequently generate more questions than answers. One can only wonder what might have happened had Cornelis lived beyond his late-twenties. Only three years after having moved to Amsterdam, he had already curried the favor of many of Holland's most influential taste-makers. No artist before him, save possibly Rembrandt in the 1630s, had experienced such a meteoric ascent to the top. 93

(1645-1708).

<sup>&</sup>lt;sup>91</sup> Huygens 1888-1950, vol. 21, p. 63 (Doc. 14 in the Appendix). The engraver of the title-page mentioned in the first paragraph in all likelihood does not refer to Cornelis but rather to the anonymous engraver who produced the primary title-page depicting a classical niche with a vase of corn flowers and two putti onto which the title was inscribed. This was replaced in the 1672 edition by prints by Romeyn de Hooghe

<sup>&</sup>lt;sup>92</sup> SAA DTB 316, p. 59 (Doc. 12 in the Appendix).

Rembrandt's popularity with Amsterdam's elite began to wane following his dispute over payment for a painting commissioned by Andries de Graeff in 1639. Because the painting in the dispute is described

simply as "a painting or portrait" ("een stuck schilderije off counterfijtsel"), it is difficult to determine exactly what was being discussed. It is likely that the disputed painting was Rembrandt's full-length *Portrait of Andries de Graeff* in Kassel, which the artist had only completed that year. See Strauss and van der Meulen 1979, pp. 420-1, no. 1659/21.

# **Chapter 2: The Status of Drawing in the Dutch Seventeenth**

### **Century**

Cornelis' choice to produce exclusively prints and drawings with no known paintings is a distinctive and, initially at least, somewhat perplexing one for a Dutch artist in the seventeenth century. Paintings generally brought higher prices and were traditionally esteemed more than works on paper. However, as the seventeenth century progressed, drawing became an increasingly viable form of artistic expression. In this chapter, this trajectory will be traced through the art theoretical treatises written by Karel van Mander (1604)—which provides a good historiographic account of the status of drawing in northern Europe from the fifteenth to the early seventeenth century—as well as those subsequently published by Philips Angel (1642), Willem Goeree (1668, 1670), Samuel van Hoogstraten (1678), and Gerard de Lairesse (1701, 1707). A case will then be made for the wide-ranging implications of these treatises, first through a study of the appearance of drawings within paintings and depictions of artists drawing or etching, particularly among artists associated with Rembrandt (for whom drawing was of paramount importance). Finally, an analysis of references to drawings in archival documents, which shed light on contemporary interest in drawings among the broader public, will show how these works were displayed by contemporary owners. These various approaches will serve to broadly situate Cornelis' works within the artistic climate in which they first appeared.

# Drawing and Karel van Mander's Schilder-Boeck (1604)

Among the most extensive discussions of drawing in seventeenth-century theoretical treatises is that found in Karel van Mander's *Schilder-boeck*, the first edition of which was

published in 1604 with a second edition appearing in 1618.<sup>1</sup> Van Mander's text is divided into six sections. For our purposes, the two most important are the first section entitled *Den grondt der edel vry shilder-const* ("Foundations of the noble and free art of painting," hereafter *Grondt*), a long poem divided into fourteen chapters with stanzas that ostensibly give advice to the (young) painter, and the fourth section that includes the lives of Dutch and Netherlandish painters from the brothers Jan and Hubert van Eyck to the most eminent painters active at the beginning of the seventeenth century. Each of these sections confirms the prevailing importance of drawing within van Mander's theoretical framework but in somewhat different ways. The *Grondt* lays the framework of van Mander's artistic theory, while the artists' biographies provide illustrative examples of this framework in practice, or, as Walter Melion so aptly phrased it "pictorial instances of his theoretical concerns."<sup>2</sup>

Van Mander expressly addresses the importance of drawing in the first two chapters of his *Grondt*, the first of which is the author's *Exhortatie*, or exhortation to young painters, while the second is appropriately titled *Van het teyckenen / oft Teycken-const* ("About drawing / or the art of drawing") and deals both with the act of drawing itself and its corollary, the importance of producing a well-composed image. Thus, while in modern parlance the Dutch "tekenen" and its noun form "tekening" imply largely the act of producing a drawing and the product that results from that action, in van Mander's usage the term was not restricted to notions of the mechanical production of an image on a support with pen and ink, charcoal, chalk, or any other comparable material but includes the artist's ability to design his or her composition, often, though not necessarily, through the production of a drawing. Thus, van

<sup>&</sup>lt;sup>1</sup> The text retained its currency throughout the seventeenth and early eighteenth centuries. Most subsequent treatises on art, including those published by Samuel van Hoogstraten and Willem Goeree, confirm that their authors heavily mined van Mander's text for their own publications. The *Schilder-boeck* also appeared in a new,-updated version published by Wybrand de Geest in 1702. For a brief history of the text, particularly the *Grondt*, see Miedema 1973, vol. 1, pp. 3-23.

<sup>&</sup>lt;sup>2</sup> Melion 1991, p. 1.

Mander's understanding of *tekenen* largely resembles that of the Italian concept of *disegno*, which not only references the ability to produce a drawing but the intellectual and creative capacity to invent the composition. That van Mander's understanding of *tekenen* is largely derived from Italian art theory comes as little surprise, for, as we shall see, almost all of the artists whose drawings he praises spent a portion of their career in Italy.

This broad conception of drawing as design manifests itself throughout the *Schilder-boeck*. Without defining his term, van Mander implies this as early as the first stanza of his chapter on drawing:

The father of painting is drawing, or the exalted art of drawing; and one can also commend it as the appropriate entrance or the door where men come to many arts: goldsmithery, architecture and more. Yes, the seven liberal arts could not live without her; because the art of drawing, which includes all things, holds all the arts together.<sup>3</sup>

The second stanza furthers van Mander's point, describing the art of drawing as "een Voedster aller Consten goedich" ("a good nurse for all the arts") and comparing it to grammar and letters, through which he claims all concepts can be understood.<sup>4</sup>

A similar understanding of drawing as design equally recurs throughout van Mander's biographies of northern artists. In the life of Frans Floris, van Mander notes that Frans and his three brothers "were all outstanding in one particular discipline of the art of design (*Teyckenconst*): Cornelis, the brother of Frans, was an excellent sculptor and architect; Frans a supreme painter; Jaques a very good stained-glass artist and painter; Jan Floris an especially widely-famed majolica maker..." Likewise, somewhat earlier in the life of Lucas van Leyden (1494-

<sup>&</sup>lt;sup>3</sup> Ibid., pp. 99-100. "Den Vader van t'schilderen mach men nommen / Teyckenen/oft de Teycken-const verheben / Ja den rechten toegang machment ooc rommen / Oft de deur om tot veel Consten te commen / Goudt smeden/bouwen/en meer/jae de seven / Vry Consten sonder haer niet mochten leven: / Want Teycken-const omhelsend' alle dinghen / Houdt alle Consten in matighe stringhen."

<sup>&</sup>lt;sup>4</sup> Ibid., p. 100. <sup>5</sup> Van Mander 1604, fol. 239; translated in Miedema 1994, vol. 1, p. 214. "...die uytgenomen waren in besonder oeffeningen der Teycken-const: Cornelis, den broeder van Frans, was een uytnemende Beeldt-

1533), van Mander's sentence structure explicitly associates the art of drawing with the engraver's burin. He notes that the child prodigy "seems to have been born with the art of painting and drawing (*de Schilder en Teycken-const*) and with brush and burin in hand," for he created his first engravings when only nine years old.<sup>6</sup>

Van Mander's comments regarding Lucas' early life are important not only for understanding his broad use of the term *Teycken-const* but because Lucas also serves as the author's ideal model of a young artist. One of the first stanzas found in van Mander's *Exhortatie* is the understanding that an artistic sensibility can be discerned in a very young child. The eighth stanza is relayed under the marginal description *Vroech is te mercken, of yemandt een goet Schilder sal worden* (It can be determined early on whether someone will be a good painter), wherein van Mander cleverly emphasizes the importance of drawing through a comparison with animals, whose forms implicitly reference both drawing and painting: "one must learn by strangling snakes [i.e. drawing] in the beginning, and later to overcome the dangerous Nemean lion and monsters of Crete or the many-headed hydras from Lerna [i.e. painting]." Similar ideas had currency in the Italian sixteenth century, and it is likely that van Mander's own

snijder/en Architect: Frans, een overtreffende Schilder: laques, een seer goet Glas-schrijver en Schilder: lan Floris, een besonder seer vermaerdt Gleys-potbacker..."

<sup>&</sup>lt;sup>6</sup> Van Mander 1604, fol. 211v; translated in Miedema 1994, vol. 1, p. 105. "...welcken met Pinceel en Graefijser in de handt en met de Schilder en Teycken-const schijnt gheboren is gheweest." Van Mander reiterated the trope associating drawing and engraving numerous times in his biographies of northern artists. Van Mander described Goltzius' prints as "sufficient evidence of his insight and talent in the art of drawing" ("alvooren sijn Printen die ghetuyghen over al ghenoech zijnen verstandighen gheeft in de Teycken-const"), while of Abraham Bloemaert's drawing van Mander notes that "...the celebrated [Jan] Saenredam who, very interested in his [Bloemaert's] manner of drawing, does his very best to reproduce them well and authentically with the burin" ("...den vermaerden Saenredam, die in zijn techeninghe grooten lust hebbende/doet zijn uyterste vlijt/de selve met den Graef-ijser welstandigh/en aerdigh aen den dagh te brengen"). See van Mander 1604, fols. 284, 298; translated in Miedema 1994, vol. 1, pp. 394, 450.

<sup>&</sup>lt;sup>7</sup> Miedema 1973, vol. 1, p. 72. "Want t'moet schier van in de Wieghe beginnen / Slanghen verworghen dat nae sal verwinnen Nemeetsche Leeuwen en Monsters van Creten, / Oft ghehoofde Lernen seer quaet van beten…"

understanding of the early importance of skilled draftsmanship derived, directly or indirectly, from Vasari's earlier *Lives of the Artists* (1550; 2<sup>nd</sup> edition 1568).<sup>8</sup>

Somewhat further down in his *Exhortatie*, van Mander provided his first explicit recommendation that the aspiring artist draw extensively, encouraging him or her to "draw, scribble, use a lot of paper. Avariciously depict arms, legs, torsos, hands, feet. Nothing is forbidden here." Here, again, the Italian influence on van Mander's prescription is palpable. Of the many similar prescriptions in the Italian sixteenth century, that made by Leonardo da Vinci—who recommended that young artists carry a small notebook around at all times, the pages of which should be filled with rapid notations of their surroundings—was among the most emphatic. Nan Mander's biographies equally assert the important role of sketching for a young artist's development. In his biography of Lucas, van Mander recounts Lucas' artfulness in an anecdote about the artist's mother, who, van Mander claimed, frequently implored Lucas to stop drawing at night for fear that it was detrimental to his health. Lucas, however, ignored her appeals and "never stopped drawing everything from life: faces, hands, feet, houses, landscapes

In his life of Cimabue (c. 1240-1302), Vasari noted that when the artist was still very young his father recognized his intelligence and sent him to Santa Maria Novella to learn grammar, but "instead of paying attention to his studies, Cimabue, as if inspired by his nature, spent the whole day drawing men, horses, houses, and various other fantasies in his books and papers." See Vasari, p. 7. Similar, presumably apocryphal, stories are told throughout Vasari's text. In his life of Giotto, Vasari likewise recounts how "Giotto, led by his natural inclination towards the art of drawing, would continually sketch something from the world of nature or something that he had imagined upon flat stones or upon the ground or sand." One day, Cimabue saw Giotto's work while traveling from Florence to Vespignano and asked Giotto whether he was interested in studying with him, to which Giotto unsurprisingly assented. See Vasari, pp. 15-6. Van Mander's biographies include similar tales, as in the case of Joris Hoefnagel (1542-1601). Van Mander notes that Hoefnagel's parents allowed him to pursue a career as a draftsman, contrary to their intention that he become a merchant, because of the interest in drawing he demonstrated early in life. See van Mander 1604, fol. 262v.

<sup>&</sup>lt;sup>9</sup> Miedema 1973, vol. 1, p. 87. "...teyckent, crabbelt, wilt vry becladden / Een deel Pampiers als die geeren veel hadden / Steelt armen, beenen, lijven, handen, voeten / T' is hier niet verboden die willen moeten…"

<sup>10</sup> Ms. BN 2038, fol. 27v; for an English translation, see Kemp 2001, p. 199.

and all manner of fabrics, in which he took a particular pleasure."<sup>11</sup> Lucas' interest in drawing from life was greatly admired by van Mander, who likewise declared that such drawings were of the greatest use to the young draftsman.<sup>12</sup>

As Melion has pointed out previously for van Mander's discussion of painting, van Mander is preoccupied with the precision of historical sequence, which, in turn, sees him "interpreting his sources by recovering the conditions that limit them." 13 Thus, as Melion asserts, van Mander successfully demarcates three series of lives (the ancient, Italian, and Netherlandish) that propose three histories of painting. According to Melion, these histories differ in that the first two are both competitive and progressive, while the third—that of Netherlandish artists—shares neither of these hallmarks. It instead appears fully-fledged in the form of Jan van Eyck whose seminal work, the Ghent Altarpiece, described by Melion as "a canonical work whose perfection remains undiminished by time." <sup>14</sup> However, by reducing the parameters exclusively to van Mander's discussions of drawing (here, I use the term in the modern sense to describe the object resulting from the act of drawing), one begins to see a clear teleology based on continual historical improvement and regional variation. Broadly speaking, van Mander's conception of drawing develops across three periods. The first includes all Netherlandish artists up to, but not including, Jan van Scorel (1495-1562) and Frans Floris (1517-1570), the master of van Mander's master, Lucas de Heere (1534-1584); the second, van Scorel, Floris, and their immediate successors; and the third, Hendrik Goltzius and Bartholomeus Spranger (1546-1611), each of whom exemplified modern attitudes toward drawing.

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<sup>&</sup>lt;sup>11</sup> Van Mander 1604, fol. 211v; translated in Miedema 1994, vol. 1, p. 105. "Nemmermeer en liet hy af van alle dinghen nae t' leven te conterfeyten, tronien, handen, voeten, huysen, Landtschappen, en alderley stiffen van laken, in welck hy sonderlingh behaghen hadde."

<sup>&</sup>lt;sup>12</sup> Miedema 1973, pp. 103-4. "Als ghy de handt hebt wacker sonder swaerheyt / Nu ghemaeckt door oeffeninghe gheduldich / En d' ooghen aenvanghen te hebben claerheyt / Gaet van de vercieringhe totter waerheyt / Dat is tot het leven ons meest ghehuldich / In welck een doenlijcke foetheyt eenvuldich / Oprecht is blijckend' in 't stilstaen en rueren ; Dat zy u Leydsterr om 't schip nae te stueren."

<sup>&</sup>lt;sup>13</sup> Melion 1991, p. 19.

<sup>&</sup>lt;sup>14</sup> Ibid., pp. 20-1.

Van Mander's biographies of fifteenth- and early sixteenth-century artists are marked by an apparent disregard for the production of drawings. While van Mander praises Jan van Eyck's abilities with the pen at the very end of the artist's biography by claiming that he has seen "various drawings by Joannes's hand which were most accurately and neatly executed," this is the only instance in which he refers to drawings in Jan's biography. Jan's apparent disregard for drawing is made all-the-more clear in van Mander's life of Hugo van der Goes (c. 1430/40-1482), which notes that though Jan was a highly skilled draftsman who could have obtained many pupils based on the qualities of his drawings alone, he "was not too keen on that." Nor does van Mander make any mention of drawing in his biographies of Rogier van der Weyden (1399/1400-1464), Geertgen tot Sint Jans (c. 1465-c. 1495), or Jacob Cornelisz. van Oostsanen (c. 1465/70-1533), the last of whom he was careful to describe as van Scorel's first master.

A noticeable shift in the attitude toward drawing begins to appear with van Mander's lives of artists active in the early sixteenth century, where van Mander increasingly described drawing as a hallmark of the best artists. Van Mander regularly commended artists like Pieter Brueghel the Elder (c. 1525-1569), who he notes drew landscapes with the pen from life as well as a large number of unusual inventions of symbolic subjects, presumably intended for print, which Brueghel requested his wife burn while on his deathbed because they were "too caustic or derisory." Van Mander equally gives tepid praise to German artists like Albrecht Dürer

<sup>&</sup>lt;sup>15</sup> Van Mander 1604, fol. 202v; translated in Miedema 1994, vol. 1, p. 69. "Verscheyden teyckeninghen heb ick van Ioannis handt ghesien, die seer curieuslijck en suyverlijck ghehandelt waren."

<sup>&</sup>lt;sup>16</sup> Van Mander 1604, fol. 203v; translated in Miedema 1994, vol. 1, p. 73. "Het is een ghemeen ghebruyck, oft een dinghen dat veel gheschiet, wanneer ghesien wort dat yemant een groot Meester gheworden zijnde in onse Const, in eeren en voorspoet is gecomen, dat d' Ouders hun kinders te meer houden op de Teycken-const, ghelijck loannes daer door oock wel veel Discipelen soude ghecregen hebben, dan het schijnt weld at hy daer niet te begheerigh nae en was…"

<sup>&</sup>lt;sup>17</sup> Van Mander 1604, fol. 233v; translated in Miedema 1994, vol. 1, p. 193. "...al te seer bijtigh oft schimpich..."

(1471-1528), whose drawings he says were skilled "without having received the light of Italy or being inflamed by the shining, ancient, Greek marbles." 18

In his life of van Scorel, van Mander makes clear that the artist's familiarity with thencurrent trends in Italian art was what set him apart from his contemporaries. Van Mander writes of van Scorel:

So the Italians, who were thus enlightened, touched on the correct essence and the best appearance of figures earlier than we Netherlanders – who with a particular habitual manner of working, but with incomplete knowledge, constantly and diligently aspired to work better and better, by which means they were content for the greater part with simply working from life and thus (so to speak) rather remained in the dark, or with little illumination; until Joan van Schoorel brought from Italy the essence of the best manner or appearance of our art to them and set it before their eyes. And because he was probably the first to visit Italy and bring illumination to the art of painting here, he was (it is said) called the lantern bearer and road-builder of our art by Frans Floris and others, and recognized as such.<sup>19</sup>

Van Scorel's importance to the development of art and particularly drawing in the north is reiterated time and again in the biographies of later artists like that of Marten van Heemskerck (1498-1574), who van Mander intimates was so enamored with the new style that he moved to Haarlem to study with the master.<sup>20</sup> Following in his master's footsteps, van Mander relays how Heemskerck eventually traveled to Italy, where he "copied many things, as much after

<sup>&</sup>lt;sup>18</sup> Van Mander 1604, fols. 207v-208; translated in Miedema 1994, vol. 1, pp. 89-90. "...begon oock Duytschlandt schielijck zijn duysterheyt verliesen, door een hoogh opghesteghen eeuw claermakende licht, en oeffenaer, die heel gheluckigh al behert heeft, wat de Teycken-const in haer begrijpen oft omhelsen mach, sonder da thy t' Italische licht genoten, oft door de Grieckshe blinckende oude Marmoren is ontsteken gheworden."

<sup>&</sup>lt;sup>19</sup> Van Mander 1604, fols. 234-4v; translated in Miedema 1994, vol. 1, pp. 194, 197. "So dat d'Italianen dus verlicht wesende, hebben vroegher ghetroffen den rechten aerdt en welstandt der beelden, als wel ons Nederlanders, die soo op een seker aenghewende wijse van wercken, met onvolcomen kennis, tot beter en beter doen stadigh en vlijtigh hebben ghetracht, hun selven veel met t' gemeen leven te volghen vernoegende, saten (ghelijck of men segghen soude) ghenoech doncker, oft met weynigh lichts, tot dat loan van Schoorel, hun uyt Italien het wesen van de beste wijse oft ghestalt onser Consten bracht, en voor ooghen stelde. En om dat hy wel den eersten was, die Italien besocht, en de Schilder-const hier heeft comen verlichten, worde hy van Frans Floris en ander (als men sight) den Lanteeren-drager en Straetmaker onser Consten in den Nederlanden gheheeten, en gehouden te wesen."

antiquities as after the works of Michelangelo – also many ruins, ornaments and all kinds of subtleties of the ancients which are to be seen in abundance in this city, the painters' academy. When the weather was good he usually went out sketching."<sup>21</sup> Just as van Mander validated Heemskerck's art because it was based on the model of van Scorel, so too did he offer criticism when an artist diverged from van Scorel's path, as he did in his life of Aertgen van Leyden (c. 1498-1564). Van Mander praises Aertgen's "design," which followed the models of van Scorel and Heemskerck, but concluded by noting that Aertgen's paintings "looked somewhat shoddily and unpleasingly painted."<sup>22</sup>

Like van Scorel, van Mander praises Frans Floris for his having brought the Italian manner north following a visit to Italy. So close was Floris' style with that of contemporary Italy that the artist was proclaimed to be a Flemish Raphael. And, like Heemskerck, Floris is praised especially for having copied the works of Michelangelo, including numerous figures from Michelangelo's Last Judgment in red chalk. So important was drawing to Floris and so unique was his style that van Mander tells how he visited Aertgen's studio while the artist was away and drew an ox's head with the face of St. Luke and the painter's coat of arms in charcoal on a white wall, which Aertgen immediately recognized to be by Floris upon his return to the studio. In giving Floris a prominent place among this second group of artists who understood

<sup>&</sup>lt;sup>21</sup> Van Mander 1604, fol. 245v; translated in Miedema 1994, vol. 1, p. 241. "...heel veel dinghen geconterfeyt, soo nae d' Antijcken, als nae Michiel Agnolen wercken: Oock veel Ruwijnen, bywercken, alderley aerdicheden der Antijcken, die in dese Schilder-Academische Stadt overvloedich te sien zijn. Gemeenlijck alst moy weder was, gingh hy so conterfeyten."

<sup>&</sup>lt;sup>22</sup> Van Mander 1604, fol. 237; translated in Miedema 1994, vol. 1, p. 206. "Naemals siende eenighe dingen van Schoorel, werdt zijn maniere daer nae te voeghen, oock nae de Hemskercken, insonderheyt in Metselrije, haer hy heel fraey van is gheworden: doch behiel altijt zijn eygenschap, te weten, dat zijn dinghen wat slordigh en onplaysant geschildert stonden: maer seer fraey en gheestigh geordineert..."
<sup>23</sup> Van Mander 1604, fol. 239.

<sup>&</sup>lt;sup>24</sup> Ibid., fol. 239v.

<sup>&</sup>lt;sup>25</sup> Ibid., fol. 237r.

contemporary Italian art and the importance of drawing, van Mander equally validated his own artistic pedigree, for his master Lucas de Heere (1534-1584) was among Floris' pupils.<sup>26</sup>

But it is in the lives of Hendrik Goltzius and Bartholomeus Spranger that van Mander claims drawing reached its apogee. With regards to Goltzius, van Mander suggested that he had "never seen better nor the equal, and I take no comfort from the Hope to see in future times things more admirable of that kind by others."<sup>27</sup> Unlike his predecessors who merely appropriated the newest Italian styles, van Mander carefully describes Goltzius' Italian sojourn as one of artistic dialogue. 28 Van Mander relays a story of Goltzius' travels with Jan Mathijssen in Venice where the two met an anonymous painter who claimed that he would "know him [Goltzius] by appearance" (i.e. his defining physical features, including his famed crippled right hand). Upon their arrival at the house of Dirck de Vries, with whom they were staying, van Mander tells how Goltzius suggested that Jan walk in front, inducing the anonymous painter to believe Jan was Goltzius due to his height and distinguished demeanor. The painter's mistake was only revealed after Goltzius produced a drawing to which he appended his signature.<sup>29</sup> Alison M. Kettering has likewise demonstrated how Goltzius' series of startlingly life-like chalk portraits of Italian artists were principally inspired by the paintings and colored chalk drawings Goltzius saw during his stay in Italy but retained the artist's virtuoso manner of draftsmanship, his unique handeling, which marked them as the artist's drawings.<sup>30</sup>

<sup>&</sup>lt;sup>26</sup> Ibid., fol. 255v.

<sup>&</sup>lt;sup>27</sup> Van Mander 1604, fol. 285r; translated in Miedema 1994, p. 398. "Ick (nae mijn oordeel) heb geen beter, noch soo goet gesie, en de Hope en en troost my niet meerder wonder derhalven toecomenden tijt van anderen te sien."

<sup>&</sup>lt;sup>28</sup> Van Mander devotes more than three pages to Spranger's time in Italy and confirms that his employment at the court of Rudolf II came about through the contacts he developed in Italy. See van Mander 1604, fols. 270-271v. For Goltzius' time in Italy, see van Mander 1604, fols. 283-284.

<sup>29</sup> Van Mander 1604, fols. 283v-284.

<sup>&</sup>lt;sup>30</sup> Kettering 2012, pp. 76-8. Goltzius' over-arching interest in drawing is repeatedly seen throughout van Mander's *Lives* in the works he collects by his predecessors. Among other works, van Mander notes that Goltzius owned a well-designed, if poorly preserved, painting by Aertgen van Leyden and one of the few paintings by Lucas de Heere, van Mander's master. The author had previously praised Aertgen's skill at

A similar point is made in van Mander's life of Spranger. Among the most discussed passages in van Mander's Lives is the author's assertion that Spranger brought with him no drawings copied directly from the antique following his return from Italy. 31 Van Mander's comment is a highly relevant one in light of his earlier lives of van Scorel, Heemskerck, and Floris, each of whom were said to have assiduously made copies after earlier works they saw on their Italian travels. Among the earliest interpretations of van Mander's passage was that proposed by Emil Reznicek, who suggested van Mander's comments were "einen leichten Vorwurf" ("a gentle reproof") of the artist's working method. <sup>32</sup> In response to Reznicek's suggestion, Hessel Miedema contended instead that the passage should be interpreted in light of van Mander's subsequent comment that Spranger could portray a countess from memory. As such, the fact that Spranger produced no drawn copies after the antique confirms the degree to which the artist completely absorbed his experiences in Italy and required no drawings to jog his memory, equating this with contemporary notions of ingenium.<sup>33</sup> This notion was further developed by Jürgen Müller who contended that Spranger did not view drawing as a support for the memory or preparatory study, which would have prevented it from being considered art. Art could only be produced through the artist's genius, which manifested itself in his compositions. 34 Thus, like Goltzius, van Mander suggests that Spranger ascribed additional import to drawings than had his artistic predecessors.

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designing compositions but decried his paintings as looking "somewhat shoddily and unpleasingly painted" ("...dat zijn dinghen wat slordigh en onplaysant geschildert stonden: maer seer fraey en gheestigh geordineert..."). See van Mander 1604, fol. 237; translated in Miedema 1994, vol. 1, p. 206. Goltzius also evidently owned a painting by Lucas de Heere, a pupil of Frans Floris' and van Mander's own master, whom the author had previously described as an accomplished draftsman with "a sure, neat and subtle manner with the pen" ("...een vaste, nette, en aerdighe maniere met der Pen"). See van Mander 1604, fol. 255v; translated in Miedema 1994, p. 281.

<sup>&</sup>lt;sup>31</sup> NEED CITATION.

<sup>&</sup>lt;sup>32</sup> Reznicek 1961, vol. 1, p. 216, note 78; see also DaCosta Kaufmann 1997, p. 295.

<sup>&</sup>lt;sup>33</sup> Miedema 1973, vol. 2, pp. 361, 414, 437; see also DaCosta Kaufmann 1997, pp. 295, 297.

<sup>&</sup>lt;sup>34</sup> Müller 1993, pp. 175-7; see also DaCosta Kaufmann 1997, p. 297.

The life of Goltzius additionally makes a point that had previously percolated throughout van Mander's *Lives*—that Haarlem played a prevailing role in the development of drawing in northern Europe. As a resident of Haarlem, it comes as little surprise that van Mander lavished particular praise on the city's artistic endeavors. In chapter 7 of his *Grondt*, "Van de Reflecty, Reverberaty, teghen-glans oft weerschijn" ("On Reflection, Reverberation, and Re-reflection"), which ostensibly makes the argument that artists should take nature as their model, van Mander suggests in stanza 45 "just as Pictura formerly favored Sicyon, she now favors Batavia, and for this reason nature has poured gifts from her lap upon the port-city of Haarlem." Two stanzas later, van Mander described Goltzius as the Haarlem artist who best understood *reflexy-const* in drawing and print, calling particular attention to his pen drawings on vellum.

In his *Lives*, van Mander expounds upon the *Grondt* by situating Haarlem as the center of developments in drawing in the north, which ultimately manifests itself in the figure of Goltzius. The first artist van Mander mentions as having been inclined to draw (it will be remembered that van Eyck drew previously but apparently cared little for it) was the early sixteenth-century master Volckert Claesz., who, instructively, resided in Haarlem.<sup>37</sup> Likewise, the first works van Mander describes by Jan Cornelisz. Vermeyen, who was born in Beverwijck, "a small town or village not very far from Haarlem" ("een Stedeken oft Dorp niet seer wijt van Haerlem"), was a series of drawings made for Charles V on a trip to Tunisia in 1535.<sup>38</sup> Nor is it surprising to find out that Haarlem's leadership in drawing stems largely from her artists'

<sup>&</sup>lt;sup>35</sup> Van Mander 1604, fol. 32v; translated in Melion 1991, p. 70. "Voorts ghelijck Pictura nu wel Bataven / Soo jonstich is, als voortijts Sycionen, / Heeft de Natuere ter Haerlemmer haven / Comen uyt schudden den schoot haerder gaven."

<sup>&</sup>lt;sup>36</sup> Ibid., fol. 33.

<sup>&</sup>lt;sup>37</sup> Ibid., fol. 205.

<sup>&</sup>lt;sup>38</sup> Ibid., fol. 224v; translated in Miedema 1994, p. 157.

willingness to visit Italy.<sup>39</sup> In addition to van Scorel, Heemskerck, and Goltzius, van Mander notes that Jan Joest van Calcar (1455/60-1519), who was active in Haarlem, made works that were so close to Titian that they were "indistinguishable by their handling" ("seer ghelijck was, oft niet van handel t' onderscheyden"). So close were the styles of the two artists that, while in Italy, Goltzius apparently mistook one of van Calcar's paintings as a work by the Venetian master.<sup>40</sup> Likewise, van Mander tells how Rijckaert Aertsz., who was born in north Holland, came to Haarlem as a young boy in search of treatment following an accident that badly injured his leg. While recuperating in front of a fire, the young Arentsz. was said to take a piece of coal and draw pictures on the hearth and chimney wall, which van Mander marshals as evidence that one's presence in Haarlem could even awaken nascent artistic aspirations.<sup>41</sup>

Time and again the *Lives* make clear that drawings were not simply disposable preparatory works in the service of painting but objects that were in themselves highly valued by knowledgeable *lief-hebbers*, as we have already seen with van Mander's statement in the life of Jan van Eyck. The very survival of Jan's drawings from the time of their creation to that in which van Mander saw them presupposes that they were treasured works of art throughout the fifteenth and sixteenth centuries. Likewise, van Mander describes how examples of Goltzius' drawings on vellum were owned by both Rudolf II and the extraordinarily wealthy Fuggers of Augsburg. <sup>42</sup> These works are of special importance for they involve a considerable change in the perception of drawing at the beginning of the seventeenth century, one that turns from seeing

<sup>&</sup>lt;sup>39</sup> Among others, Jan van Scorel, Marten van Heemskerck, and Hendrick Goltzius all spent significant portions of their careers in Italy.

<sup>40</sup> Van Mander 1604, fol. 218; translated in Miedema 1994, p. 130. Van Mander's mention of Goltzius in

<sup>&</sup>lt;sup>40</sup> Van Mander 1604, fol. 218; translated in Miedema 1994, p. 130. Van Mander's mention of Goltzius in this passage is instructive. As Walter Melion has previously pointed out, van Mander praised Goltzius' handling in no small part because of his protean abilities at mastering the styles of earlier artists, namely Dürer and Lucas. By introducing Goltzius in the life of van Calcar, van Mander implicitly draws a connection between the two artists. See Melion 1991, pp. 43-7.

<sup>&</sup>lt;sup>41</sup> Van Mander 1604, fol. 247v.

<sup>&</sup>lt;sup>42</sup> Ibid., fol. 285v.

drawing as an entirely preparatory venture to one that was increasingly used to produce autonomous works of art.

Nowhere in van Mander's *Lives* is the understanding of drawing as an autonomous art form more prevalent than in the author's discussions of portraiture. Somewhat earlier in his life of Goltzius' contemporary Gortzius Geldorp (1553-1618), van Mander claimed that "the making of portraits from life comprises the largest part of the work which occurs in these lands for young painters, *and others* [italics mine], and that for this reason and for the sake of profit, many keep themselves to a greater extent or entirely busy with that."<sup>43</sup> While the "others" van Mander describes may refer to older painters, I would suggest it instead references draftsmen and print makers. Though derided as the lowest form of art because of its associations with the mechanical copying of reality, as evidenced in the contemporary term *conterfeyten* (literally, "to copy"), the artist's ability to profit through such works caused few to avoid it entirely.<sup>44</sup> Indeed, throughout his text, van Mander notes drawing's eminent suitability for the production of portraits, twice referencing such works by Goltzius in his text and again noting his own execution of such works in his autobiography that was added to the text in the 1618 edition.<sup>45</sup>

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<sup>&</sup>lt;sup>43</sup> Ibid., fol. 280; translated in Miedema 1994, vol. 1, p. 378. "...dat het conterfeyten nae t' leven, wel het meeste deel van werck is dat den jonge Schilders, oft ander in dese Landen voor valt, en dat om die oorsaeck, en om t' ghewins wille, veel hun daer toe meest, oft gantsch veronledigen." Later in his life of the portraitist Michiel Jansz. van Miereveldt (1567-1641), van Mander described how the artist would have made an excellent history painter had such commissions been available but that, out of necessity, he chose portraiture, which van Mander derisively described as a "side-road of art." Ibid., fol. 281r; translated in Miedema 199, vol. 1, p. 382. "sijd-wegh der Consten"

<sup>&</sup>lt;sup>44</sup> For a good discussion of portraiture's status in the period, see De Vries 1990, pp. 192-6.

<sup>&</sup>lt;sup>45</sup> Van Mander first references Goltzius' chalk portraits in the life of the German artist Christoph Schwarz (1550-1594) and again describes them in Goltzius' own life. See van Mander 1604, fols. 258 and 283v. For van Mander's description his own chalk portraits produced in the artist's youth, see ibid., fol. R2v.

## **NOTIONS OF DRAWING IN LATER TREATISES**

Later treatises written by Philips Angel (1642), Willem Goeree (1668, 1670), Samuel van Hoogstraten (1678), and Gerard de Lairesse (1701, 1707) all draw heavily upon van Mander's earlier text for their own information. Like van Mander before them, the starting point for each is the understanding that drawing is the foundation for painting. Hoogstraten quotes verbatim van Mander's assertion that drawing is the father of "veel schooner konsten" ("many beautiful arts"), 46 while Goeree likewise introduces drawing with the van Mander-esque statement that it is the "voedster aller konsten en wetenschappen" ("foundation of all arts and sciences"). 47 And, like his illustrious predecessor, Hoogstraten also advocated drawing after Italian artists, singling out Michelangelo as a particularly good model. 48 For his part, Angel showed comparatively little interest in drawing, addressing it only in a singular section that emphasized the importance of good drawing in the process of producing a painting. 49 These later texts distinguish themselves from van Mander's earlier project, however, in two respects with relation to drawing: they convey a clearer understanding of drawing as an autonomous art form, which van Mander only began to develop in his life of Goltzius, and they expand the parameters of drawing's utility beyond that of the artist or craftsman.

A number of authors writing in the second half of the seventeenth and first decade of the eighteenth centuries were keenly aware that drawing in the period had developed into an autonomous form of artistic expression. In conjunction with the changing status of drawing in the seventeenth century, these writers began to devote substantially more paper to discussions of drawing as an art form distinct from painting. Looking to van Mander's previous suggestion in

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<sup>46</sup> Hoogstraten 1678, p. 26.

<sup>&</sup>lt;sup>47</sup> Goeree 1670, p. 1.

<sup>&</sup>lt;sup>48</sup> Hoogstraten 1678, p. 195.

<sup>&</sup>lt;sup>49</sup> Angel 1642, pp. 37-8. Angel noted that good drawing would ensure that details of the human figure were placed in anatomically correct positions.

the *Grondt* that drawing and painting were liberal arts, these theorists emphasized its widespread utility. Drawing was conceived as a skill useful not only to artists and craftsmen, but, as Goeree first pointed out, amateurs and *liefhebbers* as well.<sup>50</sup> Less than a decade later, Hoogstraten expanded the utility of drawing further, claiming it was a skill useful to all cultivated gentlemen, regardless of whether or not they were interested in art.<sup>51</sup>

In light of the increased resonance of drawing from the middle of the seventeenth century on, it comes as no surprise that several authors, including Goeree and later Gerard de Lairesse, whose *Grondlegginge der teekenkonst* first appeared in 1701, published book-length texts devoted exclusively to its discussion. By contrast, van Mander included reference to drawing only within his larger project devoted to painting. Though Goeree's *Inleyding tot d'Algemeene Teykenkonst* (1668) has traditionally been regarded as the first work of its kind, <sup>52</sup> there was at least one predecessor, the appropriately-titled *Teeken-Const* written by the poet Cornelis Pietersz. Biens (1590/5-1645) and published in 1636 by the Amsterdam publisher Johannes Janssonius. No copy of this text is known, though a faithful transcription was made by the art historian Cornelis Müller-Hofstede and is today housed in the library of the Kunstmuseum Basel. Biens' text was intended almost exclusively as a practical aid to the budding professional artist, concerns which set it apart from van Mander's earlier *Grondt*—an inherently theoretical work that frequently made allusions to classical mythology—and later treatises like those by Goeree, Hoogstraten, and Lairesse, which were written for a wider readership that included professional artists, amateurs, and gentlemen alike. <sup>53</sup>

<sup>&</sup>lt;sup>50</sup> Goeree 1670, p. 17.

<sup>&</sup>lt;sup>51</sup> Hoogstraten 1678, p. 26; see also Adams 2012, p. 157.

<sup>&</sup>lt;sup>52</sup> Kwakkelstein 1998, p. 10.

De Klerk 1982, p. 20. Biens' relationship to van Mander is, however, undeniable in light of the author's language. Like van Mander and all subsequent authors, Biens considered drawing the "moeder en voedster veler daer uytspruytende wetenschappen" and emphasized the highlights and shadows as the most essential elements of drawing. See De Klerk 1982, pp. 22-3.

Goeree's and Lairesse's decision to author texts devoted exclusively to drawing and intended for art-lovers as well as artists necessarily presupposed that their readership took an interest in such works as artistically meritorious objects in their own right. Following from van Mander's discussion of Goltzius' drawings, Goeree notes early on that "schilderen niet anders is als teykenen, en teykenen schilderen" ("painting is nothing different from drawing, and drawing painting"). While this statement could plausibly be read simply within the context of *teyckenconst* (i.e. good design) established previously by van Mander, Goeree clarifies his intention of suggesting that drawings could be valued as autonomous works of art shortly thereafter. He writes, "'t Kan niet ontkent worden of de Teykenkonst is op haar selven volkomen, en kan in een afbeelding naer gantsche kragt levendig vertoonen buiten eenige Schilderkonst" ("it cannot be denied that drawing is sufficient in itself, and can produce an entirely powerful and lively image without the art of painting"). This distinct emphasis on drawings as autonomous works of art exemplified in particular by Goeree's text reflects a palpable shift in artistic production in the decades immediately preceding their publication, one that merits some discussion in its own right.

THE DEVELOPMENT OF THE AUTONOMOUS DRAWING IN SEVENTEENTH-CENTURY HOLLAND

In the previous two sections, we traced the growing interest in drawings as autonomous works of art through the ideas espoused by contemporary art theorists. It remains to be seen,

<sup>&</sup>lt;sup>54</sup> Goeree 1670, p. 5.

bid., p. 6. J.A. Emmens likewise interpreted Goeree's statements regarding drawing as an argument for the superiority of drawing, seeing it as the incarnation of the artist's idea. See Emmens 1979, vol. 2, 1979, p. 68; see also Kwakkelstein 1998, p. 13. Goeree's interest in drawings as autonomous works of art equally extends to his technical recommendations. While van Mander had previously tended to mention various types of paper, either prepared or otherwise, Goeree also mentions vellum as a possible option, though he advises against its use. Goeree's advice against the use of vellum seems to have been made simply because it is not an advisable support for the young draftsman, to whom the chapter is primarily devoted. See Goeree 1670, p. 97.

however, what types of subjects were deemed particularly well-suited for execution in drawings and when these works began to be produced. In a characteristically perceptive remark, the late Julius Held has suggested that "A special study ought perhaps to be made of the rendering of drawings in paintings" as a means of understanding the changing values accorded these works through different periods. <sup>56</sup> While Held never appears to have pursued this avenue of research to its ends, he did discuss a few benchmarks that help to frame the discussion. According to Held, the earliest reproduction of a drawing in a painting appears in the *Portrait of a Woman Inspired by Lucretia* by Lorenzo Lotto (1480-1566/7) which dates to c. 1530-2 (fig. 19). <sup>57</sup> Held rightly associated this occurrence with the interest in fine drawings that emerged contemporaneously in the Venetian republic.

A similar line of reasoning can be used with regards to Dutch paintings, and, while it is not my intention in this section to present an exhaustive study of this phenomenon in Dutch art, the frequency with which such works appear within works of art necessitates a brief discussion of the principal themes. Among the earliest depictions of drawings are the small *tronies* (head studies) tucked into the backgrounds of a number of works by artists like Adriaen Brouwer (1605-1638; fig. 20). The regularity with which these drawings appear in Brouwer's works suggests that they function predominantly as an indexical marker of Brouwer's authorship and play only a marginal role in the developing tradition of the depiction of drawings within paintings.

More to the point are the numerous painted depictions of artists' studios, which tend to include drawings and prints given the importance of correct draftsmanship as espoused by all contemporary treatises on painting, both in Holland and abroad. The genre appears to have begun just before 1630, likely with Rembrandt's *Artist in His Studio* of c. 1628/9, and retained

<sup>56</sup> Held 1963, p. 78, note 38.

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<sup>&</sup>lt;sup>57</sup> Ibid., p. 78.

The early works, of which the *Connoisseurs in the Workshop of a Painter* dating to the early 1630s by Pieter Codde (1599-1678) is a good example (fig. 21), focus almost exclusively on paintings as objects of visual interest. Two connoisseurs are shown at left gazing attentively at small cabinet-sized pictures while the painter leans back slightly as if to ascertain the seated connoisseur's thoughts of the picture he is holding. The man at right mirrors the contemplation of his compatriots but carefully studies the unfinished picture on the easel while leaning his left hand on a chair in a posture of relaxation. Two additional paintings, one of which is shown framed above the doorway while another appears unframed leaning at lower right, are included as well, perhaps in the hopes of piquing the connoisseurs' interests. Finally, a group of drawings or prints is depicted immediately in front of the unframed painting at lower right. The subject matter and medium of these works has largely been obscured by the haphazard way in which they have been rolled. Evidently, these were works of comparatively little interest to either the painter or the collectors.

The tenor of Codde's painting stands in stark contrast to a later depiction of an artist's studio by Michiel van Musscher (1645-1705), which likely dates to 1665-70 (fig. 22). The painting was previously described as a portrait of the marine painter Willem van de Velde II (1633-1707), probably due in large part to the precisely-depicted drawings of ships prominently displayed on the foreground floor, though the identification is by no means secure. <sup>59</sup> That these drawings were preserved by the painter in a portfolio and so intensively scrutinized by him while engaged in the production of his painting suggests that they have here become objects of interest and worth in their own right. The increasing value accorded to drawings at midcentury can equally be seen in the numerous drawn depictions of painters' interiors that begin to crop up in the

<sup>58</sup> Kleinert 2006, pp. 21-2.

<sup>&</sup>lt;sup>59</sup> See, for example, Bürger 1860, p. 277; see also, Kleinert 2006, pp. 280-1, no. 50.

period.<sup>60</sup> Though the genre had been reserved for painting in its earliest iterations, by the 1650s drawings had evidently become sufficiently valued that they could also be used to depict the artists' workshop.

Similar developments can also be seen in portraits and other single-figure compositions. Whether van Musscher's portrait indeed depicts van de Velde or not, drawings by the marine painter were especially highly valued in the period. Van de Velde himself may even have sought to actively promote his production of such works, as indicated by his holding a carefully-rendered seascape in his portrait painted by Lodewijk van der Helst (1642-after 1683) dating to c. 1665-70 (fig. 23). At the turn of the eighteenth century, van de Velde's contemporary and fellow marine painter Ludolph Backhuysen (1631-1708) produced a painted self-portrait that equally depicted a drawn self-portrait that appears about to fall off the table (fig. 24). The drawing was engraved two years later by Jan Gole (fl. 1650-75) with a poem by Jan van Broekhuyzen (1649-1707), which also appears appended to the drawing in Backhuysen's painting, that gives clear testament to the interest accorded to such works:

In rivalry with mighty nature, the hand of Backhuysen - the artist of living colors —
After having finished all his pictures,
Has placed here his own likeness [engraved] in copper as the Crowning glory of his work.<sup>62</sup>

Though ostensibly referring to Gole's print, the poem implicitly also references Backhuysen's preliminary portrait drawing. 63

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<sup>&</sup>lt;sup>60</sup> See, for example, the black chalk *Seated Painter at Work*, from the circle of Gabriel Metsu (1629-1667) in Berlin and Cornelis Dusart's *Portrait Painter* in the Rijksprentenkabinet. Both of these works likely respond to an earlier tradition developed in the mid-1630s by Andries Both (1612/3-1642). At least three drawings of a painter's interior by Both survive today, two examples of which are on vellum in the British Museum and a third executed on paper at the National Gallery of Art, Washington.

 $<sup>^{61}</sup>$  The death inventory of Hans Borremans drawn up on 14 March 1664, for example, includes two drawings by either van de Velde or his father valued at f 100 apiece. SAA, NA 2725, not. V. Swanenburgh, p. 385.

<sup>&</sup>lt;sup>62</sup> Translated in Sluijter 1998, p. 194. "Aemula naturae, Bakhusia dextra potentis / Vivi coloris artifex / Picturae postquam implevit genus omne Tropaeum / in Aere se point sibi."

The contemporary value of drawings that arose in the second half of the seventeenth century can equally be seen in works by Rembrandt and artists with whom he was associated around mid-century. Around 1655, Gerbrand van den Eeckhout (1621-1674) executed a wash drawing depicting a Boy Seated Looking at a Drawing, now in Paris (fig. 25).64 With his feet on a foot warmer, the drawing conveys the warmth and enjoyment one feels when contemplating a drawing. Van den Eeckhout's drawing is one of a number of works that emanated from Rembrandt's studio in the 1650s that show the heightened attention paid to the act of drawing, either on a sheet of paper or an etching plate. For Rembrandt and his pupils, etching was always viewed as an analogous activity to drawing in that it was able to capture similar effects of spontaneity of execution. The close relationship between Rembrandt's drawings and his etchings has led one commentator to describe the artist's later prints executed on a large scale as "monumental sketches." The description of Rembrandt's prints as sketches might equally be applied to many of the artist's smaller compositions. In one telling example, Rembrandt went so far as to employ a reed pen as opposed to the traditional etching needle in an etched selfportrait of 1629. As the artist increased pressure on the plate, the pen created its characteristic double line, which is particularly evident in the artist's cloak (fig. 26).66

Roughly twenty years later these associations took visual form in a series of remarkable portraits and self-portraits by Rembrandt that attest to the increased resonance of drawing and

<sup>&</sup>lt;sup>63</sup> Similar portrait drawings began to be included in paintings of various subjects around mid-century, for example the Vanitas Still Life with a Portrait of the Painter of c. 1660 by Vincent Laurensz, van der Vinne in the Frans Hals Museum. See Köhler 2006, pp. 632-3, no. 480. Other still lifes also began to include drawings of different subjects, as seen in the inclusion of a drawing depicting a boy blowing bubbles in Pieter de Ring's Still Life with Musical Instruments of 1650 in Berlin.

<sup>&</sup>lt;sup>64</sup> The boy's enigmatic action in this sheet has been the subject of some debate. For example, Werner Sumowski suggested the boy was reading. The most recent collection catalogue of the Musée Cognac-Jay more correctly suggests, however, that the boy is instead looking at a drawing. This later interpretation seems to be confirmed by the vague indication of an image on the sheet of paper. See Sumowski 1979-1992, vol. 3, pp. 1698-9, no. 788<sup>x</sup>; see also, Burollet 2008, p. 79, no. 27.

<sup>&</sup>lt;sup>65</sup> Ackley 2003-2004, p. 14.

<sup>&</sup>lt;sup>66</sup> For a good discussion of the technical process by which this print was made, see London and The Hague 1999, cat. 11, pp. 107-8.

its related activity—etching—around mid-century. Relying on the multivolume study by Otto Benesch, the most systematic study of Rembrandt's drawings to date, Gary Schwartz has recently tabulated the relative frequency of Rembrandt's drawings over five-year intervals from 1625 until 1655 and a final ten-year period from 1656 until 1665. Of the drawings given to Rembrandt by Benesch, the period 1651-5 saw, with more than 300 examples, by far the largest number of surviving drawings. <sup>67</sup> Curiously, and for reasons unknown, after 1662 Rembrandt changed course entirely and appears to have largely given up his previous interest in drawing. Though many of his attributions are no longer accepted by specialists in the field, Benesch catalogued a paltry three works that he dated to after 1662. <sup>68</sup> Around the same time, he largely stopped making etchings as well.

Of the drawings and etchings Rembrandt produced in or around the first half of the 1650s that confirm his interest in their possibilities is the etched *Self-Portrait at a Window,*Drawing on an Etching Plate of 1648 (fig. 27). The master revisited this theme in a rare etching, of which only two impressions are known, in 1658 (fig. 28). Around the same time, Rembrandt produced two additional works, a drawn self-portrait and an etching of Abraham Francen (1612-after 1678; fig. 29 and fig. 30), that portray their subjects looking at either prints or drawings and, like the somewhat earlier work by van den Eeckhout, attest to the increasing contemporary interest in such works.<sup>69</sup>

Like van den Eeckhout, several of Rembrandt's other pupils are known to have portrayed themselves with or producing drawings or etchings. In 1652, Willem Drost (1633-

<sup>&</sup>lt;sup>67</sup> See Schwartz 2006, pp. 69-70. The final decade-long period was created in order to have sufficient material for consideration. The total number of drawings given to Rembrandt has progressively decreased since Benesch. For the most recent published account of Rembrandt's drawn corpus, see Schatborn, Royalton-Kisch, and Dudok van Heel 2011.

<sup>&</sup>lt;sup>68</sup> See Schwartz 2006, p. 69.

<sup>&</sup>lt;sup>69</sup> Rembrandt's drawn self-portrait of c. 1660 was previously thought to depict the artist drawing, though the awkward positioning of the hand and the vigorous hatching that has been smeared to form what appears to be a sheet of paper suggest instead that he is portraying himself in the role of a connoisseur looking at either a print or drawing. See London and The Hague 1999, cat. 77, pp. 208-9.

1659), who worked with Rembrandt from 1650 to the mid-1650s when he left for Italy, produced his first etching. The print depicts Drost either drawing or etching (fig. 31) and strongly recalls Rembrandt's own self-portrait of four years earlier. As a young apprentice, learning to draw would have been a primary activity in Rembrandt's studio, as indicated by a drawing from Rembrandt's workshop depicting this very activity (fig. 32) as well as the importance ascribed to it by Rembrandt's pupil Samuel van Hoogstraten in his theoretical treatise of 1678.<sup>70</sup>

That Rembrandt and many of his pupils self-consciously depicted themselves either engaged in the act of producing a drawing or etching or studying one between 1648 and the early 1660s strongly suggests that these drawings are visual manifestations of the increased interest in drawings on the part of contemporary connoisseurs like the afore-mentioned Abraham Francen. Rembrandt's final pupil, Aert de Gelder (1645-1727), would similarly play with this theme in a later portrait of a connoisseur that shows the sitter studying an impression of Rembrandt's *Hundred Guilder Print* (fig. 33) in much the same way that Francen had in Rembrandt's earlier print.

Use and Display of Portrait Drawings and Tronies in the Seventeenth Century

In general, drawings appear to have been stored in much the same manner in the seventeenth century as they were in the eighteenth century—generally in large leather portfolios separated by heavy sheets of paper to prevent damage. These works were only infrequently described in detail in inventories, as evidenced by that of Adriaen Hendricx de

<sup>&</sup>lt;sup>70</sup> While drawing was important to the professional artist, as noted above, it was also the purview of any cultivated individual. Around the time that Rembrandt and his pupils demonstrated their sincere interest in the creation of drawn and etched self-portraits as draftsmen, Gabriel Metsu painted his *A Woman Drawing*, now in The National Gallery, London. Metsu's painting, which dates to around 1657-9, is perhaps the most remarkable image of this type created in the Dutch seventeenth century, for no depictions of single female figures drawing are known to predate this painting. See Waiboer 2012, pp. 69-70.

Wees' possessions taken on 4 April 1674, which includes mention of "drie hondert groote boecken met cunst soo prenten als tekeningen" ("three hundred large books with art including prints and drawings") with no additional information given as to the specific contents of each portfolio. When drawings were described in greater detail in the seventeenth century, it is almost invariably because they were displayed on the wall. Through a study of archival records, John Michael Montias and John Loughman have demonstrated to staggering effect how the display of drawings increased as the seventeenth century progressed. The authors note that drawings were three times as likely to be found displayed on the wall in the second half of the seventeenth century as they were in the first. But they provide little information on drawings of specific subjects, which, as with paintings, played an important role in determining where they might be found within the domestic interior. While no inventories specifically mentioning drawings by Cornelis are known, an assessment of the manner in which drawn portraits and tronies were displayed more generally will help convey how contemporaries may have displayed the artist's works in particular.

Among the earliest collections of drawings the contents of which have come down to us was the collection formed by Valerius Röver (1686-1739). Röver compiled a handwritten inventory of his collection in 1730, which shows that his drawings were kept in portfolios, each of which tended to contain works by artists of similar schools. Thus, the sixth book listed in his inventory included works under the heading "van de School van Rubbens en andere" ("of the School of Rubens and others"). See Röver 1730. SAA NA no. 2262B, not. A. Lock, fols. 769-774, 4 April 1674; see also Dudok van Heel 1979, p. 44.

<sup>&</sup>lt;sup>72</sup> In their sample study of works of art in inventories over the period 1600-1679, John Loughman and John Michael Montias found that in the period 1600-39 only 41 drawings could be identified in the inventories, the largest number being displayed within the house's front rooms. By contrast, over the period 1640-79, the authors found 306 references to drawings in inventories. See Loughman and Montias 2000, pp. 52-9.

<sup>&</sup>lt;sup>73</sup> The lack of surviving inventories mentioning drawings by Cornelis is unsurprising. Pieter Biesboer has previously demonstrated that by the last quarter of the seventeenth century, inventories, particularly in Haarlem and among the middle class—the social group from which Cornelis and other portrait draftsmen drew their clientele—began to record paintings and other works of art merely by quantity. Moreover, portraits were often kept out of

inventories and instead descended through the family as stipulated in the owner's will because they had negligible value on the secondary market. See Biesboer 2001, pp. 42, 299.

It has previously been suggested that in the seventeenth century portrait drawings were often hung between two wooden dowels, known as *rollen*, which plausibly also accounts for the poor condition of some of Cornelis' drawings. These rods were predominantly used for inexpensive works like prints and maps, as testified by contemporary paintings of domestic interiors like that of Nicolaes Maes' *Lacemaker* of 1655 (fig. 34) in which an engraved portrait hangs suspended between two such rods along the back wall. To my knowledge, no contemporary inventories describe portrait drawings being displayed in this manner, though the use of dowels at the top and bottom of the image could have been particularly advantageous for works like Cornelis' portraits, as they would have helped keep the image taut and prevented the vellum from curling with changes in relative humidity.

Archival sources do, however, occasionally allude to the fact that portrait drawings were framed and glazed in the seventeenth century. The 1653 inventory of Dirk Backer (1612-1652), the younger half-brother of the Rembrandt pupil Jacob Adriaensz. Backer (1608-1651), includes reference to a portrait described as "een teekeningk van D.B. [Dirck Backer] selfs glas voor...Jacob Backer" ("a drawing of D.B. himself under glass by Jacob Backer"). 75 In his volume on Backer's drawings, Werner Sumowski plausibly connected this archival reference with Backer's *Portrait of a Man Behind a Parapet* in the Crocker Art Gallery, noting that the man portrayed shares certain facial similarities with several of Backer's self-portraits. 76

Other inventories not only provide evidence for the way in which portrait drawings were framed but also where in the domestic interior they appeared. The death inventory of the wealthy merchant Hillebrant Bentes (1591-1652) makes reference to "een teeckeninge off

<sup>&</sup>lt;sup>74</sup> Amsterdam 1981-1982, p. 100; see also Berlin 2002-2003, no. 73, p. 180. The use of dowels was a common and inexpensive method traditionally employed in the hanging of maps and prints in the period. Contemporary paintings abundantly depict the use of dowels for such images, perhaps most famously in the background of Johannes Vermeer's *Art of Painting* of c. 1666.

<sup>&</sup>lt;sup>75</sup> The inventory was first published in Wagner 1922, pp. 32-6; see also Bauch 1926, p. 108, no. 62.

<sup>&</sup>lt;sup>76</sup> Sumowski 1979-1992, vol. 1, pp. 28-9, no. 7.

effigues van de overladen met een swarte lijst ende een glas daervoor" ("a drawing or effigy of the deceased with a black frame and glazed") that was recorded in the "zijdelcamer," a public room off the entrance hallway. The 1675 will of the affluent Amsterdam plumber and slater Willem Jansz. van der Pluym similarly describes a "tekening van sijn person gedaen door Rembrandt van Rijn hangende in sijn testateurs voorhuys" ("drawing of himself done by Rembrandt van Rijn hanging in the entrance hall.") that has tentatively been identified with the artist's *Portrait of a Man in an Armchair* of 1634 (fig. 35), the only known autonomous portrait drawing by Rembrandt. Similarly, the inventory compiled following the death of Vincent Laurensz. van der Vinne mentions a drawing "Inde Sijkamer" described simply as "Een teeckeningh sijnde het portret vanden overladen" ("a portrait drawing of the deceased"). Preliminary research into nearly 300 archival records containing some 2000 references to drawings in Amsterdam that were transcribed by John Michael Montias bears out the degree to which the anecdotal evidence cited above is confirmed. Of the 87 references to portrait drawings where a specific household location is mentioned, the works most frequently appeared in the *voorhuis* (11 works) and side rooms (16 works).

Like portrait drawings, drawn *tronies* also seem to have most frequently appeared in the *voorhuis* and side rooms of Dutch interiors. While the analyzed archival records include only 34 drawn *tronies* in which the location is mentioned, they similarly appeared most regularly in the *voorhuis* (7 works) and side rooms (10 works), a likely indication of the esteem with which they

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<sup>&</sup>lt;sup>77</sup> SAA, NA 1915, fols. 352-378. Bentes' family were early collectors of drawings. His nephew Albert commissioned a series of 250 drawn castles, now disbursed, by Roelant Roughman. Additional evidence for the framing of these works comes from the drawings themselves. Michiel Plomp has likewise suggested that at least one of Cornelis' drawings (A-26) "shows some damaged areas at the bottom which could have been caused by framing." See Plomp 1997, p. 427, no. 505. In rare instances, drawn portraits were displayed in a similar manner by later owners as well. A pair of portrait drawings attributed to Cornelis' brother Jan were similarly described under no. 15 in the sale of C. Schouten Dirksz. held on 9 April 1760. More often than not, however, these works were preserved in portfolios by their eighteenth-century owners.

<sup>&</sup>lt;sup>78</sup> The association was first made in Van Eeghen 1977; see also Slive 2009, pp. 24-6.

<sup>&</sup>lt;sup>79</sup> The inventory record was transcribed in Biesboer 2001, p. 300.

were held by contemporary collectors. The *zijkamer* in particular was used to receive important guests in more comfortable surroundings while the *voorhuis*, which was directly connected to the front door, served as the reception area for a broader range of visitors. <sup>80</sup> In the 1640s the English traveler Peter Mundy (c. 1600-1667) visited the Netherlands and was especially impressed by the way in which his Dutch contemporaries adorned their houses with paintings, noting especially that they strove "to adorne their houses, especially the outer or street roome, with costly peeces." Tellingly, the *voorhuis* and *zijkamer* in wealthy households were often reserved for the household's most expensive works of art. <sup>82</sup>

An analysis of discussions of drawing in the most important theoretical treatises published in the Dutch seventeenth and early eighteenth centuries reveals that drawing increasingly came to be seen not simply as a preparatory activity for painting but an independent form of artistic expression, one that was not limited to the professional artist but that included all cultivated individuals. These texts did not fall on deaf ears. Artists, particularly those in Rembrandt's circle, contemporaneously began to depict themselves drawing or etching, while those engaged in other professional pursuits avidly collected such works with greater frequency than their predecessors, often displaying them in prominent locations within their homes. It was in this artistic climate that Cornelis lived and worked.

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<sup>&</sup>lt;sup>80</sup> Biesboer 2001, p. 15.

<sup>&</sup>lt;sup>81</sup> Mundy 1639-1647, vol. 4, pp. 70-1; see also, Westermann 2001, p. 31; see also Sluijter 2001, p. 104.

<sup>&</sup>lt;sup>82</sup> Sluijter 2001, p. 111; see also Loughman and Montias 2000, p. 69.

## **Chapter 3: Style and Subject Matter of Cornelis' Drawings**

Despite his compressed career, a rough chronology of Cornelis' stylistic progression as a draftsman can nonetheless be established. In the sections that follow, special attention will be paid to the three genres of drawing that comprised the bulk of Cornelis' activities as a draftsman: portraiture, *tronies*, and genre subjects. While these were by no means the only drawings Cornelis produced, the handful of independent animal studies (see, for example, A-81 and A-116; figs. 36 and 37) and other works (A-95 and A-100 – A-103; figs. 38 and 39-42), many of which have no parallels in Cornelis' *oeuvre*, constituted only a byroad away from his primary interests.

## PORTRAIT DRAWINGS

Portraits comprise the single largest group of Cornelis' surviving drawings. When Cornelis produced his first drawn portrait in 1649 (A-1; fig. 1), the genre was fully established by artists of previous generations, including Hendrick Goltzius and Jan Lievens. Indeed, the earliest surviving portrait drawings date to more than a century-and-a-half earlier, when Francesco Bonsignori (1455-1519) executed a preliminary drawn portrait for his painted *Portrait of a Man* in 1487. Only a few years later, Italian artists began to conceive of drawn portraits as autonomous works of art. By the early sixteenth century, autonomous portrait drawings began to appear in northern Europe as well. Albrecht Dürer famously produced a number of such works in both metalpoint and black chalk while traveling through the Netherlands in 1520. Most of Dürer's drawn portraits were, however, conceived as gifts, often to fellow artists, as a means

<sup>&</sup>lt;sup>1</sup> Ames-Lewis and Wright, pp. 284-6.

of cultivating good relations with his Netherlandish colleagues. Moreover, their monetary value was evidently quite limited when compared to other drawings by the esteemed German artist. When Dürer visited the home of the goldsmith Jan of Brussels while staying in the city, he produced black chalk portraits of the artist and his wife, for which, together with a third drawing for a seal, he was paid the nominal fee of f 3. By contrast, during the same trip, Dürer complained of Margaret of Austria's (1480-1530) refusal to pay him for some prints and two drawings, which he had valued together at f 30. Evidence such as this has led to the traditional assumption that portrait drawings in the sixteenth and seventeenth centuries were, to quote one commentator, "hardly considered anything else than cheap substitutes for painted ones."

While such an assertion is not without bearing for the early sixteenth century, by the final decades of the century evidence suggests that interest in portrait drawings flourished. The comparatively lower material costs and labor required to produce a portrait drawing did, indeed, make them a cost-effective alternative to more traditional painted portraits. This, however, appears to have little or no bearing on the types of patrons who commissioned such works. In the late 1570s and 1580s Hendrick Goltzius made something of a specialty in the depiction of affluent Haarlemers in highly finished metalpoint portraits, often on prepared tablets. By 1588, shortly before his defining trip to Italy, Goltzius had also begun to execute drawn portraits in multi-colored chalks, the first of which being the portrait of the engraver, painter, and printer Gillis van Breen (c. 1560-1602), whom Goltzius had also depicted in a woodcut dating to the same period and two additional drawings in pen and metalpoint from

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<sup>&</sup>lt;sup>2</sup> Among the artists whom Dürer produced drawn portraits of were Joachim Patinir (c. 1480-1524) and Lucas van Leyden (1494-1533). For the function of these drawings, see Eichberger 2010, pp. 153-4.

<sup>3</sup> Ibid., p. 154.

<sup>&</sup>lt;sup>4</sup> Held 1963, p. 76.

1590 and 1592, respectively.<sup>5</sup> Goltzius' portrait of van Breen foreshadowed his activities several years later in Italy, where numerous portraits of artistic figures are known (fig. 43). The close correlation between Goltzius' choice of subjects, most of whom were artistic contemporaries, in his chalk portraits may suggest his knowledge of the tradition established by Dürer earlier in the century, though this is by no means certain.<sup>6</sup>

By the second quarter of the seventeenth century, the type of sitter interested in obtaining portrait drawings in chalk had expanded exponentially. In the 1630s and 1640s, Jan Lievens obtained commissions for chalk portraits from such eminent figures as Constantijn Huygens, Joost van den Vondel, and Rene Descartes, each of whom frequently also sat for painted portraits. A decade later, the French immigrant Vallerant Waillant's portrait drawings proved especially successful among some of Amsterdam's wealthiest patrons of the arts, including the Bicker and Alewijn families.

More than simply a financially expedient alternative to traditional painted portraits, portrait drawings increasingly came to be seen by sixteenth- and especially seventeenth-century sitters as an opportunity to obtain a specimen of the artist's unique handling of the drawn medium. Though rare, a handful of contemporary commentaries on these works are known and all tend to emphasize this point in one fashion or another. In his *Schilder-boeck* of 1604, Karel van Mander noted how the unique characteristics of the chalk portraits Goltzius executed in Italy helped the Jesuit priests and the artists in Rome to recognize the great Dutch master. In 1641, the Leiden historian Jan Jansz. Orlers (1570-1646) likewise described how in 1623 David Bailly "began to portray a few persons on a small scale, using the pen and thereafter a fine

<sup>&</sup>lt;sup>5</sup> For the woodcut, see Amsterdam and Cleveland 1992-1993, pp. 91-4, no. 23. For the drawings, see Reznicek 1961, vol. 1, pp. 355-6, nos. 264-6; vol. 2, Plates 8, 131, and 221.

<sup>&</sup>lt;sup>6</sup> Kettering 2012, pp. 79-80, note 37. It has, however, been noted frequently that Goltzius and his school undertook a revival of the earlier styles of both Dürer and Lucas van Leyden in prints of the 1590s. See, for example, Amsterdam and Cleveland 1992-1993, pp. 202-3, no. 56.

<sup>&</sup>lt;sup>7</sup> Miedema 1994, p. 393; Van Mander 1604, fol. 283v.

brush, very curious and meticulously done."<sup>8</sup> And, as we shall see in Chapter 5, both Joost van den Vondel and, later, Arnold Houbraken praised Cornelis' drawn portraits for much the same reasons.

The development of such an individually recognizable drawing style in portraiture was of paramount importance for a young Haarlem artist like Cornelis. The high degree of competition for commissions in the city meant that specialization in subject matter alone was insufficient for an artist to carve out a niche. Artists, particularly those who were not well-established, had to differentiate their works stylistically as well if they hoped to gain a competitive advantage. Nowhere was this pressure more noticeable than in the realm of portraiture, where one had to compete for commissions with established portrait painters like Frans Hals and Johannes Verspronck as well as a younger generation of portrait painters and draftsmen, including Jan de Bray, Leendert van der Cooghen, and Dirck Helmbreeker.

From an economic perspective, Cornelis' decision to specialize from the outset in portrait drawings may have been due in part to the city's contemporary economic circumstances. Haarlem's changing fortunes in the seventeenth century are perhaps best exemplified by the career of the elder statesman among Haarlem painters, Frans Hals. Between 1627 and 1639 Hals was engaged to paint four large civic guard portraits funded by the city's oligarchy of wealthy brewers. These same individuals also regularly commissioned individual portraits of the artist until around 1645, when such commissions became notably rarer because Haarlem's status began to diminish as Amsterdam took ascendancy. <sup>10</sup> Perhaps not entirely

<sup>&</sup>lt;sup>8</sup> Orlers 1643, pp. 371-2. In fact, Bailly actually began to produce portrait drawings no later than 1621, as evidenced by the date that appears on the artist's *Portrait of Jan Pynas (1582-1631)*, now in the Maida and George Abrams Collection, Boston, Massachusetts. See Amsterdam *et al.* 1991-1992, p. 50, no. 16.

<sup>9</sup> Atkins 2012, p. 17.

<sup>&</sup>lt;sup>10</sup> Biesboer 1989, p. 26; Slive 1970, vol. 1, p. 153. Gary Schwartz has similarly demonstrated in graphic form the overwhelming number of Dutch artists who were born between 1600 and 1620 when compared

coincidentally, this is also the period in which the production of portrait drawings in Haarlem began to increase dramatically. Cornelis was among the earliest and arguably the most successful artist to capitalize on the city's changing economic situation by revitalizing a native artistic product that had first been popularized by Hendrick Goltzius more than a half-century earlier.<sup>11</sup>

Cornelis first announced himself as a portrait draftsman in his self-portrait of 1649 (A-1; fig. 1). Already in this early work, created when Cornelis was only about twenty years of age, he has begun to play with the conventions that would largely engage him over the course of the next decade. He presents himself standing half-length to the left, his head turned to the viewer with an inquiring expression, while his right hand grasps at the tassels of his collar. Behind him is a fluted column with a partially-pulled curtain, elements that would become ubiquitous among Cornelis' subsequent drawn portraits. The motif of the hand grasping at the tassels is a relatively uncommon one for Haarlem portraitists and does not appear in any known paintings by either Hals or Verspronck. 12

No other securely datable drawings from 1649-50 are known, perhaps on account of Cornelis' immense production of reproductive prints while working in Soutman's studio. The artist's earliest surviving commissioned portraits are his *Portrait of a Man Holding a Glove in His Right Hand* and *Portrait of a Man with Double Chin and a Hat, aged 36*, both of which are dated 1651 (**A-3** and **A-4**; figs. 44 and 6). The latter drawing, now in Vienna, is executed on a smaller-than-usual scale for Cornelis' drawn portraits. A handful of additional small portraits, frequently

with Europe as a whole and suggests that competition for commissions grew stiffer as the market began to shrink after 1640. See Schwartz 2006, p. 117.

<sup>&</sup>lt;sup>11</sup> Indeed, Rudi Ekkart has previously noted that the two great periods of drawn portrait production in Holland occurred in the final decades of the sixteenth century with Goltzius and around mid-century, particularly with the works of Jan Lievens and Cornelis Visscher. See Ekkart 1979, pp. 29-30.

<sup>&</sup>lt;sup>12</sup> It does, however, appear in at least one work previously attributed to Hals that likely dates to the 1630s. See Slive 1970, vol. 3, no. D51.

executed on paper, seem on stylistic grounds to date to this period as well (see, for example, A-9 and A-11; figs. 45 and 46). The portrait in Vienna shows the degree to which the inexperienced portraitist struggled to capture his sitter. Close inspection of the drawing reveals the artist had a number of difficulties with establishing the size of the sitter's collar, initially envisioning one that was nearly twice the size of that which resulted in the final composition. Cornelis compensated for these changes as best he could by integrating the left half of the collar into the composition through the addition of the mantle draped over the sitter's left arm, while several stray marks indicate his original intentions for the right half of the collar. While such changes can be masked in painted portraits by the addition of subsequent layers of paint, black chalk is a comparatively less forgiving medium, which accounts for the increased visibility of the *pentimenti* that appear so frequently in Cornelis' drawings.<sup>13</sup>

The compositional changes evident in Cornelis' portrait in Vienna provide valuable evidence regarding the artist's working process. The fact that Cornelis was able to cover up the alterations he made to the size of the collar through the addition of a mantle suggests that he first drew, and perhaps even completed, the sitter's face before moving to the clothing, which likely did not require the sitter's presence. This is further suggested by the high degree of finish Cornelis accorded his sitters' faces when compared against the looser handling of the drapery.

Such loose handling of the subsidiary elements in portraiture had become especially fashionable for portrait painters around mid-century. A particularly good example of this phenomenon in Rembrandt's oeuvre is the artist's famed *Portrait of Jan Six (1618-1700)* from 1654 (fig. 47), in which the sitter's face is carefully modeled while his mantel and gloves are defined by deftly-applied broad strokes of paint. The distinction between passages with a high degree of finish and those handled more loosely in both painted portraits and Cornelis' drawings

<sup>&</sup>lt;sup>13</sup> Similar changes appear in, among others, the artist's self-portraits of 1652 and 1653 (**A-13** and **A-32**). In each work, Cornelis made one or more adjustments to the positions of his shoulder.

may well be a visual manifestation of Karel van Mander's earlier differentiation between the so-called *rouw* ("rough") and *net* ("neat") manners of painting. According to van Mander, both were commendable methods of painting, the former because it allowed for the artist's individuality to show through in his works while the latter was viewed as especially suitable for young masters because of the comparative ease of execution.<sup>14</sup>

Such differences in finish were equally advocated by contemporary art theorists. In his *Schilder-boek* of 1604, Karel van Mander described how a painter's *gheest* ("spirit") could best be understood in the depiction of leaves, hair, air, and draperies. Of these various components, van Mander felt that draperies were most dependent on the painter's spirit. They could be depicted in a seemingly endless variety of shape, texture, and color, enabling the artist to display his capacity for invention. At the dawn of the eighteenth century, Gerard de Lairesse likewise emphasized how, when producing a portrait, the face should be a good likeness of the sitter but that the artist should feel free to depict the rest of the composition (i.e. clothing and attributes) as he preferred. According to Lairesse, this enabled the artist to exercise not only his hand but his mind as well. <sup>16</sup>

In addition to the varying degrees of finish between head and body, Cornelis' commissioned portraits of the early 1650s show the artist engaging directly with popular compositional formulae. These works frequently lack the spontaneity and psychological characterization that mark his works later in the decade. Much of this appears to be due to the young portraitist's overreliance on a limited range of compositions. Two particularly illustrative examples of this phenomenon are Cornelis' *Portrait of a Man with a Wide-Brimmed Hat and* 

<sup>&</sup>lt;sup>14</sup> Miedema 1973, vol. 1, p. 259-61. Van Mander singled out the works of Titian as particularly praiseworthy examples of painting *rouw*. For a good commentary on painting *rouw* and *net* within the Haarlem tradition, see Atkins 2012, pp. 91-2. For a further discussion of painting *net*, see Melion 1991, pp. 60-3

<sup>&</sup>lt;sup>15</sup> For a thorough discussion of this, see Tummers 2008, p. 46.

<sup>&</sup>lt;sup>16</sup> See De Vries 2011, p. 60.

Gloves in His Right Hand, aged 39 (A-23; fig. 48) and the Portrait of an Unknown Middle-Aged Man (A-24; fig. 49), each of which bears a date 1652. The drawings have nearly identical dimensions and compositions; the notable difference being the artist's inversion of the actions of the left and right hands in the compositions. Moreover, in both instances, the sitters' mouths are closed and their hands oriented inward, preventing them from engaging with their presumed viewers in anything more than a perfunctory way.

Arguably Cornelis' most exceptional drawing of 1652, both for its conception of space and uniqueness within the artist's oeuvre, is the *Portrait of a Painter, aged 24, possibly Vincent Laurensz. van der Vinne (1628-1702)* in Paris (**A-15**; fig. 50). Until now, no suggestions as to the sitter's identity have been proposed, though there are notable facial similarities between Cornelis' drawing and van der Vinne's bust-length *Self-Portrait* of a year earlier in Haarlem (fig. 51). Moreover, van der Vinne's age fits with that provided on the drawing, and he belonged to a group of Haarlem artists—which also included Cornelis Bega (1631/2-1664) and Leendert van der Cooghen (1632-1681)—known to have portrayed one another in a series of black chalk portraits, presumably to be presented as gifts to a friend and colleague. <sup>17</sup> Produced almost contemporaneously with these works, I believe that it is likely the drawing in Paris was similarly conceived as a token of artistic exchange between Cornelis and van der Vinne. Only a couple years later Cornelis would execute two drawn portraits of another colleague, the Haarlem painter Philips Wouwerman (1619-1668; **A-62 and A-71**; figs. 52 and 53).

<sup>&</sup>lt;sup>17</sup> Bega depicted van der Cooghen in two drawings dated 1651, the first of which is known only through a later copy by Carel J. Baar van Slangenburgh (1783-1845) while the second appears on a double-sided sheet. Van der Cooghen reciprocated with at least two identifiable portraits of Bega and additionally portrayed van der Vinne on at least two occasions. Van Hall 1963, p. 16, nos. 105:8 and 9 and p. 353, no. 2225:2 and 9, respectively; see also Coenen 2005, pp. 13, 47-8, and 57, nos. A7 and A39 and pp. 46, 60-1, nos. A2 and A49, respectively. Coenen suggests the existence of a further two portraits of van der Vinne by van der Cooghen, last seen the Bodel Nijenhuis sale, but says the present whereabouts of these drawings is not known.

By 1653, the year in which Cornelis became a member of Haarlem's guild, his production of portrait drawings had increased dramatically, with at least nine surviving portraits dated in that year. Two of these works, namely the *Self-Portrait Holding a Skull* and *Portrait of a Young Woman Holding Sprigs and Gloves in Her Hands* (A-32 and A-33; figs. 2 and 54), additionally bear exact dates of execution. Cornelis sporadically continued this practice the following year in two drawings (A-50 and A-51; figs. 55 and 56) before abandoning it entirely upon his move to Amsterdam. Indeed, the act of signing drawings and paintings with exact dates has previously been viewed as a distinctly Haarlem custom practiced by artists as diverse as Salomon (1597-1664) and Jan de Bray (c. 1627-1697), Pieter Saenredam (1597-1665), and Leendert van der Cooghen (1632-1681). The surviving portraits from this period, in addition to being more numerous, also begin to exhibit tendencies that suggest the artist's heightened recognition of the inherent possibilities of black chalk on vellum, which enabled Cornelis to capture his sitters in a more vibrant way.

Among the most accomplished drawings that date from 1653 is the afore-mentioned *Self-Portrait Holding a Skull* (**A-32**; fig. 2). The drawing was evidently well-known among early collectors, for a high-quality copy, now in Copenhagen (**R-4**; fig. 57), also survives today. Allegorical figures of young males holding skulls are frequently found in northern art of the sixteenth and seventeenth centuries. Examples include Lucas van Leyden's 1519 engraving of a young man holding a skull (fig. 58) as well as Hendrick Goltzius' extraordinary pen drawing of an elegantly-attired youth holding a skull and tulip, and like Lucas' youth, wearing a hat with a long feather, a *vanitas* symbol (fig. 59). Portraits depicting sitters holding or gesturing towards skulls and other *vanitas* motifs, though rarer, though most frequently depict older men, as seen in works such as Jan Harmensz. Muller's (1571-1628) engraving after Michiel van Miereveldt's

<sup>&</sup>lt;sup>18</sup> See *Giltaij and Lammertse 2001, p. 368; s*ee also Coenen 2005, p. 8. Coenen notes that roughly two-thirds of van der Cooghen's drawings bear precise dates.

(1566-1641) portrait of the Franciscan priest Joannes Neyn (1571-1628; fig. 60), in which the sitter is shown gesturing with his hand to the winged hourglass depicted in the background, and early portraits by Frans Hals.<sup>19</sup>

For his own image, Cornelis seems to have intended to merge these two traditions. <sup>20</sup> Several decades earlier the engraver Hendrick Hondius (1573-1650) similarly brought these traditions together. Hondius engraved a copy of Lucas' engraving for his series *Pictorum aliquot celebrium praecipue Germaniae Inferioris effigies* (1610) in which he interpreted the figure with the skull as a self-portrait by the famed sixteenth-century engraver. Hondius' series circulated widely in the seventeenth century and frequently served as inspiration for later artists, including Rembrandt and Thomas de Keyser (c. 1596-1667). <sup>21</sup> Cornelis likely had Hondius' engraved copy after Lucas in mind when producing his self-portrait of 1653. The draftsman's hand gesture is quite close to that seen in the prints by Lucas and Hondius, though Cornelis uses it to hold the skull rather than pointing towards it. That Cornelis would so closely model his own portrait on an image believed to depict Lucas suggests he may have felt a particular affinity with a predecessor who, like Cornelis, was chiefly known as a draftsman and engraver. <sup>22</sup>

<sup>&</sup>lt;sup>19</sup> Eric Jan Sluijter has previously noted the infrequency with which depictions of other people included a skull, hourglass or other *vanitas*-attributes. See Sluijter 1998, p. 174.

<sup>&</sup>lt;sup>20</sup> For example, the inscription at upper right "Aen sien / doet gedencke" ("the sight [of the skull] recalls [death]") was probably taken from a contemporary emblem book and reinforces the drawing's association with both portraiture and comparable allegorical images. Wussin wrongly interpreted the inscription as an indication of the artist's ill health and premonition of his own death. See Wussin, p. 16. <sup>21</sup> See Raupp 1984, pp. 18-31; for the suggestion of the influence these prints had on Rembrandt, see De Winkel 1999, p. 69; for de Keyser, see Sluijter 1998, p. 185.

<sup>&</sup>lt;sup>22</sup> It also references a tradition that had developed in which the artist's self-portrait was intended as *memoriae* with allusions to life's transience. See Sluijter 1998, esp. p. 180ff; for this theme and its relation to the art of Rembrandt, see Van de Wetering 1999, p. 22. In his early autobiography, Constantijn Huygens gave verbal form to this visual tradition by noting that "[Portrait-painters] accomplish a noble task, that more than anything else is absolutely indispensable for our human needs, because, through their agency, we do not die in a sense, and as descendants, we may speak intimately with our ancestors." ("nobiles tamen usuique humano soli maxime necessarij, quod ipsorum opera quodammodo non morimur, et cum proauis atauisque posteri confabulamur"). See Worp 1891, pp. 120-1. Translated in Sluijter 1998, p. 181.

Similar motifs alluding to the transitory nature of life reemerge in a portrait of an unknown 41-year-old Catholic priest (A-55; fig. 12). The man is depicted with his left hand atop a skull, while a lantern clock prominently depicted in the upper left background and a watch immediately in front of the skull on the table articulate the drawing's relationship with themes regarding the brevity of life. The image is among the last of Cornelis' drawn portraits of Haarlem Catholic priests, which the artist began to produce as early as c. 1652 with his *Portrait of Johannes de Meer* (A-12; fig. 8). Many of the commissions from Haarlem Catholic priests may have arrived at the young artist's doorstep through his apprenticeship with Pieter Soutman, who maintained familial ties with some of Haarlem's most important Catholic priests, including that of Pieter van der Wiel (1624-1666), who sat for Cornelis in 1654 (A-53; fig. 11).

Among the Haarlem Catholic priests depicted by Soutman was Willem Coopal (1549-1599; fig. 61), whose portrait was commissioned as part of a series for the walls of the meeting chamber above the chapel in St. Bernardus in den Hoek.<sup>24</sup> The painting, with which Cornelis was no doubt familiar, may have provided inspiration for Cornelis' later drawing of the unidentified 41-year-old Catholic priest (A-55; fig. 12). Closer still is Frans Hals' somewhat earlier portrait of Jacobus Zaffius (1534-1618), executed in 1611. Cornelis may have known the painting but certainly drew heavily upon an engraving after it by Jan van de Velde (c. 1593-1641; fig. 62), which also shares the orientation of Cornelis' later drawing. Each image portrays the sitter half-length, his left hand resting on a skull sitting atop a table while his right gestures towards the viewer, as if to engage in conversation.

<sup>24</sup> Barrett 2012, p. 143, no. PA-13.

<sup>&</sup>lt;sup>23</sup> The portrait includes a shield in the background that depicts a wheel ("wiel" in Dutch) with three birds, which were also the emblem of the Soutman family. See Sterck 1932, p. 163; see also Dirkse 1989, p. 274. The Soutman and van der Wiel families became kin when Cornelis Jansdr. Vlasman, the daughter of Soutman's cousin Magdalena Steffensdr. Soutman, married Floris van Dijck in 1625. Floris' sister Elizabeth had previously married one Pieter Fransz. van der Wiel. See Biesboer 2001, p. 225, note 2.

Cornelis produced more drawn and engraved portraits of Catholic priests, identified by their characteristic skull cap, than virtually any Haarlem artist active in the period. <sup>25</sup> The frequency with which these sitters commissioned portraits from the artist has much to do with the recommendation of the Archbishop of Haarlem, Johannes Albertus Ban (1597-1644), who, on 12 October 1632, recommended that each priest have his portrait made in either painting, drawing, or print. <sup>26</sup> Such works could be displayed in relatively public areas, as with Soutman's portrait of Coopal, or in the priest's personal chamber. <sup>27</sup> Given the intimate scale of Cornelis' drawings, it seems likely that they would have been displayed in the more private setting.

As a co-religionist, Cornelis was an eminently suitable candidate to receive these commissions, which he undertook with great diligence and sensitivity to his sitters. Following his move to Amsterdam, Cornelis appears largely to have ceased producing these images, as only one portrait depicting an Amsterdam priest, Andreas van der Kruyssen, is known (A-98; fig. 14). Instead, the artist's services were more avidly sought by individuals of all manner of confessional sensibilities. Tellingly, Cornelis' earliest confirmed Amsterdam patron was the Dutch Reformed minister Robert Junius (1606-1655; L-2), who obtained both a drawn and printed portrait from the artist in 1654, around the time the draftsman established himself permanently in the burgeoning metropolis.

Cornelis' female portraits, which can only be confirmed from 1653 on,<sup>28</sup> are more conservative in character, which is common for such portraits in the period.<sup>29</sup> While Cornelis' portraits of male sitters dating to 1652-3 show an increasingly vibrant manner of execution with

<sup>&</sup>lt;sup>25</sup> Catholic priests and rabbis alike adopted the skull cap from orthodox ministers, for whom it had become *de rigueur* as a sign of their profession. See De Winkel 2006, pp. 41-3.

<sup>&</sup>lt;sup>26</sup> Sterck 1932, p. 161.

<sup>&</sup>lt;sup>27</sup> For Coopal's portrait, see Barrett 2012, p. 143, no. PA-13; for portraits in priests' chambers, see Biesboer 2001, pp. 30-1.

<sup>&</sup>lt;sup>28</sup> A drawing in Berlin (**A-25**) may bear a date of 1652, though the final digit is not wholly legible.

<sup>&</sup>lt;sup>29</sup> Slive 1970, vol. 1, p. 115.

rapid hatching, deep shadows, and active postures, the modeling of his female portraits is comparatively softer with delicate hatching and stumped shadows in the figures' faces and drapery. Of the four surviving female portraits dated 1653, the earliest is probably the Half-Length Portrait of a Woman Holding Gloves in Her Right Hand in a New York private collection (A-41; fig. 63). The stiffness of the figure, especially evident in the way she holds the pair of gloves, places it stylistically closer to some of Cornelis' earliest portraits. The odd cropping of the lower margin, which partially cuts off the glove and the sitter's left hand, strongly suggests it was trimmed. Its format may originally have been a three-quarter-length portrait more akin to the other three female drawings of the same year.

The most accomplished female portrait of these early works is undoubtedly the Portrait of a Young Woman with Sprigs and Gloves in Her Hands in Vienna (A-33; fig. 54), a rare instance in which the interior space that frames the figure opens onto the outside world that has been summarily indicated by the branch to the right of the column. In contrast to Cornelis' other female portraits from this period in which the sitters passively hold gloves in one hand, cross their arms, or allow them to dangle at their waste, here the artist has activated both hands by giving her a sumptuously-defined pair of gloves in her left hand. In her right, the woman delicately holds a sprig between her index finger and thumb while resting against the base of the column. Along with the ring placed around the sitter's right index finger and her left-facing orientation (the traditional sinister side viewed as appropriate for a woman), these attributes strongly suggest the portrait was commissioned at the time of her marriage.<sup>30</sup>

minded individuals appear to have favored the ring finger while more fashionable sitters often placed it on their thumb, index, or little fingers. See De Winkel 2006, p. 67. A survey of Cornelis' portraits largely

bears this distinction out. His younger sitters tend to be portrayed with a ring on either the index or little

<sup>&</sup>lt;sup>30</sup> The use of wedding rings in the Dutch seventeenth century was exclusively found among brides with no comparable tradition for grooms. Unlike today, there was no hard-and-fast rule determining which hand or finger the ring was to be worn. Marieke de Winkel has, however, demonstrated that more traditionally-

In addition to the presence of rings, the majority of Cornelis' female portraits include fans, gloves, and handkerchiefs, objects that have also traditionally been interpreted within the context of love, marriage, and sexuality as well as gentility and aristocracy. More recently, Marieke de Winkel has offered a more nuanced interpretation of these conventional elements in portraiture, noting that no contemporary seventeenth-century sources convincingly associate fans with sexuality and marriage and that by the time of Cornelis' activity as a portrait draftsman the use of gloves and handkerchiefs had become a middle class convention. De Winkel continues by noting that the feathered fan, a popular prop for portraits earlier in the century because of its luxury status, in most circles gradually gave way to the simplified (and less expensive) folding fan, the only type that appears in Cornelis' drawn portraits.

Since the vast majority of Cornelis' female portraits face left—a notable exception being the *Portrait of an Unknown Woman* of 1656 in Berlin (**A-99**; fig. 64)—it is likely that they formed one-half of a now-dispersed pair. While the identification of painted portraits as pendants poses inherent difficulties once they have been separated because of the finite number of compositional choices available to the artist, the issue is exacerbated with portrait drawings because, unlike paintings, they can be trimmed with little or no evidence of such intervention and tend to be created on a smaller scale, the size of which often only differs by a few centimeters or less. As a result, only one pendant pair of Cornelis' portraits can today be identified with certainty (**A-58** and **A-59**; figs. 13 and 65), due in large part to the fact that early copies of the drawings stayed together well into the twentieth century (**R-48** and **R-82**; figs. 66

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fingers, as in the Vienna drawing, while somewhat older sitters, such as the *Portrait of a Woman, possibly Cornelie de Hoogerburg* (A-40) in the same institution frequently wear a ring on their ring finger.

<sup>&</sup>lt;sup>31</sup> For the suggestion that hands holding gloves and/or fans reference love and possibly sexuality as well, see Smith 1982, esp. p. 200; for their purported aristocratic associations, see De Jongh 1986, p. 131.

<sup>&</sup>lt;sup>32</sup> De Winkel 2006, pp. 80-7.

<sup>&</sup>lt;sup>33</sup> Ibid., pp. 89-90. According to De Winkel, the only group who continued to portray themselves with feathered fans at mid-century were older women, a segment of society infrequently depicted by Cornelis.

and 67). <sup>34</sup> Similarly, it is possible that the *Portrait of a Woman, possibly Cornelie de Hoogerburg* in Vienna (A-40; fig. 68) and the afore-mentioned *Portrait of an Unknown Middle-Aged Man* in London (A-24; fig. 49) are the only other drawings that can reasonably be considered as possible pendants. <sup>35</sup> While the male portrait predates that of its proposed pendant by one year, it was not at all uncommon for a man to commission an image to which a portrait of his betrothed could be added later. Indeed, the drawings are nearly identical in size, technique, and format and the balustrade evident in both images may serve to unify the two compositions. <sup>36</sup>

The London portrait of 1652 is one of the earliest works in which the artist successfully activated a commissioned portrait through gesture and facial expression. The man's posture strongly recalls the compositional formulae popularized in Haarlem portraiture by artists like Frans Hals beginning in the early 1630s. Particularly close is Hals' *Portrait of a Man* of 1630 in the Royal Collection (fig. 69). Equally close is the drawing's possible pendant of 1653, which finds strong parallels in works such as Hals' *Portrait of Feyntje van Steenkiste, wife of Lucas de Clerq* of 1635 in the Rijksmuseum (fig. 70).

By the middle years of the 1650s, Cornelis had become increasingly confident in his particular brand of portrait drawing, as is made clear by the remarkable *Portrait of a Man, possibly Cornelis Guldewagen* dated 1655 in Amsterdam (A-76; fig. 71). Already in 1821 the drawing was described by Christiaan Josi as one of the best portraits by Cornelis known to him.<sup>37</sup> The identification of the sitter rests on a number of compelling similarities in facial features with

<sup>&</sup>lt;sup>34</sup> The copies, one of which last appeared on the art market in 2010 (**R-82**) and the other now in Ottawa (**R-58**), were only dispersed following the Mensing sale in 1937.

<sup>&</sup>lt;sup>35</sup> In 1927, Frits Lugt proposed the *Portrait of a Seated Man, his right arm resting on a chair back* in Paris (A-77) and the *Portrait of a Woman* in Vienna (B-5) as companion images. Though enticing, the uneven quality of the drawing in Vienna and the lack of a signature makes the assertion problematic. See Lugt 1927, p. 37, under no. 89.

<sup>&</sup>lt;sup>36</sup> A second possible pendant for the drawing in London is the *Portrait of a Woman Before a Curtain with a Fan and Bag* (**A-25**), which may be dated 1652, though the final digit is not entirely legible. The two drawings are nearly identical in height, though the Berlin sheet is 1 cm narrower. While there is no clear evidence of its having been trimmed, the possibility cannot be ruled out entirely.

<sup>37</sup> Josi 1821. n.p.

a known portrait of Guldewagen by Frans Hals in the Krannert Art Museum that is dated to the early years of the 1660s. 38 Guldewagen was a wealthy brewer who owned the brewery "Het Rode Heart" ("The Red Heart") in Haarlem. Like many of his professional associates, in 1642 Guldewagen became a burgomaster of the city. His immense wealth is confirmed by his residence in the second house from the corner of the Grote Markt on the west side of the Jansstraat from 1662 until his death in 1668.<sup>39</sup> In addition to his activities as a brewer, Guldewagen was a connoisseur of painting (with a particular penchant for his native Haarlem school) and music, as Petrus Schrivelius made clear in his Harlemias ofte, om beter te seggen, de eerste stichtinghe der stadt Haerlem (1648), where the author noted that Guldewagen possessed a painting by Pieter de Grebber depicting "Tubalcainus, in praise of music" and that Guldewagen was "himself a good musician." Given Guldewagen's known artistic contacts and preference for Haarlem artists, he certainly would have been an appropriate candidate to sit for a drawing by Cornelis. If the portrait in Amsterdam indeed depicts Guldewagen, as I believe it does, it would be the only known instance in which Hals and Cornelis shared a patron. 41 The nearly-complete lack of shared patrons between two of Haarlem's great portraitists may be a byproduct of Hals' having been more than a generation older than Cornelis but also likely indicates the distinct markets for painted and drawn portraits that had developed by the middle of the seventeenth century.

As with most of Cornelis' portraits of the first half of the 1650s, the presumed portrait of Guldewagen closely parallels the portrait conventions previously employed to great effect by

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<sup>&</sup>lt;sup>38</sup> See Broos and Schapelhouman 1993, p. 213.

<sup>&</sup>lt;sup>39</sup> See Biesboer 1989, pp. 24-5 and 35, no. 13.

<sup>&</sup>lt;sup>40</sup> Ibid., p. 34. Guldewagen's wife, Agatha van Hoorn (1603-1680), also sat for a portrait by Jan de Bray in

<sup>&</sup>lt;sup>41</sup> In 1978, Mary E.A. Smith proposed that the sitter in Cornelis' *Portrait of a Seated Man (a Priest?)* (A-58) of around 1654-5 depicted Hermanus Langelius (1614-1666) based on perceived similarities with an earlier portrait of the sitter by Hals (see Slive 1970, vol. 3, plate 330), though the identification has not been endorsed subsequently. See Broos and Schapelhouman 1993, p. 213.

Hals. With his 1626 *Portrait of Isaac Massa (1586-1643;* fig. 72), Hals invented the type of portrait whereby a sitter is shown casually seated with his arm resting on a chair back. So successful was this formula that Hals re-used versions of it in a number of additional works executed over the next five decades of his career. While the convention of draping the sitter's arm over the chair back owes itself to Hals, the right hand that gestures towards the viewer cannot be found in any of Hals' compositions of this type and suggests Cornelis may have been trying to improve upon the by then standard format in Haarlem portraiture. Cornelis again employed this motif in his *Portrait of a Man Seated, His Right Arm Resting on a Chair Back* in Vienna (A-74; fig. 73), which probably dates to c. 1654-6 based on the drawing's style.

By the mid-1650s, Cornelis became increasingly attuned to contemporary developments in portraiture beyond the confines of his native Haarlem. Comparably active hands to those found in the presumed portrait of Guldewagen abound in Cornelis' portraiture beginning in the mid-1650s and suggest he may have turned to sources like van Dyck's *Iconography* for inspiration. So close were Cornelis' drawings to van Dyck's compositions that a number of anonymous black chalk copies after prints in the *Iconography* have, until now, erroneously been thought to be works by Cornelis. <sup>44</sup> Among the artist's most successful drawings in which he activated the sitter is, perhaps unsurprisingly, his self-portrait of 1655 in Paris (A-75; fig. 74), which conveys to good effect the increased aristocratic elegance of Cornelis' portraits in the

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<sup>&</sup>lt;sup>42</sup> See, for example, Slive 1970, vol. 2, Plates 143, 176, 236, 253, 256, 257, 288, 331, and 334.

<sup>&</sup>lt;sup>43</sup> Though the eighteenth-century reproductive print after this drawing executed by Johannes Körnlein for Cornelis Ploos van Amstel's *Hoofdprenten* includes a date of 1651 that does not appear on the drawing, Cornelis' confident handling of the chalk and the relative complexity of the composition both suggest that it probably dates to several years later.

<sup>&</sup>lt;sup>44</sup> See, for example, the *Portrait of Karel van Mallery (1571-1635)*, formerly on the Paris art market (**R-22**), the *Portrait of Robert van Vorst (1597-1636)* in Kansas City (**R-23**), and the *Portrait of Jacomo de Cachiopin (1578-1642)* in Vienna (**R-26**). The first two drawings replicate the engraved prints, while the third reproduces part of Vorsterman's engraving in reverse. A fourth unidentified drawing said to depict Frans Francken the Elder (1542-1616; **U-13**) that last appeared at auction in 1923 and a portrait of his son Frans Francken the Younger (1581-1642; **B-4**), for which I have not been able to obtain an image, probably also belong to this group.

period. Particularly noteworthy is Cornelis' highly mannered hand gesture in which the thumb and middle finger touch while the index finger points at something beyond the drawing's frame. The gesture may ultimately derive from a work such as van Dyck's *Portrait of Orazio Gentileschi* (1563-1639), which employs a similar, if somewhat less mannered, gesture (fig. 75). The hand gestures seen in Cornelis' final self-portrait of 1657 in London (A-118; fig. 4) as well as one of his two portraits of Philips Wouwerman (A-71; fig. 53) were also likely based on van Dyckian precedents. The Flemish artist had previously used a similar arrangement for his *Portrait of Gaspar de Crayer* (1582-1669) (fig. 76). 45

Despite his probable introduction to van Dyck's work while under Soutman's tutelage, the fact that such innovations in Cornelis' portrait drawings only appear at a time that roughly coincides with his move to Amsterdam around 1654-5 probably reflects Cornelis' intention to produce the type of portraits that were popular among the city's comparatively more cosmopolitan clientele. Beginning in the 1640s, Dutch portraitists and their patrons began to develop a taste for more aristocratic portraiture along the lines of that produced by van Dyck. The taste was first promoted by the court in The Hague but was quickly adopted by portraitists in other cities, including Amsterdam. The degree to which van Dyck's style pervaded portrait painting in Amsterdam at mid-century is demonstrated by a comment by Arnold Houbraken in his biography of Cornelis' contemporary, the Amsterdam portraitist Jan de Baen (1633-1702). Houbraken noted that at the age of eighteen (in 1651-2), following his apprenticeship with Jacob Adriaensz. Backer (1609-1651), de Baen "had to adopt a manner of painting that was

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<sup>&</sup>lt;sup>45</sup> It had previously been suggested that Cornelis used model books to develop his hand gestures, though the close affinity between Cornelis' portraits and van Dyck's prints for the *Iconography* strongly suggest that these works exerted a prevailing influence on Cornelis' drawn portraits in the second half of the 1650s. For the suggestion as to Cornelis' use of model books, see Bolten 1968, p. 129, under no. 113. <sup>46</sup> See Slive 1970, vol. 1, p. 153.

<sup>&</sup>lt;sup>47</sup> With regards to Lievens' development of an international portrait style, see Wheelock 2008, pp. 20-1; see also Van der Veen 2008, p. 32; for the court's interest in van Dyck, see The Hague 1997-1998, esp. cats. 6 and 7, pp. 118-27.

worthy of being followed. The brushwork of Ant. van Dyck stood in high respect and that of Rembrant also had many supporters." Ultimately, according to Houbraken, de Baen decided to follow van Dyck, believing it to be "more sustainable."

Intriguingly, Cornelis' innovations in hand gestures tend to appear first in his own self-portraits, which may have served as advertisements for the types of compositions that could be commissioned from the artist.<sup>49</sup> Indeed, certain formal similarities can be seen between Cornelis' 1655 self-portrait in Paris (A-75; fig. 74) and the presumed portrait of Guldewagen (A-76; fig. 71) executed in the same year, while the composition and format of the artist's self-portrait of 1657 and his *Portrait of Joost van den Vondel (1587-1679)* of the same year are even more striking (A-118 and A-119; figs. 4 and 77). Both images portray their sitters three-quarter-length turned to the right and are among the artist's largest portraits. One even imagines that Vondel urged Cornelis to make his portrait closer to the self-portrait of 1657 when producing his engraved portrait, in which a number of changes from the drawn example are evident. Among other alterations, Cornelis has covered the chair back with Vondel's garments and included a hat resting on the poet's knee, details that had previously been introduced in the artist's self-portrait but were lacking in Cornelis' drawing of Vondel.

The frequency with which Cornelis produced self-portraits—at least six surviving drawn self-portraits, two prints, and as many as three additional lost or unidentified drawings are

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<sup>&</sup>lt;sup>48</sup> Houbraken 1718-1721, vol. 2, p. 305. "Nu moest hy zig een wyze van schilderen voorstellen die prysselyk was om zig daar aan te houden. De penceelkonst van Ant. van Dyk was in groote agting, en die van Rembrant vond ook veel aanhangers. Op dezen tweesprong stond hy lang te dutten, niet wetende wat weg best in te slaan, dog verkoos de handeling van den eersten als van een duurzamer aart, tot zyn voorwerp." Translated in Schwartz 2006, p. 129. A number of other popular portrait painters active in the period also increasingly adopted a more aristocratic flair, including Bartholomeus van der Helst (1613-1670) and the Rembrandt pupil Ferdinand Bol (1616-1680).

<sup>&</sup>lt;sup>49</sup> A similar phenomenon has also been described by Jaap Bolten and Thera Folmer-von Oven with regards to a drawing dated 1651 they mistakenly took to be the artist's self-portrait, now in a private collection in Mettingen (**A-3**). See Bolten and Folmer-von Oven 1989, p. 210, under no. 119. Eric Jan Sluijter has also described how a self-portrait by the Leiden painter Isaac Claesz. van Swanenburgh (1537-1624) was probably admired by clients, who may have used it as a model for their own portrait commissions. See Sluijter 1998, p. 175.

known, more than one for every year of his activity—was surpassed only by Rembrandt in the Dutch seventeenth century. Unlike Rembrandt, who frequently alluded to his artistic activities by including details such as the painter's hat in his own self-portraits, Cornelis only appears to have depicted himself in the guise of an artist on a singular occasion, the now-lost self-portrait in which he showed himself holding a pencil (L-5), known today only through a drawn copy in black chalk (R-1) and an engraved reproduction in reverse by Benoit Audran (1698-1772). By contrast, each of his other self-portraits characterizes the young draftsman not as an artist but a burgher who comports himself in much the same way as his intended sitters. Such works were likely valued by early collectors not simply as specimens of the artist's unique hand but also as depictions of the celebrated artist himself.<sup>50</sup> Moreover, Cornelis' choice to produce self-portraits in print, which allowed for wider distribution than drawings, likely played an important role in boosting his artistic reputation in the years immediately preceding his untimely death. 51 In his Inleyding tot de Hooge Schoole der Schilderkonst (1678), Cornelis' contemporary (and inveterate self-publicist) Samuel van Hoogstraten recommended that artists make such works as a means of increasing their fame in a manner similar to that achieved previously by both Albrecht Dürer and Lucas van Leyden.<sup>52</sup>

While Cornelis never obtained the enduring fame of a Dürer or Lucas, as we shall see in Chapter 4, his works were avidly collected by contemporaries and later collectors alike. Moreover, the success of his works inspired a wide spectrum of contemporary artists to produce comparable works (Chapter 5 will deal with the thorny issue of copies after Cornelis' drawings). Unsurprisingly, it was Cornelis' brother Jan who, beginning in 1658, most successfully filled the

<sup>50</sup> A similar line of reasoning was followed by Ernst van de Wetering in his discussion of Rembrandt's selfportraits. See Van de Wetering 1999, p. 30.

<sup>&</sup>lt;sup>51</sup> Cornelis may also have intended to reproduce his self-portrait of 1657 in print, a desire that was met posthumously by his brother Jan. See Hollstein 144. <sup>52</sup> Hoogstraten 1678, pp. 195-6.

void in the wake of Cornelis' death.<sup>53</sup> A number of drawings bearing dates of 1658 and 1659 previously bore attributions to Cornelis (**R-39**, **R-45**, **R-46**, **R-56**, and **R-58**), though careful scrutiny of these sheets reveals that they are, in fact, the work of Jan, whose own style in the period diverged little from that of his more famous older brother. That no verifiable drawings from 1658 by Cornelis are known should come as no surprise, as he was evidently sick and died less than two weeks into the year.

In addition to Jan, a number of other Dutch artists are known by one or more black chalk portraits whose style is largely informed by Cornelis' contemporary works in the 1650s. By the late 1650s, the Amsterdam portraitist Thomas de Keyser (c. 1596-1667), himself a generation older than Cornelis, began to produce portrait drawings in black chalk, as seen in a portrait of a man dated 1657 in Washington (fig. 78). Similarly, the Leiden fijnschilder Ary de Vois (1632/5-1680) produced a number of black chalk portrait drawings on vellum that are heavily informed by Cornelis' earlier works. <sup>54</sup> Intriguingly, the Rembrandt pupil Gerbrandt van den Eeckhout (1621-1674) also produced a handful of portrait drawings in a style distinctly reminiscent of Cornelis. Though van den Eeckhout's portrait drawings date as early as 1644, his drawn portraits come closest to Cornelis' drawings only around 1655, probably as a result of Cornelis' move to Amsterdam. <sup>55</sup> Aside from Cornelis' brother Jan, his closest follower in the decades immediately after his death was another Rembrandt pupil, Johannes Leupenius (1643-

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Jan only began to produce portrait drawings in 1658, probably on account of his desire to fill market demand. See Hawley 2014, esp. p. 68. The majority of Jan's earliest works have at one time or another borne erroneous attributions to Cornelis. See, for example, cats. A2-A4 and A6 in Hawley 2014.

54 Though Cornelis is not known to have had any direct ties to Leiden, his drawing style ponetheless.

Though Cornelis is not known to have had any direct ties to Leiden, his drawing style nonetheless proved immensely important for painters of that school. Otto Naumann has similarly noted the primacy of Cornelis' drawings in the development of Frans van Mieries' drawing style. See Naumann 1978, p. 8.

The earliest known drawn portrait by van den Eeckhout is his portrait of his father, the goldsmith Jan Pietersz. van den Eeckhout (1584-1652), which shows a strong compositional affinity with works such as Rembrandt's *Portrait of Nicolaas van Bambeeck (1596-1661)* of 1641 in Brussels (inv. no. 155). For the connection between van den Eeckhout's drawing and Rembrandt's painting, see Sumowski 1979-1992, vol. 3, p. 1328; see also Manuth 2012, p. 272. Evidently the earliest of van den Eeckhout's works in Cornelis' manner is the *Portrait of Jan Philipsz. Schabaelje (1592-1656)* of 1655 in the Albertina (inv. no. 9557). See Sumowski 1979-1992, vol. 3, no. 631 w/ image.

1693), who produced a number of drawings in the 1660s and 1670s that recall Cornelis' works of more than a decade earlier. So close are Leupenius' drawings to those by Cornelis that he even at times signed his name with the same florid lettering that had become a hallmark of Cornelis' commissioned portraits.

A number of foreign artists may also have come under the influence of Cornelis' portrait drawings in the decades following his death, though it cannot be stated for certain whether Cornelis' drawings were circulating abroad in the period. In the 1650s and 1660s, the French artist Robert Nanteuil (1623/30-1678) created graphite drawings on vellum that suggest he may have had knowledge of comparable drawings by both Jan Lievens and Cornelis. Though traditionally seen in contemporary literature as exclusively a follower of his countrymen Claude Mellan (1598-1688) and Philippe de Champaigne (1602-1674), the visual evidence suggests that Nanteuil was likely also aware of contemporary developments in Dutch portrait drawing, having previously studied with Abraham Bosse (c. 1602/04-1676), who was himself very interested in contemporary developments in Dutch and Flemish art. <sup>56</sup> Similarly, portraits from the 1650s by the little known German artist Georg Strauch suggest he may have been aware of contemporary developments in portraiture by Cornelis and other Dutch artists in his circle. <sup>57</sup>

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<sup>&</sup>lt;sup>56</sup> For the French influences on Nanteuil, see New York 2005, pp. 88-9, cat. 30; for the association between Nanteuil's early drawings and the work of Jan Lievens, see Thomas 1914, p. 332; see also Adamczak 2011, p. 94. The particularly Dutch nature of Nanteuil's portraits may only have come indirectly through Dutch artists like Karel Dujardin (1622-1678), who is known to have produced at least one portrait drawing in black chalk while residing in Paris between 1649 and 1650. See Kilian 2005, p. 7.

<sup>57</sup> Among Strauch's works that confirm his knowledge of developments in Dutch portrait drawing is the 1666 *Portrait of a Nurnberg Patrician* in Berlin (inv. no. 7981). The drawing, which is executed primarily in red chalk with the addition of graphite and brown wash, included Cornelis' favored elements of a curtain and background column. Interestingly, these details have been drawn on a separate sheet of paper which was then affixed to the original drawing.

## **TRONIES**

Drawn *tronies* are among Cornelis' most original and successful artistic contributions. The term *tronie* is an obsolete Dutch word that can be loosely translated to mean head, face, or facial expression and was used in reference to paintings and drawings but generally not associated with portraiture because the identity of the model for a *tronie*, even when drawn from life, was of little or no importance. \*\*Tronies\* as an independent art form were introduced into Netherlandish art by Frans Floris (1517-1570), who initially employed them simply as studies to develop his multi-figure historical compositions but soon recognized the interest in such works as objects that demonstrated his virtuosity in handling difficult artistic problems. It has rightly been suggested that the advent of these character studies in painting, print, and drawing indicates the willingness among collectors to accept works devoid of an elaborate iconographic program. \*\*59\*

The production of *tronies* in the Dutch seventeenth century began in Leiden with artists like Jan Lievens and Rembrandt who created them in conjunction with genre and history paintings and Haarlem, where artists like Frans Hals produced them in conjunction with genre paintings. While earlier artists like Cornelis van Haarlem produced a handful of similar fantasy busts in the 1580s, the works of Lievens, Rembrandt, and Hals were marked by their use of live models, a tradition that Cornelis would continue several decades later. <sup>60</sup> Ever since Kurt Bauch's pioneering study of the early Rembrandt, the influence of similar works by Peter Paul Rubens

<sup>&</sup>lt;sup>58</sup> Even in the seventeenth century, portraits and *tronies* were viewed as discreet forms of artistic production. As Lydia de Pauw-de Veen has demonstrated, the term *tronie* could, at times, be used to describe a head study of a particular figure, such as a head of the Virgin, God the Father, Christ; or, it could describe a head study of an anonymous figure, describing simply an old man, i.e. *oudemanstronie*, or child, *kindertroniken*, or without any accompanying information giving a description of the type of figure, *tronie*. By contrast, the terms *konterfeitsel* and *portret* were used to define paintings that depicted specific people. See De Pauw-de Veen 1969, pp. 190-3.

<sup>&</sup>lt;sup>59</sup> De Vries 1990, p. 191.

<sup>&</sup>lt;sup>60</sup> Hirschfelder 2008, pp. 37-9.

and his studio on Lievens' *tronies* has been recognized.<sup>61</sup> Rubens' *tronies* may also have played a formative role in the development of Cornelis' *tronies*, as drawings such as the Flemish artist's depiction of his son Nikolaus wearing a coral necklace (fig. 79) bear more than a passing resemblance to Cornelis' work in the 1650s.

Like Cornelis, Rubens focuses almost exclusively on the child's head, indicating his shoulders with only the vaguest of outlines and hatching. What is more, both Rubens' and Cornelis' drawings are marked by a penetrating sense of psychological characterization that is rarely found in comparable works by Cornelis' Dutch contemporaries like Leendert van der Cooghen. And, like Rubens' *tronies* (and those by Lievens, Rembrandt, and Hals), Cornelis' drawn *tronies* were largely made from live models, frequently elderly men and women or young children, many of whom reappear in two or more works (see, for example, A-60 and A-61; figs. 80 and 81).

Aside from the dated drawing in London, only one other *tronie* can be dated with certainty, the *Head and Shoulders of an Old Man with a Beard* in Dresden (**A-128**; fig. 82). The drawing is executed in black chalk on a paper support, which Cornelis used almost exclusively for his *tronies*, and was produced concurrently with a drawing by Jan of the same individual that is fully signed and dated 1657 (fig. 83).<sup>62</sup>

While Cornelis tended to produce his *tronies* from life, it is clear in at least one instance that he adapted the figure from an earlier drawing. Sometime around 1656-7 Cornelis executed his *Man with a Cloak and a Polish Hat*, now in the Maida and George Abrams Collection, Boston, Massachusetts (**A-106**; fig. 84). Though previously described as "an informal portrait," the

<sup>&</sup>lt;sup>61</sup> Bauch 1960, p. 218; see also Hirschfelder 2008, pp. 62-4.

<sup>&</sup>lt;sup>62</sup> Hawley 2014, pp. 64-5. Based on stylistic evidence, however, it appears as if Cornelis' production of *tronies* began concurrently with his commissioned portraits in the first years of the 1650s.

drawing is nothing of the sort.<sup>63</sup> The finish of the drawing (especially the unresolved left arm), lack of a signature, and execution on paper all suggest it is instead a *tronie*. This suggestion finds additional support when the drawing in the Abrams Collection is compared with the *Head of an Old Woman Wearing a Cap* in Dresden (A-105; fig. 85). Such a comparison makes clear that Cornelis appropriated the woman's head for the latter drawing, only adding a mustache and removing the bonnet to alter her identity from a woman to a man. A similar working process can also be discerned in Cornelis' small *Study of the Head of an Old Woman* in the British Museum (A-111; fig. 86) and the *Old Woman*, *Half-Length* in Vienna (A-112; fig. 87), rare occurrences in which the artist used a vellum support for a *tronie*.

Despite their production for the market, several of Cornelis' surviving *tronies* indicate that he felt no compunction about re-using sheets of paper. Both the *Head of a Young Girl* in Berlin (A-87; fig. 88) and the *Head of an Elderly Woman* in London (A-104; fig. 89) include fragmentary studies of cursorily-sketched compositions on their *versos* (figs. 90 and 91). The drawings—which seem to be of women with billowing drapery and bare breasts—cannot be related to any known compositions by Cornelis, and the drawing style is otherwise unknown in the artist's oeuvre. They are most likely initial ideas for unrealized or lost compositions, as indicated by the second partial sketch of a cat's head on the verso of the drawing in London, which can be associated with a drawing in Paris (A-120; fig. 92) that subsequently served as the model for the artist's engraved *Large Cat* (Hollstein 42) of 1657 (fig. 5).

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<sup>&</sup>lt;sup>63</sup> London, Paris, and Cambridge 2002-2003, pp. 198, no. 86. A likelier interpretation, first suggested by Marieke de Winkel, holds that the man may be a personification of Winter. In the seventeenth-century, it was not uncommon to find old men wearing Polish caps in allegories of the season.

<sup>&</sup>lt;sup>64</sup> A third drawing traditionally given to Cornelis (**R-114**) also includes a fragmentary sketch of a mythological scene on its *verso*. The drawing is perhaps a studio copy of Cornelis' *Head and Shoulders of an Old Man with a Beard*, as the manner of execution on the *verso* does not seem to be by the same hand as that found in the sketches appended to the sheets in Berlin and London.

In addition to head studies of Europeans, Cornelis made something of a subspecialty producing heads of Africans, a popular subject for Dutch artists in the period. At least three such drawings survive today: the *Head and Shoulders of a Boy in a Broad-Brimmed Hat* in London (**A-125**; fig. 93), the *Head of a Young Boy in a Wide-Brimmed Hat* in Amsterdam (**A-126**; fig. 94), and the more fully worked-up character study *African Boy with a Bow and Arrow* (**A-129**) that was subsequently engraved by Jan (Hollstein 148; fig. 95). The first two drawings are yet another instance among Cornelis' drawings in which the same individual reappears in multiple works.

The Leiden anatomist Petrus Camper (1722-1789) was among the first to single out Cornelis' depictions of Africans as particularly successful renderings of blacks in an age where most artists' renderings were of "a Black on account of the paint, but a European in countenance." By contrast, Camper felt that Cornelis' images were sensitive, non-stereotypical depictions based on actual Africans who modeled for the artist. Writing some decades later in 1819, Abraham Rees similarly praised "the shining face as well as negro features and complexion of the young African" in Cornelis' print of the *Rat-Catcher* (Hollstein 50). 68

Unlike contemporary painters, who could use color to identify their subjects as Africans, Cornelis limited himself to black chalk. This meant that the identification of the individual as an African rested squarely on whether or not features could be recognized as such. The ability to

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<sup>&</sup>lt;sup>65</sup> Auction records provide evidence of additional drawings that are either unidentified or lost today. A sale held by van der Schley on 22 March 1802 includes under Kunstboek H, no. 29 "Twee stuks Mooren hoofden, met dito [red chalk], door *C. Visser*" that are plausibly copies after the drawing in Amsterdam. Similarly, the sale of Everhardus Boers held in The Hague on 21 September 1818 mentions a Moor's head as part of a lot of four drawings sold under Omslag O, no. 49.

<sup>&</sup>lt;sup>66</sup> Camper 1791, p. II; see also Kolfin 2008, p. 71.

<sup>&</sup>lt;sup>67</sup> By the middle of the seventeenth century, there were an increasing number of blacks living in the northern Netherlands, many of whom were brought by Sephardic Jews who used them as domestic servants. Further increases in the black population were made by the VOC and WIC. Around the time of Cornelis' drawing, they also began to figure prominently in family portraits as a status symbol. See, for example, Jan Steen's *Fantasy Interior with Jan Steen and the Family of Gerrit Schouten* (Kansas City, Nelson-Atkins Museum of Art) and Jan Mijtens' *Portrait of Willem van den Kerckhoven and His Family* (The Hague, Haags Historisch Museum).

<sup>&</sup>lt;sup>68</sup> Rees 1819, vol. XXI, London, n.p.

convey blackness through line alone was a skill praised by at least one contemporary art theorist. Writing in his *Inleyding tot de Hooge Schoole der Schilderkonst* (1678), the artist Samuel van Hoogstraten described how "A Drawing, although made without colour, consisting solely of outlines, light and shade, says Philostratus, deserves the name of Painting all the same, if we see in it not only the likeness of the persons depicted in it, but also their movement, fear and shame, boldness and diligence: and although it may sometimes consist only of simple lines, it can nonetheless indicate sufficiently the form of a black or white human figure. Such that a Moor, even if drawn in white, will appear black." <sup>69</sup> Hoogstraten's comment ultimately derives from that of the second-century sophist Philostratus, who suggested that the artist's evocative powers (or, to use the words of van Mander, his particular *handeling*) were more important than color in making an ideal imitation. With that, we can be sure Cornelis was of similar mind.

#### MULTI-FIGURE GENRE DRAWINGS

The third and smallest group of subjects drawn by Cornelis consist of about a dozen drawings that the artist produced as preliminary works for his three most important and complex prints: *The Pancake Woman* (Hollstein 52; fig. 96), *Rat-Catcher* (Hollstein 50; fig. 97), and *Gypsy* (Hollstein 49; fig. 98). Each of these drawings were brought to a high degree of finish and executed on vellum. Based on stylistic evidence and the presence of dates on two of the drawings, it is likely that these works were produced at various stages of Cornelis' career.

Moreover, these are among the only drawings in Cornelis' *oeuvre* in which multiple autograph

<sup>&</sup>lt;sup>69</sup> Van Hoogstraten 1678, p. 25; translated in Weststeijn 2008, p. 133. "Een Teykening, schoon zonder verwen, alleen in omtrekken, lichten en scaduwen bestaende, zegt Philostratus, verdient nochtans den name van een Schilderye, vermits wy daer in niet alleen de gelijkenissen van d'afgebeelde persoonen beschouwen, maer ook zelfs hare bewegingen, vrees en schaemte, stouticheyt en yver: en schoon zy alleen in eenvoudige linien somtijts bestaet...nochtans gevenze de gestalte van een zwarten of witten mensche genoeg te kennen. Zoo dat een Moor, zelf met wit geteykent, zwart schijnt."

versions, each of which exhibits slight differences, are known.<sup>70</sup> The existence of multiple versions suggests the degree to which these works were popular among contemporary collectors, a topic that will be discussed in more detail in Chapter 4. More to the point here, these alterations provide a unique perspective into Cornelis' working process, whereby we can trace the evolution of these compositions from start to finish.

The production of highly-finished black chalk drawings on vellum in preparation for prints was not exclusive to Cornelis' multi-figure genre drawings. Similar works are known for portraits like that of Joost van den Vondel (A-119; fig. 77) as well as works such as the *Large Cat* (A-120; fig. 92). What sets these works apart is the attention Cornelis lavished on each of the compositions through the production of a number of similar drawings for each print.

The earliest of the three compositions seems to be Cornelis' *Pancake Woman*, as a little-known drawing in Rotterdam of the hissing cat that ultimately appears in the print is fully signed and bears a date of 1651 (A-5; fig. 99). Cornelis produced at least four documented drawings in preparation for his print—two of the central figure (A-6 and A-7; figs. 100 and 101), the aforementioned cat, and a purported drawing of the seated boy holding a pancake (U-32), the existence of which I have not been able to independently verify. It is probable, however, that at least one unrecorded drawing of the entire composition as well as a third version of the central figure also existed. In his discussion of Cornelis' works, Josi similarly made an argument in favor of a putative drawing for the complete composition, claiming "Je n'ai jamais pu decouvrir s'il existe un dessin parfaitement terminé de toute cette composition, quoique par

<sup>&</sup>lt;sup>70</sup> A similar phenomenon occurred in the artist's two versions of the *Woman Seated with a Book on Her Lap* (**A-65**) and *Woman Seated* (**A-66**). The model for these drawings later served as the model for his *Allegory of Transience (Memento Mori)* (**A-93**), for which a study of the woman's bust (**A-94**) is also known. Though no print is known for the *Allegory of Transience*, Cornelis may have intended such an image.

<sup>&</sup>lt;sup>71</sup> The drawing of the boy was previously described by Christiaan Josi as "le petit garçon assise avec une galette dans ses mains." See Josi 1821, n.p. Christiaan Schuckman described its location in Darmstadt in his Hollstein volume on the artist. See Hollstein 52. The drawing must be in a private collection, as it is not held by the Hessisches Landesmuseum.

l'inspection de l'estampe en doive le supposer,"<sup>72</sup> while a drawn copy of the central figure by Abraham Delfos (1731-1820) in the Rijksmuseum (fig. 102) exhibits differences with each of the known versions, suggesting the copyist was working from an as-yet-unidentified original.

The two extant versions for the seated old woman in Cornelis' *Pancake Woman* provide intriguing evidence about the artist's working method. The principal differences between the two versions of this composition can be seen in the right background. The first version, in the Petit Palais (A-6), includes a pillow and spinning wheel while the second version focuses exclusively on the figure of the seated old woman (A-7). Though the figure of the woman remains largely the same in both versions, in the second she is seen holding a knife in her left hand, which she would ultimately retain in the print. Cornelis made a further small change to the example in a private collection, having removed the bottom stretcher of the chair's right arm, a change that he likewise retained in the printed version. These changes in composition suggest that the version in the Petit Palais probably preceded that in a private collection. The somewhat awkward foreshortening of the woman's skirt in each drawing, which has a certain flatness to it, can be compared with similar issues found in Cornelis' early portrait drawings like that seen in his *Portrait of a Man with Double Chin and a Hat, aged 36* (A-4; fig. 6) of the same year.

The print of the *Rat-Catcher* is unique among these works in that it bears a date of 1655, providing a *terminus ante quem* for the dating of the two surviving preparatory drawings related to the composition, the *Study of a Boy* in Rotterdam (A-68; fig. 103) and the finished composition, now in Haarlem (A-67; fig. 104). The drawings were thus produced at a critical moment in Cornelis' career, namely the period in which he quit Haarlem for Amsterdam.

<sup>&</sup>lt;sup>72</sup> Josi 1821, n.p. Such completed compositions are known for both the *Gypsy* and *Rat-Catcher*.

A subtle but important change between the drawing in Haarlem and the final printed version seems to reference Cornelis' contemporary move. The drawing in Haarlem shows an unadorned box resting against the rat-catcher's left hip. In the final printed version, the position of the box and, consequently, the rat-catcher's hand positions have changed. More importantly, Cornelis added the arms of both Amsterdam and Haarlem onto the side of the box. Though traditionally taken simply as references to the rat-catcher's right to sell ratsbane (red arsenic) in both cities, 73 I suspect the inclusion also has a more personal association given Cornelis' recent move from Haarlem to Amsterdam.

In a lengthy study of painting and the art market in early modern Antwerp, Elizabeth Honig points to an arcane tradition in northern painting beginning in the second half of the sixteenth century in which tricksters like rat-catchers and quack doctors, sellers who "promise fine things they cannot deliver," are juxtaposed against depictions of the artist's stall. In one such image by Pieter Aertsen dating to around 1550-2, a rat-catcher appears in the middle ground at far left while a painter's stall appears in the same position along the right border (fig. 105). The juxtaposition suggests a parallelism between the two professions, each of which is seen to be the purveyor of goods that might not necessarily be trustworthy.<sup>74</sup>

A more contemporaneous image with these themes is *The Quack* (1652) by the Leiden *fijnschilder* Gerrit Dou (1613-1675; fig. 106) in which the artist himself plays the role of the charlatan doctor. Like Cornelis' print, Dou's painting shows the quack with a seal hanging from the parchment on the table. It has plausibly been suggested that the seal in Dou's painting refers to an emblem found in Roemer Visscher's *Sinnepoppen* (1614) with the motto "Dat cera fidem," or the seal inspires trust.<sup>75</sup> The coats-of-arms appended to Cornelis' print likely function

<sup>&</sup>lt;sup>73</sup> Amsterdam 1997, under no. 66.

<sup>&</sup>lt;sup>74</sup> Honig 1998, p. 65.

<sup>&</sup>lt;sup>75</sup> Emmens 1971, pp. 4a-b; see also De Jongh 1967, pp. 70-4.

in the same fashion, establishing not only the trustworthiness of the tradesman depicted but the artist as well. In light of the deliberatively self-reflexive additions Cornelis made to his engraved composition, it seems likely he was playing on the contemporary tendency to associate artists with notorious deceivers like rat-catchers and quack doctors.

Cornelis seemingly began developing this composition by working out individual figures before composing them as a group. The unsigned *Study of a Boy* in Rotterdam is preparatory for the figure at left in Cornelis' print and, based on stylistic evidence, almost surely pre-dates the compositional drawing in Haarlem.<sup>76</sup> The Rotterdam sheet is comparatively sketchily drawn, a fact that is especially evident in the summary execution of the gourd at lower left, and lacks a number of details that ultimately appear in Cornelis' drawing in Haarlem, notably the rat cage that surmounts the boy's stick.

Though undated, both the Rotterdam and Haarlem sheets should be dated to c. 1654-5 or perhaps slightly earlier, shortly after Cornelis became a member of Haarlem's guild and likely shortly before his move to Amsterdam. Such a date accords well with other drawings and prints whose approximate dates of execution can be reconstructed. At no point is there any indication that Cornelis produced a print more than two years after he executed a drawing. The study of the boy in Rotterdam is also stylistically comparable to a number of Cornelis' portraits executed around 1653 and is particularly close to the afore-mentioned *Half-Length Portrait of a Woman Holding Gloves in Her Right Hand* (A-41; fig. 63), which bears a date of 1653.

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<sup>&</sup>lt;sup>76</sup> Plomp was unsure whether the Rotterdam sheet was preparatory or an autograph repetition. In light of the working process proposed here, it seems all but assured that this work was executed before the finished composition in Haarlem. See Plomp 1997, p. 431.

<sup>&</sup>lt;sup>77</sup> Cornelis' turnaround time from drawing to print is evinced by works such as his *Large Cat*, the drawing for which is dated 1657. The print, though undated, must have been produced prior to Cornelis' death in 1658. Similarly, the portrait drawing (**A-35**) and associated engraving of David Pietersz. de Vries (c. 1593-probably 1662) are both dated 1653. Of the works where the approximate dates of the drawings and prints can be determined, the longest possible period between drawing and print exists for the *Portrait of Johannes de Meer* (**A-12**). Though the drawing in the Louvre is not dated, the print bears a date of 1652 and Cornelis only began to produce drawn portraits of Haarlem Catholic priests in 1650.

Cornelis produced no fewer than five autograph drawings preparatory for his print of the *Gypsy*, only three of which can be identified today: the small *Crying Boy Holding a Bowl and Spoon* in the Maida and George Abrams Collection (A-109; fig. 107) and two virtually unknown versions of the completed composition in the Collection Edmond de Rothschild at the Louvre (A-107 and A-108; figs. 108 and 109. The *Crying Boy* is preparatory for the figure of the child who appears in reverse at far right in Cornelis' print. While the facial features are the same in both the drawing and print, Cornelis has somewhat changed the boy's headgear and removed the spoon and bowl in the drawing, giving them instead, with changes to the bowl, to the oldest child at left in the print. The left hand of the older boy in Cornelis' print also repeats the hand that was first developed for the figure of the younger, crying boy in Cornelis' drawing.

The other four drawings, two of which are only known through documents (**U-34** and **U-35**), are variations on the entire composition.<sup>79</sup> Two depict the composition as it ultimately would appear in Cornelis' print, while the others, which affectionately came to be

<sup>78</sup> The Rothschild drawings have never been published in the literature, leading to the erroneous assumption that only a single composition existed, which was traditionally believed to be the example at Harvard (R-128). An incomplete reading of the auction records led Agnes Mongan and Paul J. Sachs to give the provenance of the Fogg drawing as "S. Fokke; Muilman; J. de Vos; Spengler; de Visser; Lanna (L. 2773); Keppel to Paul J. Sachs." See Mongan and Sachs 1940, vol. 1, p. 283, no. 540. In reconstructing the provenance of the drawing, Mongan and Sachs erroneously believed the description of the drawing under lot 492 in the de Visser sale of 1881. See ibid. The drawing is described in the 1881 sales catalogue as "La Bohémienne, avec les trois enfants. / Composition connue par la belle gravure du Maître, décrite par Wussin n°. 159. Une épreuve de la planche est ajoutée. / Magnifique dessin à la pierre noire, sur peau de vélin. – H. 36, L. 28 cent. / Collection J. Hoofman (page 42, no. 2); - Collection Madlle. Hoofman (page 7, no. 49); - Collection Jacob de Vos (page 21, no. 11, vendu fl. 210.-)." Though the de Visser sale suggests that the drawing had come from the de Vos sale of 1833, this now appears unlikely. As Alice Davies has recently demonstrated, Jacob de Vos Jbzn., the grandnephew of Jacob de Vos (1735-1833), was one of the leading buyers at the 1833 sale. See Davies, p. 25. That a drawing of this subject appeared in the de Vos Jbzn. sale of 1883 confirms that the de Visser drawing cannot be associated with that from the de Vos sale. Indeed, the cataloguer of the de Vos Jbzn. sale appears to have consciously corrected this error by stating under lot 591 that "Une repetition de ce dessin, comme aussi du suivant, se trouvait dans la collection A.G. de Visser." Based on this inscription, it is also safe to conclude that lot 493, the so-called "seconde Bohémienne" in the de Visser sale, which was also said to have come from the de Vos sale, is instead a second version of the drawing that had passed from the collection of de Vos to that of de Vos Jbzn. A corrected provenance for each of the known examples appears in the accompanying catalogue. <sup>79</sup> The missing drawings can be traced into the 1880s at the sale of A.G. de Visser, where they appeared as lots 492 and 493. The high prices they obtained at the De Visser sale strongly suggest that they were not viewed as later copies.

known as the "seconde Bohémienne," included only one child. Despite its later title, the "seconde Bohémienne" all but certainly pre-dates the other version in the working process. The child is much closer to the Crying Boy than the one that appears in both the other version and Cornelis' print. The boy in the "seconde Bohémienne" retains the same headgear and hand clenched around the spoon that can be noted in Cornelis' drawing. Only the angle at which the bowl is held has changed slightly. Its form, however, remains essentially the same. What is more, the existence of two autograph versions that correspond closely with Cornelis' final printed version would suggest that he was in some way dissatisfied with the composition of the so-called "seconde Bohémienne," thus necessitating the production of the new composition with three children. That Cornelis produced multiple versions of each composition, presumably for the market, suggests the degree to which these compositions were popular with contemporary collectors. As we shall see, evidence from the eighteenth century shows that the appearance of these drawings on the art market was cause for celebration. They consistently brought the highest prices of any of Cornelis' works.

# **Chapter 4: Collectors and the Market for Cornelis' Drawings**

Though comparatively little known today, Cornelis' drawings were highly prized throughout the eighteenth and nineteenth centuries. On average, they brought higher prices than comparable drawn portraits by Jan Lievens or the de Bray family of artists. And, as Michiel Plomp has demonstrated in his magisterial study of eighteenth-century Dutch collectors, Cornelis' drawings were valued not only equally to those by Allaert van Everdingen (1621-1675) but, somewhat surprisingly, Peter Paul Rubens (1577-1640) as well. Even more surprising is Plomp's finding that Cornelis' drawings obtained, on average, higher prices than drawings by Rembrandt in the period. The high value accorded Cornelis' drawings in the eighteenth century is remarkable because portraiture was the least valued genre in the period. Of the collectors surveyed by Plomp, only six owned more than fifty portrait drawings. This group was unsurprisingly dominated by Haarlem artists, for whom, as we have seen, the subject matter became something of a specialty. This chapter will address collecting interest in Cornelis over a broader spectrum of time covering the earliest known collectors of Cornelis' drawings up until the twentieth century, with specific focus paid to the most prominent collectors in the period and the connections that can be drawn between collectors of different periods.

# EARLY COLLECTORS FROM CORNELIS' LIFETIME TO AROUND 1700

Relatively little is known about seventeenth-century collectors of Cornelis' drawings. It is known, however, that contemporary collectors took great interest in drawings, as Jaap van der

<sup>&</sup>lt;sup>1</sup> Plomp 2001, p. 270. See also Davies 2007, p. 26.

<sup>&</sup>lt;sup>2</sup> Plomp 2001, p. 207. Landscapes brought the most money, followed by historical images, genre scenes, and plant and animal studies.

<sup>&</sup>lt;sup>3</sup> Ibid, p. 230. The most frequently-encountered artists were Salomon and Jan de Bray, Jacob van Campen, Leendert van der Cooghen, Dirck Helmbreker, and Cornelis himself.

Veen has previously demonstrated. Using evidence compiled from archival sources, newspaper advertisements, letters, and travel journals, van der Veen compiled a representative list of 90 Amsterdam collectors of *naturalia*, classical and modern sculpture, Chinese and Japanese porcelain, paintings, prints and drawings, etc. active between the end of the sixteenth and first decades of the eighteenth centuries. He found that of the collectors surveyed, 67 owned collections of paintings (the vast majority of whom owned works on paper as well), 3 possessed few or no paintings and works on paper, while for the remaining 20 there was insufficient information to determine whether or not the collections included paintings and works on paper.<sup>4</sup>

Because no paintings by Cornelis are known, inventories, which generally only describe paintings in detail, provide little by way of names of Cornelis' earliest collectors. Only three known inventories describe works plausibly attributed to Cornelis: Johannes de Renialme's (c. 1600-1657) taken on 21 June 1657 following his death; Pieternella Palm's taken on 17 March 1674 in Dordrecht; and that of the Haarlem artist Cornelis Dusart (1660-1704) taken shortly before the sale of his possessions on 21 August 1708. In addition to these inventories, two advertisements placed in Haarlem and Amsterdam newspapers, the first for the collection formed by Martin Kretzer (c. 1598-1669) and the second for that amassed by the merchant, book dealer, and art broker Adriaen Hendricksz. de Wees (c. 1595-1674)—whom we have previously encountered as the father-in-law of Cornelis' brother Jan—provide the only other documented evidence about seventeenth-century collectors of Cornelis' drawings.<sup>5</sup>

<sup>4</sup> Van der Veen 1992b, pp. 232-4.

<sup>&</sup>lt;sup>5</sup> As a general note, this chapter will deal almost exclusively with Cornelis' commissioned portraits and drawings that subsequently made their way into print. While this addresses the majority of Cornelis' works, it nonetheless provides an incomplete picture of subsequent interest in the artist's work. Largely excluded from the discussion are the numerous *tronies* in black chalk on paper. This decision is a deliberate one. In the absence of a verifiable collector's mark, the early provenance of these drawings is often difficult to establish given their similarity in size and subject matter.

The pair of painted tronies described as hanging "In de groote sael" of the 1657 inventory of the Amsterdam jeweler and art dealer Johannes de Renialme attributed simply to "Visscher" have traditionally been taken to be the work of our artist. At the time, they were valued by Martin Kretzer at f 24. While it is tempting to think Kretzer erroneously described the works as paintings, the relatively high valuation accorded them in the inventory suggests this is unlikely. Even in the eighteenth century, when Cornelis' fame was at its peak, his small head studies were only valued at a fraction of the prices accorded to these works. 8 Equally tempting is the thought that Cornelis might also have produced paintings, though the lack of any securelyattributed paintings by Cornelis' hand as well as the description of him as a plaetsnijder upon his admission to Haarlem's St. Luke's Guild in 1653 precludes such an assertion from being made. While it is possible that Kretzer simply misattributed the works in the inventory of de Renialme's possessions, this also appears unlikely in light of the fact that Cornelis was still alive at the time the inventory was drawn up and, as we shall soon see, the existence of evidence suggesting that the appraiser was himself intimately familiar with Cornelis' works. Based on this information, it seems likelier the "Visscher" mentioned in the de Renialme inventory refers not to our artist but to another artist of the same name, perhaps the obscure Gouda-born painter who died in a storm off the coast of Hamburg in 1586.9

More interesting are the inventories of Pieternella Palm and Cornelis Dusart. The Palm inventory of 1674 provides one of the earliest records of a collection that almost assuredly included drawings by Cornelis. Item 11 in the inventory notes "9 teyckeningen van C. Visser, T:

<sup>6</sup> SAA NA 1915, fols. 663-79. See also Getty Provenance Index record N-2213. The works are listed under No. 379 in the inventory. De Renialme was one of the most important and wealthiest dealers in Amsterdam in the period. See van der Veen 1992a, p. 126.

<sup>&</sup>lt;sup>7</sup> At *f* 24 for the pair, the *tronies* were at the higher end for such works. Jaap van der Veen has concluded that such works generally obtained at most ten or twelve guilders. See Van der Veen 1997, p. 71.

 $<sup>^8</sup>$  For example, at the 1773 sale of Johan Aegidiusz. van der Marck, Cornelis' *tronies* commanded prices between f 2.15 for a small child's head and f 30 for the head of a woman that was subsequently engraved by the artist's brother (Hollstein 146).

<sup>&</sup>lt;sup>9</sup> See Houbraken 1718-1721, vol. 2, p. 92.

W: etc.," the group of which was valued at f 9. Though no description is given, the relatively modest value placed on the works would suggest that the drawings were probably *tronies* on paper.

The Dusart inventory of 1708 is less specific, including within "Constboeck No. 3" at least one work attributed simply to "Visscher". 11 As Dusart was active in Haarlem, it is likely that the drawing(s) mentioned in his collection are by Cornelis as opposed to the Amsterdam landscapist and mapmaker Claes Jansz. Visscher. The composition of the album, which also includes works by one or more members of the de Bray family, Hendrick Goltzius, Cornelis Bega, and Dirck Helmbreker, further supports the suggestion that the drawing(s) were by Cornelis. Each of these artists was not only a resident of Haarlem but, as has already been shown in Chapter 3, their works often share certain stylistic affinities with Cornelis' own drawings. While later eighteenth-century collectors tended to group their drawings by medium and sometimes subject matter, their earlier counterparts of the late seventeenth and early eighteenth centuries frequently organized their drawings predominantly by regional schools. 12

Perhaps surprisingly, no documentation exists to suggest that other seventeenth-century artists owned works by Cornelis. The auction list of the works owned by Vincent Laurensz. van der Vinne (1628-1702), an exact Haarlem contemporary and an artist who may

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<sup>&</sup>lt;sup>10</sup> Gemeentelijke Archiefdienst, Dordrecht, ONA 365. That the drawings were placed together with works by "T: W:," possibly the Italianate landscapist Thomas Wyck (1616-1677), leaves open the possibility that the drawings by "C. Visser" might instead be works by the landscapist Claes Jansz. Visscher (1587-1652). <sup>11</sup> Bredius 1915-1922, vol. 1, p. 63.

<sup>&</sup>lt;sup>12</sup> The sale of the collection formed by Constant Sennepart sold in 1704 included a book of drawings whose complexion was quite similar to that formed by Dusart. The book described as "No. 9" in Sennepart's sale included, along with works possibly by Cornelis, portraits by largely Haarlem-based artists, including Goltzius, Jan and Harman Muller, and Frans Hals. Cornelis' name is also found in the book described as "No. 11," though the other artists in this book, including Pieter Molijn, Karel du Jardin, and Jacob Ruisdael, were all landscapists. It is likely that Sennepart was thinking instead of Claes Jansz. Visscher. See Sennepart 1704.

well have sat for Cornelis (A-15; fig. 50), describes drawings by other Haarlem artists, including a work by Leendert van der Cooghen (1632-1681) in a chest with other drawings. 13

Aside from these inventories, two newspaper advertisements for the sales of the collections formed by Martin Kretzer and Adriaen Hendricx. de Wees serve as the only other known documents that enable us to develop a clearer picture of the market for Cornelis' drawings in his lifetime. The backgrounds of both Kretzer and de Wees place them strongly within the clientele that favored Cornelis upon his move to Amsterdam in the middle of the 1650s.

Described in a contemporary document as a "lieffhebber ende eervaaren kender van de schilderkonst," Martin Kretzer was one of the most astute collectors of his day. He owned a large collection of prints and drawings (many of which were acquired from the Barend van Someren sale of 1635), 14 was among the earliest Amsterdam collectors of Italian paintings (which also included the brothers Jan and Gerard Reynst), 15 and was regularly called upon to attest to the authenticity and value of works of art. 16 So famous was Kretzer's collection that it elicited the Konst Kabinet van Marten Kretzer, a 1650 panegyric by Lambert van den Bos that, as the title suggests, praised Kretzer's taste in art. Van den Bos described in florid detail Kretzer's penchant for not only works by domestic artists like Pieter Lastman (1583-1633), Gerrit van Honthorst (1592-1656), and Jan Porcellis (1583/5-1632) but works by Andrea del Sarto (1486-1530), Titian (c. 1488/90-1576), and Albrecht Dürer (1471-1528) as well. <sup>17</sup> Three years later,

 $<sup>^{13}</sup>$  The lack of information in artist's inventories of the period should not be taken as disinterest among Cornelis' Haarlem contemporaries. As has been noted, documentation for drawings collections in this period is vague and often incomplete. <sup>14</sup> Goldgar 2007, p. 66.

<sup>&</sup>lt;sup>15</sup> Logan 1979, pp. 102-3. The taste for Italian paintings in Holland developed from about 1620 on. See van der Veen 1992a, pp. 123-4.

 $<sup>^{16}</sup>$  Coincidentally, Kretzer was the appraiser for de Renialme's collection in 1657. He is also known to have attested in 1653 to the authenticity of a work by Paulus Bril (1554-1626) at the request of the Delft art dealer Abraham de Cooge and the notary J. van der Hoeven. For the latter, see Bredius 1889, pp. 41-4. <sup>17</sup> Van den Bos 1650, p. B1(R)ff.

Kretzer founded the Brotherhood of Painting, an organization of 100 painters, poets, and lovers of poetry and art. The brotherhood was praised in 1654 in poems by Jan Vos and Thomas Asseleyn. Cornelis is unfortunately not mentioned in any of these works, which is not altogether surprising since they were likely composed shortly before his arrival in Amsterdam.

Though the circumstances of Kretzer's relationship with Cornelis are no longer known, a 25 December 1670 advertisement in the *Oprechte Haerlemse Courant* for the sale of his collection suggests the collector took great interest in the young artist's works:

The heirs of Marten Kretzer intend to sell at public auction all of the deceased's very rare works on paper, done by the most eminent Italian and Dutch masters, which can be seen more thoroughly by connoisseurs on the pasted announcements [i.e. placards], and also some engraved plates done by Cornelis Visscher; the sale will be held at the house of Symon la Montagne, living in the Kalverstraat, at the Emperor's Crown, in Amsterdam, beginning on Monday the 29th of December, 1670. 19

Not only is Cornelis the only artist mentioned by name in the advertisement, but Kretzer's ownership of some of the artist's engraved plates suggests a personal relationship between collector and artist. Today, one can only wonder by what means these plates came into Kretzer's possession.<sup>20</sup>

The 1674 advertisement for the sale of the collection of prints and drawings formed by Adriaen Hendricx. de Wees provides the only other known instance of a contemporary collector of Cornelis' works. Like Kretzer, de Wees maintained a close personal relationship with the

<sup>&</sup>lt;sup>18</sup> Goldgar 2007, p. 66. Vos' poem was entitled *Strydt tusschen de Doodt en Natuur, of Zeege der Schilderkunst* while Asselyn's used the rather more direct *Broederschap der Schilderkunst*.

<sup>&</sup>lt;sup>19</sup> "d'Erfgenamen van wijlen Marten Kretzer zijn van meeninge in 't openbaer te verkoopen alle desselfs naegelaten seer rare Pampier-konst, van de voortreffelijckste Italiaense en Duytse Meesters gedaen, als breeder uyt de aengeplackte Bijletten van de Liefhebbers kan gesien warden, als oock eenige gesneden Platen, gedaen door Cornelis de Visser; en sal de Verkopinge zijn ten Huyse van Symon la Montagne, woont in de Kalverstraet, in de Keysers Kroon, tot Amsterdam, aenvangende op Maendagh den 29 December, 1670."

<sup>&</sup>lt;sup>20</sup> It is conceivable that these plates are the same as those that subsequently appeared in the stocklists of Clement de Jonghe in 1679 and subsequently Nicolaes Visscher II after 1682. I have also proposed elsewhere that his brother Jan may have inherited Cornelis' plates and subsequently sold them. See Hawley 2014, p. 64, note 41.

artist. The two may have come into contact as early as 1655, when Cornelis engraved the frontispiece to Joost van den Vondel's *Ondergang van Troje* (Hollstein 185). The text was published by Thomas Fontein for the widow of Abraham de Wees, a well-known bookseller on the Dam who was likely also related to Adriaen Hendricx.<sup>21</sup>

Adriaen Hendricx. is today known largely through his association with Rembrandt in the latter 1650s, whose collection of prints and drawings he was responsible for sorting and selling on 20 December 1658 following the artist's bankruptcy. It has even been suggested that some of de Wees' own collection might well have been formed from this sale. As we have seen in Chapter 1, de Wees and Cornelis became extended family when, in 1657, Cornelis' younger brother Jan married de Wees' youngest daughter Tryntje (1626-1672). On 2 October 1674, an advertisement describing the upcoming sale of de Wees' collection at the house of Dirck van Kattenburgh was placed in the *Amsterdamsche Courant*. According to the advertisement, the collection included "mede veel uytgevoerde teyckeningen en Proefdrucken van Cornelis de Visscher, nae 't leven gedaen." Again, Cornelis is the only artist to be named in the advertisement for this sale.

Today, only one drawing, known solely through old sale catalogues, can be associated tentatively with de Wees' collection of Cornelis' drawings. It appears likely that either de Wees or his son sat for a portrait by the artist (**U-7**). The drawing first appears by name in the 1751 sale of Warner Lulofs collection, where it is described as "Een portret van H. de Wees, getekent

<sup>21</sup> Abraham de Wees was born in 1597 and was evidently still alive in 1647, as he was still described as the publisher on the title page of Vondel's *Afzetsel der Koningklycke Printe* published in that year. For de Wees' birth date, see Montias 2002, pp. 221, 304, note 781; for additional information regarding de Wees, see Sterck 1927-1937, vol. 5, p. 354.

<sup>&</sup>lt;sup>22</sup> See Strauss and van der Meulen 1979, pp. 425, doc. 1658/19; 429, doc. 1658/29; and 444, doc. 1659/14

<sup>&</sup>lt;sup>23</sup> Ibid, p. 425, doc. 1658/19.

<sup>&</sup>lt;sup>24</sup> Transcribed in Dudok van Heel 1975b, p. 154 and Dudok van Heel 1977, pp. 96-7.

door C. Visscher."<sup>25</sup> It subsequently passed into the collection of Johannes de Bosch (1713-1785), at whose sale the identity of the sitter was given as "A. Hendrikse de Wees," which it retained at all subsequent sales. Its whereabouts were unknown until it reappeared in the collection of J.T Bodel Nyenhuis nearly a century later, the Wurfbain sale of 1899,<sup>26</sup> and finally the de Vries sale of 1924,<sup>27</sup> at which point it can no longer be traced.

DUTCH COLLECTORS OF CORNELIS' DRAWINGS THROUGH THE MIDDLE OF THE EIGHTEENTH
CENTURY

By the first half of the eighteenth century, a comparatively larger number of collectors of Cornelis' drawings begin to be known. Two particularly interesting early collectors of his works were Samuel van Huls (1655-1734) and Gerrit Schaak, whose collections were sold at auction in 1736 and 1748, respectively. Between the two of them, van Huls and Schaak amassed the largest number of drawings by Cornelis ever assembled. Van Huls' collection was brought together in Portefeuille K.K., where they were joined by landscape drawings by Claes Jansz. Visscher. The collector owned no fewer than 98 drawings attributed to Cornelis. <sup>28</sup> A number of the descriptions in van Huls' catalogue suggest that he may have been overly optimistic with his attributions. Some of his works, including No. 1999 described as "une Tête sur papier bleu" and No. 2048 as "un Portrait de Femme sur du papier bleu" were apparently executed on blue

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<sup>&</sup>lt;sup>25</sup> Sale Lulofs 1751, p. 54, no. 45.

<sup>&</sup>lt;sup>26</sup> Sale Wurfbain 1899, lot 667. The identity of the sitter was questioned by Hofstede de Groot when he saw the drawing at the Wurfbain sale; given the early identification of the sitter as de Wees in the 1751 Lulofs sale and de Wees' ownership of numerous works by Cornelis, I am not inclined to be equally dismissive of the identification.

<sup>&</sup>lt;sup>27</sup> Sale de Vries 1924, lot 631.

<sup>&</sup>lt;sup>28</sup> Plomp only counted 94 drawings. See Plomp 2001, p. 230. The discrepancy appears to stem from whether one counts descriptions such as that of No. 2013, described as "2 Portraits de Femmes," as one or two drawings. The description is admittedly unclear, though there are no surviving portrait drawings that include two portraits on one sheet. While it is possible that such a drawing might subsequently have been separated to make two sheets, it seems likelier that the description actually referenced two separate sheets.

paper. No securely attributed drawings on blue paper are known, though two drawings executed in a somewhat softer manner than Cornelis' vellum portraits bearing the artist's signature are plausibly by him (**B-1** and **B-2**; figs. 110 and 111). A number of other drawings in the van Huls sale appear to have been executed entirely in red chalk, a medium Cornelis appears to have only used to touch up his black chalk drawings. The use of red chalk was popular among some of Cornelis' copyists, making it likely that some of these works were in fact later copies after Cornelis' originals.<sup>29</sup>

Though van Huls does not appear to have used a collector's mark and the descriptions in his sale catalogue are often too vague for identification, five drawings can nonetheless be tentatively associated with known works. This includes No. 2018 described as "un Pape," which is all but assuredly the *Portrait of Pope Alexander VII* in Vienna (A-82; fig. 15) and No. 2055 as "4 Têtes de Mort sur une feuille," which appears to have been cut into four sheets at some point after it left van Huls' collection. Two of these drawings survive in the Rijksprentenkabinet,

Amsterdam (A-56 and A-57; figs. 112 and 113). Van Huls owned an additional two drawings described in his sale as "un Fou de Carnaval" (Nos. 2044 and 2063), one of which must be the magnificent *Study of a Boy with Cap and Mask (Folly)*, now in London (A-2; fig. 114). Likewise, the collector possessed two drawings described in his sale as "un Homme qui prie," one of which is probably the *Portrait of Johannes de Meer (1589-1652)*, now in the Louvre, while the

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The contemporary collector Jan Pietersz. Zomer (1641-1724) owned a set of thirty red chalk drawings described as "Keisers als Keiserinnen...curieus, met Rootaart getekent, ieder met zyn naam, den aart van Visser," probably after Cornelis' engraved series of the counts and countesses of Holland (Hollstein 77-116). Surprisingly, these are the only works related to Cornelis known to have been owned by Zomer. The collector was personally acquainted with the Visscher family, as attested by a document taken on behalf of the Weeskamer on 19 April 1674, which lists the collector as a guardian of Jan's minor daughter Petronelle following the death of Adriaen Hendricx. de Wees in that year. SAA Weeskamer no. 516, p. 79; see also Havard 1881, p. 38.

<sup>&</sup>lt;sup>30</sup> The drawings must have been cut by the time they were sold at the Troost van Groenendoelen and Versteegen sale of 1796, where they were described under Kunstboek B, no. 47 as "Vier stuks verschillende afbeeldingen van Doodshoofden". By the 1833 de Vos sale, the works had been disbursed. Only two drawings, described as "Twee stuks met Doodshoofden" appeared under Kunstboek XX, no. 1 in that sale.

other is in all likelihood the *Praying Bearded Man in Profile* that was subsequently engraved by Charles Eschard (1748-1810) (**A-12** and **A-91**; figs. 8 and 115).

While van Huls owned some of Cornelis' finest works, Schaak's collection of drawings by the artist was composed of more minor works, only one of which can plausibly be connected with an extant pair of works. Letter C, no. 74 of Schaak's sale includes a drawing described as "1 Blaadje met 2 tekeningen na kindertjes in steen gegraveert, met zwart kryt, door den zelven." Like the four skulls from the van Huls collection, this drawing was probably cut sometime in the middle of the eighteenth century to create two drawings that can now be identified as either of two pairs of surviving drawings in the collections of the Metropolitan Museum of Art (A-100 and A-102; figs. 39 and 41) or the pair in reverse in Stockholm (A-101 and A-103; figs. 40 and 42).

The most intriguing aspect of Schaak's collection of Cornelis' drawings was, however, the 110 "Studien van Cornelis Visscher" that comprised the entirety of Letter Q in his 1748 sale. Studies by Cornelis have only infrequently survived to the present day. The studies in Schaak's sale may have been similar to the *Study of the Hands of a Rommelpot Player* in Amsterdam (A-95; fig. 38). That these drawings were grouped together and not sold separately, however, suggests that they may have belonged to a less developed type of sketch, the survival of which today is almost purely accidental. On the *verso* of the *Head of an Elderly Woman* in the Courtauld collection (A-104) there is a study for a woman bearing her breast, the style of which is far afield from the meticulous preparation seen in most drawings by the artist (fig. 91). However, the existence of a stylistically comparable study on the *verso* of the *Head of a Young Girl* (A-87; fig. 90) in Berlin confirms that these rather odd drawings are, in fact, by our artist.

<sup>&</sup>lt;sup>31</sup> If the drawing from the Schaak sale is in fact the New York or Stockholm pair, it likely was cut down in the middle of the eighteenth century. The de Haan sale of 1767 includes two drawings within Konstboek F, Nos. 419 and 420 as "Twee zittende Kindertjes, spelende met een Hondje".

Cornelis' studies in the Schaak sale most probably were similar to these rough sketches that have survived today only when the artist re-used his paper.

A generation younger than van Huls, Jeronimus Tonneman (1687-1750) assembled a collection of drawings by Cornelis marked not by its vast size but by its impressive quality. Though his collection apparently numbered only five sheets, Tonneman was hailed by Arnold Houbraken in his *Groote Schouburgh* as having the finest examples of Cornelis' works.<sup>32</sup> Unfortunately, Houbraken's laudatory statement can only partially be understood today. Of the five drawings sold from Tonneman's collection in 1754, only two can be connected with extant works. Both of these drawings, the Study of a Seated Old Woman before Her Spinning Wheel in Paris (A-6; fig. 100) and the Rat-Catcher and a Boy in Haarlem (A-67; fig. 104), belong to a group of about a dozen known drawings that Cornelis conceived as independent finished compositions on vellum but that simultaneously developed the compositions for four of his most ambitious original prints.<sup>33</sup> The two drawings from Tonneman's collection obtained two of the three highest recorded prices of the artist's drawings sold in Holland in the period. With the exception of The Gypsy (A-107; fig. 108), which fetched the unheard of sum of f 480 at the Muilman sale of 1773, the f 308 paid for the woman at her spinning wheel and f 380 for the rat-catcher would not be exceeded for nearly 150 years. Only at the de Vos Jbzn. sale of 1883 would similar prices again be obtained.34

Like Tonneman, the collection of Cornelis' drawings formed by Sybrand Feitama II (1694-1758) emphasized quality over quantity. As B.P.J. Broos has pointed out in a series of articles, the collection is the product of three generations of collectors, which included Sybrand II's

<sup>&</sup>lt;sup>32</sup> Houbraken 1718-1721, vol. 3, p. 77. According to Houbraken, "Wel 't meeste gedeelte van gemelde Teekenkonst berust in 't Kabinet van den Konstlievenden Heere Jero. Tonneman, tot Amsterdam."

<sup>&</sup>lt;sup>33</sup> These include *The Large Cat* (Hollstein 42), *The Gypsy* (Hollstein 49), *The Rat-Catcher* (Hollstein 50), and *The Pancake Woman* (Hollstein 52).

<sup>&</sup>lt;sup>34</sup> In this sale, *The Gypsy* (**A-107**) brought f 435, while the *Gypsy with One Child* (**A-108**) obtained f 405 and the *Large Cat* (**A-120**) an incomparable f 455.

grandfather Sybrand I (1620-1701) and his father Isaac (1666-1709). A handwritten manuscript known as the Notitie der Teekeningen (NdT) completed by Sybrand II in 1746 is preserved today at the RKD. The manuscript often helps to clarify which drawings were added by which members of the Feitama family. The 1758 sale of Sybrand II's collection includes six drawings attributed to the artist. At least one of these works, the Hearing ('De Fiool Speelder') after Adriaen Brouwer (1605-1638) and now in the Albertina (R-129; fig. 116) can no longer be given to the artist. At f81, it brought one of the highest prices of any drawing in Feitama's sale. The drawing is described as being dated "omtrent Ao. 1664" in both Feitama's sale and the NdT, though Broos has perceptively pointed out that Feitama's intention is not to give a specific year of execution but rather to suggest the drawing was executed circa the year provided.<sup>36</sup> Feitama owned two further drawings by Cornelis but disposed of them prior to the 1758 sale. These include the Head of a Young Boy in a Wide-Brimmed Hat in Amsterdam (A-126; fig. 94), which the NdT notes was acquired by Sybrand II in 1736 and sold to Antony Sydervelt in 1756.<sup>37</sup> A further drawing, which today cannot be traced depicting a seated boy playing with a dog after the Flemish sculptor François Duquesnoy (1597-1643) is described in the NdT as having been given to one "H.P.," in all probability Hendrik Pothoven (1725-1807; L-34). This was one of at least three drawing that Pothoven, as we shall see a well-known copyist of Cornelis' works, acquired in his lifetime. He is also documented as having purchased a further two drawings at Muilman's sale (L-17 and possibly A-79; fig. 117).

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<sup>&</sup>lt;sup>35</sup> See especially Broos 1984, 1985, and 1987.

<sup>&</sup>lt;sup>36</sup> Broos 1984, p. 25.

<sup>&</sup>lt;sup>37</sup> Feitama NdT [000], no. 1623; see also van Regteren Altena 1962, p. 1a-b; Broos 1985, p. 123.

<sup>&</sup>lt;sup>38</sup> Feitama NdT [000], no. 1624. See also Broos 1985, p. 114. Broos suggests that this group could possibly be the same as that which was copied by, among others, Jan de Bisschop (1628-1671). This is unlikely because the drawing by Bisschop, which takes as its model the same sculpture as four extant drawings by Cornelis (**A-100 – A-103**), includes two children, whereas the drawing described by Feitama apparently had only one.

THE MARKET FOR CORNELIS' DRAWINGS IN HOLLAND IN THE LATER EIGHTEENTH CENTURY

In light of the greater number of drawings collectors in the second half of the eighteenth century, it comes as little surprise that no single collector built a collection of Cornelis' works that rivaled those compiled by van Huls or Schaak earlier in the century. Where van Huls dominated the drawings market in the early eighteenth century, later in the century the collectors Johan Aegidiusz. van der Marck (1694-1770), Dionys Muilman (1702-1772), and Cornelis Ploos van Amstel (1726-1798) competed with one another to build important collections of the artist's work in the second half of the century. <sup>39</sup> Each of these collectors owned more than twenty drawings attributed to the artist, with Muilman's collection of twenty-six works being the largest in the period. <sup>40</sup>

Among the most important examples of Cornelis' works in these collections were preparatory drawings for his genre prints, the most coveted of the artist's works in the period. <sup>41</sup>

Van der Marck and Muilman each owned a version of Cornelis' *Gypsy*, van der Marck the example with only one child while Muilman the version that Cornelis subsequently reproduced in print (A-108 and A-107, respectively; figs. 109 and 108). Likewise, Muilman and Ploos included in their collections different versions of the central figure for the *Pancake Woman*.

Muilman's collection contained the version of the figure without the spinning wheel but holding a knife (A-7; fig. 101), while Ploos acquired the exquisite example that had previously passed through the collections of Tonneman and Michiel Oudaan (A-6; fig. 100). Ploos, who was a generation younger than van der Marck and Muilman, also acquired at least one work by

<sup>&</sup>lt;sup>39</sup> Plomp 2001, p. 230.

<sup>&</sup>lt;sup>40</sup> Van der Marck owned twenty-two drawings by Cornelis, while Ploos' collection was slightly larger at twenty-four works.

<sup>&</sup>lt;sup>41</sup> Muilman and van der Marck also possessed self-portraits by the artist. In van der Marck's case, the 1653 self-portrait was all but assuredly included as part of a larger collection of painted, drawn, and engraved portraits of Dutch painters and draftsmen of the seventeenth and eighteenth centuries. His auction lists 97 painted, roughly 120 drawn, and several hundred engraved portraits of mostly Dutch artists. For more information, see Manuth 1999, pp. 52-3.

Cornelis from each of these earlier collections. His 1800 sale includes as Kunstboek DD, No. 1

Cornelis' *Portrait of Joost van den Vondel* (**A-119**; fig. 77), which he acquired for *f* 200 from the Muilman sale in 1773. Likewise, he purchased a small "Jongelings Hoofd, met een Hoed op" for *f* 5.5 from van der Marck's sale of the same year. 42

The eighteenth-century collections of Cornelis' drawings formed by Johan Goll van Franckenstein (1722-1785), many of whose works descended to his son of the same name (1756-1821) and ultimately to Pieter Hendrik Goll III (1787-1832), <sup>43</sup> and Jacob de Vos, Sr. (1736-1833) deserve special attention as well. Neither Goll I nor de Vos, Sr. brought together a collection of drawings the size of those that were formed by their contemporaries van der Marck, Muilman, and Ploos, but the works tended to be of a very high quality and were often acquired from these collections. <sup>44</sup> Goll's collection also incorporated a large amount of material from the collection of Valerius Röver (1686-1739), which was sold by his widow in 1761 for *f* 20,500 to the Amsterdam dealer Hendrik de Leth, who, in turn, sold the drawings to the elder Johann Goll. <sup>45</sup>

Goll appears to have had a particular predilection for Cornelis' depictions of animals and works that he subsequently turned into prints. Of the twelve drawings by Cornelis that appeared at the Goll sale of 1833, three depicted animals, including the *Large Cat* (**A-120**; fig. 92) that was preparatory for the print of the same subject. <sup>46</sup> Among Goll's other drawings by Cornelis that the artist subsequently turned into print were the *Head of an Old Woman ("Het Vischvrouwtje"*;

Ploos' collection.

45 Beck 1981, p. 112.

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<sup>&</sup>lt;sup>42</sup> This drawing could be synonymous with any of a number of works in Ploos' sale. In Kunstboek C, No. 31, there was "Een Jongens Hoofd," while Kunstboek SS, No. 6 included as part of the lot a "Kinderkop" and Kunstboek DDD, No. 12 a work described as a "Jongeling."

<sup>&</sup>lt;sup>43</sup> According to Beck 1981, p. 117, Pieter Hendrik did not play much of a role in the collection's formation. <sup>44</sup> Johan Goll I was an active buyer at both the van der Marck and Muilman sales, having acquired the *Seated Pomeranian* (**A-81**) in Paris from the former, while his son acquired a number of drawings from

<sup>&</sup>lt;sup>46</sup> The other drawings of animals included the *Seated Pomeranian* in the Fondation Custodia (**A-81**) and the *Dog Lying Down (recto); Standing Horse (verso)* in Amsterdam (**B-13**).

**A-117**; fig. 118) and *The Rat-Catcher and a Boy* (**A-67**; fig. 104), which obtained the extremely low price of f 115 at Goll's sale when compared against its previous sale prices.

Jacob de Vos, Sr. formed a collection of drawings by Cornelis that was cut from the same cloth as that of Jeronimus Tonneman. De Vos' 1833 sales catalogue notes only six drawings by the draftsman, but each work was chosen for its exceptional quality. Among his other accomplishments, de Vos was the first collector to reunite the primary examples of Cornelis' two versions for *The Gypsy* (A-107 and A-108), having acquired them in 1773 at the Muilman and van der Marck sales, respectively. He also possessed unidentified pendant portraits of a man and woman, an unidentified but apparently exceptional portrait of a man seated in a chair with his hat on his knee that sold for *f* 385 (L-10), and the previously-mentioned two skulls that originally formed part of a larger sheet of four skulls that was first described in van Huls' sale of 1736 (A-56 and A-57). De Vos may well have had a substantially larger collection of drawings by Cornelis than is recorded in his sales catalogue. It can be demonstrated that the *Self-Portrait* of 1649 (A-1; fig. 1) also belonged to de Vos, in whose collection it was seen by Christiaan Josi. It is not known exactly when the drawing left de Vos' possession but it reappeared in a London sale held in 1819.

## FOREIGN COLLECTORS OF CORNELIS' DRAWINGS

Until now, the discussion of collectors of Cornelis' drawings has centered exclusively on Dutch collectors of the eighteenth and nineteenth centuries. His works, however, enjoyed immense popularity with French, English, Austrian, and German collectors in the period as well. The legacy of this interest can today be seen in the fine collections held by public institutions in

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<sup>&</sup>lt;sup>47</sup> Josi 1821, n.p.

<sup>&</sup>lt;sup>48</sup> Sale "The Property of a Nobleman" 1819, lot 498.

these countries. Aside from the Rijksprentenkabinet (which only began actively acquiring drawings in the later nineteenth century), some of the largest and finest repositories of Cornelis' drawings are today found in the collections of the Albertina, the Kupferstichkabinett in Berlin, the British Museum, and the Louvre.

The collection amassed by Duke Albert of Saxe-Teschen (1738-1822), whose collection now forms the core of the graphic collection at the Albertina, deserves special attention. In both size and quality, Albert's collection was comparable to those formed a generation earlier by Johan Aegidiusz. van der Marck (1707-1770), Dionys Muilman (1702-1772), and Cornelis Ploos van Amstel (1726-1798). Unfortunately, little is known about Albert's acquisition of drawings, 49 though the drawings attributed to Cornelis in the collection suggest the image of a collector whose passion for drawings saw him acquire works at a number of the principle sales in Europe. Two highly-important works, the Portrait of a Man Seated, His Right Arm Resting on a Chair Back (A-74; fig. 73), which Ploos engraved in 1771, and the 1657 Portrait of Joost van den Vondel (A-119), had previously been in Ploos' collection. 50 Albert was later active at the Josi sale of 1818, having picked up the Portrait of a Man with Double Chin and a Hat, Aged 36 of 1651 (A-4; fig. 6).<sup>51</sup> Though it is unfortunately not known at what point Albert acquired the now-rejected Hearing ("De Fiool Speelder") (R-129), it was undoubtedly a prized acquisition. The drawing had once been owned by the architect and early drawings collector Simon Schynvoet (1652-1727) and was acquired directly from him by either Sybrand I Feitama or his son Isaac for f 15 around 1700.<sup>52</sup> As we have seen, it was subsequently sold at the sale of Sybrand II in 1758 and obtained

<sup>&</sup>lt;sup>49</sup> Benesch 1933, p. 31.

<sup>&</sup>lt;sup>50</sup> For a complete list of drawings by Cornelis in Ploos' collection with references to his 1800 sale, see Laurentius and Niemeijer 1980, p. 365.

<sup>&</sup>lt;sup>51</sup> The Josi drawing was probably acquired through Gruiter, who paid the relatively modest sum of f 9.10.

<sup>&</sup>lt;sup>52</sup> Feitama NdT [000], no. 1618 "gehandeld uit de Collectie van S. Schynvoet, omtrent a° 1700; toen geschat op f 15.-.-." For a discussion of the problems of determining which of the Feitamas acquired drawings in this period, see Broos 1987.

one of the highest prices of any drawing in the sale.<sup>53</sup> Another four drawings attributed to Cornelis were acquired from the collection of the Leipzig merchant Gottfried Winckler (1731-1795), whose collection formed a core of Albert's own, including the very fine *Seated Old Woman with Disheveled Hair and Stern Expression* (A-114; fig. 119). The drawing must have appealed to Albert given its close association in both style and subject matter with the *Old Woman with a Raised Fist and Aggressive Expression* (A-113; fig. 120) he had acquired only the previous year at the Vienna sale of the collection formed by Prince Charles de Ligne (1735-1814).<sup>54</sup> Like the *Portrait of a Seated Man* from Ploos' collection, the work enjoyed a relatively high degree of fame in the period, as it had previously been copied in print by Adam von Bartsch (1757-1821).<sup>55</sup>

A number of eminent French drawings collectors are also known to have taken interest in Cornelis' works, including the great Watteau connoisseur Jean de Jullienne (1686-1766), Antoine-Joseph Dezallier d'Argenville (1690-1765), the Prince de Conty (1717-1776), Gabriel Huquier (1695-1772), and Jean-Baptiste Pierre Lebrun (1748-1813). Somewhat smaller collections of his drawings were also formed by Pierre-Jean Mariette (1694-1774), the Duc de Tallard (1683-1755), Pierre François Basan (1723-1797), and Baron Dominique Vivon Denon (1747-1825), among others. Though the sale of Pierre Crozat (1661-1740)—whose collection of more than 19,000 sheets ran more toward Italian than northern art—does not include any drawings attributed to Cornelis, he must have owned a number of works attributed to the artist,

<sup>&</sup>lt;sup>53</sup> Broos 1987, pp. 187-8.

<sup>&</sup>lt;sup>54</sup> While the vertical measurement of the drawing from Winckler's collection is now 2 cm larger than the de Ligne drawing, their horizontal measurements are almost identical. The possibility that the de Ligne drawing has at some point in its history been trimmed and that the two works once belonged to a larger set of comparable images should not be ruled out.

<sup>&</sup>lt;sup>55</sup> Bartsch was intimately familiar with the prince, having previously given him drawing lessons. For the relationship between Bartsch and the Prince de Ligne, see Benesch 1933, pp. 31-2.

including one of the two known drawings on blue paper (B-2). 56 While no French collection approached the size or scope of their Dutch contemporaries, in quality they were much their equal.

The highest documented price paid for a drawing by Cornelis in France in the period came not from one of these collections but instead from an anonymous foreign, probably Dutch, collection sold in 1775. 57 The subject of the drawing, a version of the central figure for Cornelis' print of the Pancake Woman (A-7), was arguably Cornelis' most celebrated composition in the period.<sup>58</sup> Capitalizing on this fact, the author of the introduction to the 1775 sale catalogue wasted no time in noting the importance of the work:

> Cette Collection de Dessins offer de plus un Dessin capital du Parmesan, quelques autres de différens bons Maîtres Italiens, Flamands, Hollandois & François, parmi lesquels on distingue un Dessin capital de C. Visscher. Etude de femme, d'après nature, qui lui servit pour son Estampe connue sous le nom de la Fricasseuse. / Laquelle Estampe se trouve aussi dans cette Collection, d'une épreuve très-vigoureuse & brillante, & avant le nome de Clèment de Jonghe. 59

At 600 livres, the drawing, which was acquired by Pierre-François Basan, brought substantially more than any other drawing by Cornelis sold in France in the eighteenth century and, to put the price in context, only slightly less than a pair of Poussin paintings, which brought 662 livres at Jean de Jullienne's sale in 1767!<sup>60</sup> The next highest price belonged to an unidentified work of a seated woman with a book on her lap and one hand raised, which sold as No. 272 at the sale of Gabriel Huguier in 1772 for 400 livres. With no fewer than nine works, Huguier owned the single largest collection of drawings by Cornelis of any French collector in the period.

<sup>60</sup> For the price of the Poussins, see Gaehtgens 2003, p. 82.

<sup>&</sup>lt;sup>56</sup> Crozat also apparently owned at least one work by Cornelis' brother Jan as part of no. 897, a group of 27 drawings by northern artists. Unfortunately, no description of the drawing's subject is given.

<sup>&</sup>lt;sup>57</sup> The sale catalogue described the collection simply as "D'un célèbre Cabinet étranger."

<sup>&</sup>lt;sup>58</sup> Another version of the same drawing that originally came from the Tonneman collection (**A-6**) was described above.

<sup>&</sup>lt;sup>59</sup> Sale [Étranger] 1775, p. v.

The finest French collection of Cornelis' drawings, however, belonged to Jean de

Jullienne. The highlight of Jullienne's collection was a *Folly*, almost assuredly the example now in

London (A-2), which obtained 360 livres at his sale. In addition to this work, Jullienne owned

four more drawings that he attributed to the artist. Only one of these works can today be

identified with any degree of certainty—the drawing described under No. 655 as "Autre *idem*[Un Homme en manteau & rabat], qui tient ses gants de la main gauche, & a sa droite fermée &

posée sur les boutons de sa veste; il a des moustaches & porte un rabat. Le nom de *Wisscher* &

l'année 1652 sont marques sur ce Dessein. Sa hauteur est de 10 pouces 8 lignes, & sa largeur de

7 pouces 4 lignes." Based on the description and size of this drawing, it is almost certainly the

Portrait of an Unknown Man, aged 52 (A-21; fig. 121) in Vienna. The drawing brought the

comparatively high price of 159 livres. Another portrait of a man listed as No. 653 in the sale,

unfortunately now unidentified, brought the rather higher price of 201 livres, which seems to

confirm Pierre-Jean Mariette's assertion that, at the Jullienne sale, "everything fetched

excessive prices."

Other important French collectors of Cornelis' drawings included Dezallier d'Argenville, the Prince de Conty, and Jean-Baptist Pierre Lebrun. Dezallier's collection included three drawings, none of which can be connected with extant sheets today. One work, described as No. 282 as a *St. Matthew* (L-31), was apparently preparatory for the artist's print of the same subject (Hollstein 11). In the sale catalogue, the drawing is said to have been executed "au fusin

<sup>&</sup>lt;sup>61</sup> At 360 livres, Cornelis' *Folly* was among the most expensive drawings sold in Jullienne's sale. The price was the same as that which was paid for a pair of Berchem landscapes in the same sale. These landscapes are likely identical with those that are known to have been framed and hung on a wall of Jullienne's gallery. The elevation of the gallery along with the works hung on the walls were copied in the *Catalogue des Tableaux de M. de Jullienne* of c. 1756, now in the collection of the Morgan Library, New York. On p. 76 of the *Catalogue* at the second bay from left lowest register can be seen what appear to be the Berchem landscapes.

<sup>&</sup>lt;sup>62</sup> Like van Huls before him, Jullienne seems to have confused the work of Cornelis with that of Claes Jansz. Visscher, as No. 657, which he has attributed to Cornelis, was a very large pen and ink drawing described as "Un beau Paysage & des Ruines."

<sup>63</sup> Nisard 1877, vol. 2, p. 349. See also Tonkovich in London 2011, p. 40.

sur papier blanc." Though the use of a paper support is unusual in Cornelis' oeuvre, especially works relating to prints, the possibility that this drawing was in fact by the artist should not be dismissed out of hand. At least one verifiable drawing executed on paper and preparatory for a print is known today.<sup>64</sup>

The Prince de Conty, likewise possessed three drawings by Cornelis, including an unidentified *Portrait of a Seated Woman* that brought 300 *livres* and a work described as "Une autre femme assise & ayant la main droite sur un livre," which obtained the nearly-comparable price of 280 livres and is probably one of two works now in the Rijksmuseum (A-65 or A-66; figs. and 123).

It comes as little surprise that the collection formed by Jean Baptiste-Pierre Lebrun, who himself was chiefly a portraitist, included only Cornelis' portraits. Among Lebrun's drawings is the work described in his 1791 sale under No. 279 as "Portrait de Philippe Wouwermans, vu à mi-corps, ajusté de son manteau, dessiné à la pierre noir, sur vélin," which sold for the very high price of 331 francs. Based on the price at Lebrun's sale, the drawing most probably is the signed example in Groningen (A-62; fig. 52) as opposed to the copy in Amsterdam (R-18). While Lebrun's catalogue stated that the work was "le seul portrait que l'on connoissee de cet artiste," he must have been unfamiliar with another, somewhat smaller, portrait of the artist that was then in the collection of his countryman Pierre-François Basan and is now in Paris (A-71; fig. 53). Lebrun's lack of familiarity with this work is particularly surprising since Basan's drawing had previously been engraved by Nicolas Gabriel Dupuis (c. 1698-1771) in a work published by the afore-mentioned Gabriel Huquier around 1734. That both autograph drawings by Cornelis depicting Wouwermans were in French collections in the eighteenth century is unsurprising, as

<sup>64</sup> This is Cornelis' *African Boy with a Bow and Arrow* (**A-129**), which was subsequently engraved by Jan.

<sup>&</sup>lt;sup>65</sup> It is also possible that Basan could have owned the copy after this drawing now in the Albertina but the high price of 262 francs paid for the drawing at his 1798 sale suggests he owned the example now in the Louvre.

works by Wouwermans were particularly valued in France in the period. At Jullienne's sale, a painting by the artist even commanded more than a work by Rubens. <sup>66</sup>

Comparatively few eighteenth-century British collectors acquired drawings by Cornelis, a trend that was largely reversed by the nineteenth century. That so few eighteenth-century collectors owned works by the artist seems to have less to do with a lack of interest than a lack of material, given the avaricious appetite of continental collectors for his works. Two prominent British collectors, John Barnard (1709-1784) and the painter Jonathan Richardson (1665-1745), are among the few early British collectors known to have owned drawings by Cornelis. Barnard acquired both of his portraits from the Muilman sale in 1773. The first of these is described under No. 46 in Barnard's sale catalogue simply as "A Portrait of a Man in black chalk, by C. Visscher, from Muilman's Collection," where it sold for £16.0.0. The drawing could be any of three unidentified drawings that had been sold from the Dutch collector's sale. Barnard's other drawing, the *Portrait of Johannes de Meer (1589-1652)* in Paris (**A-12**; fig. 8), also brought £16.0.0 at his sale.

Two generations older than Barnard, Jonathan Richardson, a portrait painter by profession, is the first known British collector of Cornelis' drawings. Though Richardson apparently only owned one drawing by the artist, the *Portrait of an Unknown Man* of 1655 at Windsor Castle (A-83; fig. 124), the high appraisal of Cornelis as a draughtsman in England can be inferred from the 1747 auction catalogue of his collection. Sold on the sixth evening of Richardson's sale as No. 50, the drawing is among only a handful of works that was sold as its

<sup>66</sup> Gaehtgens 2003, p. 82.

 $<sup>^{67}</sup>$  Muilman's three male portraits were sold from Kunstboek C, Nos. 148 and 154 and Kunstboek H, No. 544. Based on the prices of the drawings at both the Muilman and Barnard sales, it appears unlikely that the drawing from Barnard's collection was the small portrait of about 140 X 90 mm listed as No. 154. This work only brought f 14.15 at Muilman's sale, while the portrait in Barnard's sale brought the same price as that of de Meer in the same sale, now in Paris.

own lot. Almost all of the other drawings were sold in lots of four or more.<sup>68</sup> The high regard for Cornelis' drawing fit squarely within Richardson's understanding of connoisseurship. In his *Two Discourses* (1725), he attacked the prevailing notion that highly finished drawings (such as those Cornelis produced) were of a lower quality than more sketchily-executed works that showed the artist's "genius" at work and the accompanying claim that finished works were all but assuredly copies.<sup>69</sup>

By the nineteenth century, a host of English collectors, including William Esdaile (1758-1837), John Heywood Hawkins, and the artist Francis Seymour Haden (1818-1910) had begun to form important collections that included works by Cornelis. Hawkins, in particular, appears to have taken great interest in the artist, possessing not only three drawings by Cornelis but early impressions of many of his most desirable prints as well. These collections coincide with the period in which the British Museum also began to build its fine collection of drawings by our artist. The first drawing to enter the museum's collection was the *Study of a Boy Standing, his right arm resting on the back of a chair* (A-78; fig. 125), which was donated by the politician Richard Payne Knight (1751-1824) upon his death. However, it wasn't until the middle of the century that the museum acquired its most important drawings by Cornelis. The museum's first major acquisition occurred at the Verstolk sale of 1847, where they successfully acquired the *Portrait of an Unknown Lady* (A-16; fig. 126). Two further works, Cornelis' *Self-Portrait* of 1657 (A-118; fig. 4) and the charming *Portrait of a Little Boy Seated* (A-20; fig. 127), were purchased from the dealer Walter Benjamin Tiffin (1795-1877) in 1855 and 1869, respectively. These

<sup>&</sup>lt;sup>68</sup> This included almost all of Richardson's Italian Renaissance drawings, the works for which British collectors in the period had the most widespread appreciation. Perhaps the best contemporary example of the interest in Italian Renaissance drawings in Britain is the collection formed at Chatsworth by Richardson's contemporary, William Cavendish, 2<sup>nd</sup> Duke of Devonshire (1672-1729). For a concise history of the Devonshire collection's formation, see Washington and New York 1995, pp. 13-15.

<sup>&</sup>lt;sup>69</sup> Richardson 1719, p. 181. "Some have fancied the Great Masters made no Finish'd Drawings, as not having Time, or Patience sufficient, and therefore pronounce all Such to be Coppies..."; see also Held 1963, p. 90.

acquisitions represent a concerted effort on behalf of the museum to address what must have been perceived as a substantial hole in the collection. In 1836, the museum had acquired 512 Dutch drawings from the collection of John Sheepshanks (1787-1863).<sup>70</sup> While the Sheepshanks Collection contained strong holdings of drawings by Allart van Everdingen, Adriaen van Ostade, and Ludolf Backhuysen, no drawings by Cornelis were among the acquired works.<sup>71</sup> And, much like its contemporaries on the continent, the British Museum continued to avidly acquire works by Cornelis in the second half of the nineteenth century.<sup>72</sup> In 1895, the museum purchased four of its best sheets (A-1, A-17, A-24, and A-125; figs. 1, 128, 49, and 93) from the collection of John Malcolm of Poltalloch (1805-1893).

## CHANGING TASTE FOR CORNELIS' DRAWINGS IN THE NINETEENTH CENTURY

As outlined above, by-and-large Cornelis' most expensive works in the eighteenth century tended to be his original drawings for genre prints or similar works that were never turned into prints. These included Cornelis' drawings of *The Rat-Catcher and a Boy*, each of the versions of the central figure for the *Pancake Woman* and *Gypsy*, the *Large Cat*, and the *Allegory of Transience*. Each of these works consistently obtained among the highest prices for drawings by Cornelis, regardless of whether the venue was a Dutch or foreign sale.

In the first half of the nineteenth century, a dramatic shift in taste for Cornelis' drawings can be seen. While these works had consistently sold for f 275 or more in the eighteenth century, their sale prices dropped dramatically to between f 61 and f 210 in the first half of the

<sup>&</sup>lt;sup>70</sup> London, Paris, and Cambridge 2002-2003, p. 23, note 41; see also Royalton-Kisch 1996, pp. 65-79.

Nearly a fifth of the drawings, 101 sheets in total, were attributed to Everdingen. Another fifty were given to Ostade, while thirty more were said to be by Backhuysen. See Davies 2007, pp. 27-8.

<sup>&</sup>lt;sup>72</sup> The Rijksmuseum, which today holds one of the best collections of Cornelis' drawings, did not begin to actively acquire such works until 1875; Plomp 1997, p. 1.

nineteenth century. 73 The steep decline in prices hardly suggests a decrease in interest in Cornelis and his works, a fact that is evidenced by the ever-increasing prices being paid for Cornelis' portraits over the same period. Though more difficult to track given the often unsatisfactory nature of descriptions in the sale catalogues, Cornelis' Self-Portrait Holding a Skull of 1653 (A-32; fig. 2) and his Portrait of a Man, possibly Cornelis Guldewagen of 1655 (A-76; fig. 71), will serve to illustrate the point. Both drawings are comparatively easy to track in sales, as they are both dated and their subject matter and composition makes them distinctive. Though Cornelis' 1653 self-portrait experienced only a marginal increase in price from the f 50 it obtained at the van der Marck sale of 1773 to the f 52 it brought at the de Vos sale of 1833, it nearly doubled in price when it changed hands for f 101 at the Verstolk van Soelen sale of 1847. Cornelis' 1655 portrait exhibits a similar change in valuation. After selling at the Muller sale of 1827 for f 170, the drawing obtained f 289 when it sold at Verstolk's sale twenty years later. Though the sale prices of many of Cornelis' other portraits cannot be plotted over a period of time, works like the previously-mentioned f 385 paid for a now-lost portrait of a man (L-10) at the de Vos sale of 1833 provides additional evidence for escalating values of Cornelis' portraits in the nineteenth century. No eighteenth-century sales records for the artist's portraits even begin to approach this price.

The pricing information outlined above finds an interesting parallel in the conception of the artist that developed in two contemporary monographs on the artist's prints, which appear at once to have repaired the market for his original genre drawings related to prints and reflect the new-found interest in Cornelis' portraits. The British print dealer William Smith (1808-1876)

 $<sup>^{73}</sup>$  In the eighteenth century, the lowest recorded price for one of these works was the f 275 paid for the  $Pancake\ Woman$  at Oudaan's 1766 sale. The  $Allegory\ of\ Transience$ , which brought f 355 at Muilman's sale in 1773, obtained only f 61 at the Willinck sale of 1819. Though substantially higher, the f 210 paid for the Gypsy at de Vos' sale in 1833, pales in comparison to the f 480 that the collector had paid for it in 1773.

authored the first monographic study devoted exclusively to prints by Cornelis, 74 which first appeared as a French edition in 1846 and subsequently as an expanded English edition in 1864. The same of the following six categories: I. Religious subjects (Sujets pieux), II. Historical and other subjects (Sujets historiques et autres), III. Prints after Adriaen van Ostade and Adriaen Brouwer, IV. Prints after Pieter van Laer, V. Prints after Nicolaes Berchem, and VI. Portraits. By the 1864 English publication, Smith adjusted his categories in a subtle but important way. The final four categories of the English edition were regrouped as follows: III. Works after Visscher's Drawings, IV. Works after Italian Masters, V. Works after German and Dutch Masters (which includes subgroups of the prints after Berchem, Brouwer, Pieter van Laer, and Ostade that had previously comprised sections III-V in the 1846 edition), and VI. Portraits. The most substantial of Smith's alterations was the creation of a separate category for "Works after Visscher's Drawings." The organizational change essentially reconceptualized him from an artist who was predominantly engaged in the production of reproductive prints to the more accurate portrayal of him as an artist who regularly reproduced his own designs. Though Smith never discussed any of Cornelis' drawings explicitly, the inclusion of a separate category of works after his drawings in his 1864 publication nonetheless suggests an increased awareness of Cornelis as a draftsman and may well account for the significant rebound in price seen in his original genre drawings in the second half of the nineteenth century. The Large Cat (A-120; fig. 92), for example, obtained only f 141 and f 152 when it appeared at the 1833 Goll and 1847 Verstolk sales, respectively. When the drawing re-emerged in 1883 at the de Vos Jbzn. sale, it nearly tripled in price to f 455! A similar pattern emerges with

<sup>&</sup>lt;sup>74</sup> A publication of 1751 by the Parisian engraver, publisher, and dealer Robert Hecquet (1693-1775) was the first study of Cornelis' prints but treated them alongside works by Jacob Jordaens (1593-1678) and Sir Peter Paul Rubens (1577-1640).

<sup>&</sup>lt;sup>75</sup> The 1864 English version was first printed in the *Fine arts quarterly review* and reprinted in book form by J. Childs and Son later that year.

the artist's *Gypsy* in Paris (**A-107**; fig. 108), which brought only f 275 at its nadir in 1833 but commanded f 435 when it reappeared in 1883.

In the year following Smith's revised 1864 edition on Cornelis, the German art historian Johann Wussin published his own monographic study of the artist's prints. While much of Wussin's text reiterates Smith's work for a German-speaking audience, even reusing the categories developed by the English author in his 1864 monograph, Wussin makes one notable change. Rather than placing the portraits at the end of his text, as Smith had done in both his 1846 and 1864 editions, Wussin moved them to the beginning of his catalogue, claiming that they are "den schönsten und wichtigsten Theil des Werkes," an assessment that accords well with the ever-increasing prices for Cornelis' portraits in the period.

Nor was Wussin the only contemporary commentator to proclaim Cornelis' portraits as his best works. In the spring and summer of 1857, Manchester hosted the sensational "Art Treasures Exhibition." With more than 16,000 works including everything from Chinese porcelain to paintings on display, most of which came from private collections, the exhibition was and remains the largest exhibition of its kind in the UK. Accompanying the exhibition was the Handbook to the Water Colours, Drawings, and Engravings in the Art Treasures Exhibition, a compilation of texts originally published in The Manchester Guardian that described many of the event's highlights. The author of the section on prints pays close attention to the works by Cornelis in the exhibition, which necessitates its being quoted in its entirety:

Vischer (1610-1670), a pupil of Soutmann, deserves notice as having engraved as well from his own designs as from the pictures of the Italian and Flemish masters. His works from his own designs, as might be expected, are infinitely the best; and they have furnished all the examples of him here shown (500-509). In clearness and delicacy, and the perfect fusion of the work of the etching tool and the graver, he has never been surpassed. Impressions such as these here exhibited are of very great value. The "Winius" (500) has been sold for 1660

<sup>&</sup>lt;sup>76</sup> Wussin 1865, p. 8.

<sup>&</sup>lt;sup>77</sup> For a compelling account of the exhibition, see Pergam 2011.

francs; and the "De Bomna" [De Bouma] (501, 509), is hardly less valuable. Of one of his designs, called "The Small Cat," only one impression is known. The "Mousetrap" (508), the "Gipsy Family" (506), and the "Pancake Woman" (503), are all rare, and much sought after in their finest states. <sup>78</sup>

Already in 1857, the ideas espoused by Smith and Wussin in their texts of the mid-1860s were beginning to be codified. Like Smith, the unnamed author lavished particular praise on Cornelis' "works from his own designs." Like Wussin, he saw the artist's portraits, particularly the *Andreas Deonysz. Winius* (Hollstein 169) and *Gellius de Bouma* (Hollstein 141), as his most noteworthy works.

The vestiges of this nineteenth-century emphasis on Cornelis' portraits, particularly those preparatory for prints, still affects the market for his works today. When the *Portrait of Jan de Paep ("De Beursknecht")* (A-97; fig. 129) hit the Parisian auction block in 2006, the sale price of 98,000 EUR was many times over its pre-auction estimate and roughly double the price paid for Cornelis' *Portrait of a Man with a Wide-Brimmed Hat and Gloves in His Right Hand, aged 39* (A-23; fig. 48), the second most expensive portrait by the artist sold at auction.

Remarkably, however, today the auction record is not for a portrait or genre subject by the artist, but one of his *tronies*, the exceptional *Head and Shoulders of a Young Boy Seen from the Front* (A-89; fig. 130) that came from the I.Q. van Regteren Altena Collection, one of the finest private drawings collections formed in the twentieth century. As in the eighteenth and nineteenth centuries, provenance remains today a formidable factor in the market for Cornelis' drawings.

<sup>&</sup>lt;sup>78</sup> Handbook 1857, pp. 59-60. It is worth noting that in his 1865 study Wussin specifically cites many of the same prints—the *Pancake Woman*, *Rat-Catcher*, *Gypsy*, *Gellius de Bouma*, and *Andreas Winius*—as the artist's masterpieces. See Wussin 1865, p. 13.

<sup>&</sup>lt;sup>79</sup> Though the drawings for each now appear to be lost, it should be noted that both of these works are among the portrait prints by Cornelis for which preparatory drawings appear to have once existed.

## **Chapter 5: Critical Reception of Cornelis' Works**

Cornelis' reputation in his own lifetime is a near enigma. Aside from the names of the few contemporary collectors mentioned in the last chapter, he is not described in contemporary literary or historical accounts, and only a handful of contemporary references to the artist have surfaced to date. In part, this lack of evidence is a by-product of Cornelis' biography. He belonged to a generation of Haarlem artists who were active too late to be described in either Samuel Ampzing's pioneering *Beschrijvinge ende lof der stad Haerlem in Holland* of 1628 or Theodorus Schrevelius' somewhat later *Harlemias*, ofte, om beter te seggen, de eerste stichtinghe der stadt Haerlem, het toenemen [...] published in 1648, the year before Cornelis found employment as an apprentice in Soutman's studio. Together, these texts provide the best contemporary evidence of Haarlem's rich artistic heritage. Similarly, Cornelis' move to Amsterdam in 1654-5 occurred immediately after the panegyric poems by Joost van den Vondel and Jan Vos in praise of the Amsterdam Brotherhood of Painting founded a year or so earlier in 1653 by Marten Kretzer, one of Cornelis' few known contemporary collectors.

His name is equally absent from less well-known seventeenth-century sources, including the index of painters compiled by the Amsterdam doctor Jan Sysmus between 1669 and 1678.

Ostensibly a list of painters, Sysmus did mention a number of now-forgotten artists who only produced works on paper. These include the Rotterdam historical draftsman Jan van de Water, about whom nothing is known today, and one "P. Paludanus" from Schoonhoven who evidently produced drawn portraits in black and white chalks on blue paper until his death in 1668.

<sup>2</sup> Bredius 1891. p. 139.

<sup>&</sup>lt;sup>1</sup> Bredius 1890, p. 16.

light of the ardent interest in Cornelis' works in the eighteenth century, it is hard to imagine he had been forgotten entirely only a decade or two after his death.

A few years earlier, the Flemish *rederijker* and poet Cornelis de Bie (1627-c. 1715) wrote a poem purportedly praising the works of "Cornelis Visscher, Plaet-snijder" in his *Het Gulden*Cabinet der Edel Vry Schilderconst ("The Golden Cabinet of the Noble Free Art of Painting") of 1662:

Die uyt de leering van Cornelis Visscher vist De wetenschap der Konst, en gheest, noyt faelt oft mist Om (als de Visscher heft ghedaen) een eer te krijghen Daer noyt het Faems Trompet door glori van sal swijghen, Maer altijdt roepen uyt den lof van d'edel Const Daer soo een Konstenaer is konstich med' bejonst. O wat verduldigheyt moet niet een Visscher lijden Als hy half hopeloos een nooptjen gaet verbeyden En wacht heel daghen lanck met stil en droef vermaeck, Te krijghen eenich visch aen sijnen scherpen haeck. Soo oock behoort de jeught de hersenen te breken En met veel arrebeyt naer wetenschap te steken Als Visscher heft ghedaen, die in sijn printen leert Hoe datmen in des' Const can worden eenst volleert: Hoe datmen stadichlijck moet visschen naer een naem Die door de Const alleen verbreyde wordt vande Faem, Het Visschers teecken is (waer in de eere leyt) Daer eenich man aen t'water sit en vist altijdt. Dit teecken leert ons al en gheeft ghenoch te kennen Van wie des' wercken sijn, jae sonder schrift der pennen Bewijst, dat Visscher overvloedigh is gheweest In't ordonneren van het Landtschap aldermeest: Daer sietmen wonderheyt van aerdighe ghesichten Perspecten, boom-ghewas, en schoone Sonnen lichten, Gheberghten steyl en hoogh soo dat Natuer niet meer Kan storten in't verstandt tot *Visschers* hoochste eer.<sup>3</sup>

As Maria Simon has previously pointed out in her dissertation on the printmaker Claes Jansz. Visscher (1587-1652), though de Bie claims to be writing about Cornelis, the praise he has for the fishermen in the artist's prints and the sunlit landscapes with trees suggests that his poem instead refers to Claes Jansz., for whom it would make substantially greater sense.<sup>4</sup> While de

<sup>&</sup>lt;sup>3</sup> De Bie 1662, p. 461.

<sup>&</sup>lt;sup>4</sup> Simon 1958, pp. 18-9.

Bie's information was incorrect, the mere fact that he included reference to one "Cornelis Visscher, Plaet-snijder" suggests the artist and his works had some currency beyond the borders of the Dutch Republic in the years immediately following his death (and, as we saw in Chapter 3, may have influenced a handful of artists working as far afield as France and Germany).

A number of further poems were penned in the final years of the 1650s on several portraits for which the calligrapher and self-aggrandizer Lieven van Coppenol sat, including both a drawing (**L-49**) and a print by Cornelis (fig. 131). The poems, which tend to bestow lavish praise on Coppenol's mastery of the calligraphic pen, were written by some of Holland's greatest poets—including Jacob Cats (1577-1660), Constantijn Huygens (1596-1687), and Anna Maria van Schurman (1607-1678). Though many of the poems may refer to Cornelis' engraved portrait of Coppenol, it is impossible to determine which poems reference Cornelis' portrait and which refer to one of three portraits executed contemporaneously by Rembrandt (figs. 132-4). Among the few poems that probably can be related to Cornelis' engraving with some degree of certainty are those penned by Huygens in 1657 (see Docs. 6, 7, and 8 in the Appendix). It is generally believed that Rembrandt's portraits of Coppenol date to 1658, suggesting that they postdate Huygens' poem. Huygens also may well have had Cornelis specifically on his mind in the period, as it coincided with the publication of the first edition of his Koren-bloemen (1657), for which Cornelis belatedly supplied an engraved portrait of the poet (fig. 135). In any case, the utility of these poems in assessing contemporary responses to Cornelis' works is negligible, as they generally follow the trope of praise for the sitter, whose words, or, in Coppenol's case, penmanship, were said to better capture the sitter's personality than the engraved image. Something, however, can be said of Coppenol's own regard for Cornelis' print, as he chose Cornelis' portrait over those by Rembrandt for inclusion in a 1661 broadside around which the sitter included a selection of the poems dedicated to him (fig. 136).

The earliest verifiable reference to Cornelis and his work comes in the form of a Latin letter written by Constantijn Huygens to his friend and fellow poet Jacob Westerbaen (1599-1670) on 30 July 1657. The relevant portion of the letter, which evidently was written to Westerbaen shortly after he had returned from a trip to Limburg, reads "Visscher wanted this portrait of me, the final touches of which have not yet been put in place, to be shown to you; for what reason I do not know, unless perhaps he wanted you to figure out from this what you might be able to apply to your own portrait." The letter is an exceptionally important document not only because it is the earliest known commentary on Cornelis and his works but also because it sheds light on Cornelis' working process and the details of two contemporary commissions for engraved portraits (Hollstein 145 and 168). Evidently the artist kept his sitters well-informed throughout the production process and was a consummate self-promoter. Not only did he actively show his patrons works in progress as a means of ensuring their satisfaction with the finished product, but he used the unfinished works to further ingratiate himself within his sitters' social circles.

The engraved portraits of Huygens and Westerbaen were intended for inclusion in the *Koren-bloemen* (1658) and *Gedichten van Jacob Westerbaen: verdeylt in vyf boecken* (1657), respectively. Cornelis' portrait of Westerbaen (fig. 137) was also re-used for the author's posthumous three-volume *Gedichten* (1672), while his portrait of Huygens was replaced in the expanded edition of the *Koren-bloemen* (1672) by a portrait engraved by Abraham Blooteling (who, as noted in Chapter 1, may potentially have worked with Cornelis) after an oil sketch by Caspar Netscher (c. 1635/9-1684). The drawings upon which Cornelis' prints were based were

<sup>&</sup>lt;sup>5</sup> Worp 1911-1917, vol. 5, p. 291. "...Effigiem hanc meam, cui suprema manus nondum imposita est, voluit Visscherus tibi ostendi; quam ob causam nescio, nisi forte ut ex hoc conijceres, quid tibi de tua promittere posses. Ex Eburonibus spero te salvum et sospitem ad Batavos redijsse..."

<sup>&</sup>lt;sup>6</sup> For more information about Netscher's oil sketch and Blooteling's print, see Van Gelder 1957, pp. 32-3, nos. 28-9.

not his own inventions but, in each case, were produced by younger relatives of the men portrayed. The now-lost drawing of Westerbaen was executed by his nephew Jan de Bray in 1657, while Huygens' portrait had been drawn around 1656 by his son Christiaan (1629-1695).

Though Cornelis was probably well-acquainted with Westerbaen from his time in Haarlem, Huygens' letter suggests that his commission for the *Koren-bloemen* may have convinced Westerbaen to request a portrait of his own. Could it be that Huygens, who had previously promoted both Rembrandt and Jan Lievens, believed he had found yet another emerging artist to champion among his social set? The tenor of Huygens' letter certainly suggests that he maintained close written communication with Cornelis throughout the plate's production, which Huygens had previously done with, among others, both Rembrandt and Peter Paul Rubens. Huygens himself alluded to his interest in maintaining contacts with eminent artists in a telling statement at the beginning of a lengthy discussion of painters he either knew or wished to know: "I am always eager to be on friendly terms with famous men." Unfortunately, Cornelis' letter to Huygens requesting he show the unfinished image to Westerbaen appears to be lost.

Huygens again mentions Cornelis in a letter to his brother-in-law David le Leu de
Wilhelm (1588-1658) dated 17 November 1657 in which, as we have seen in Chapter 1, he noted

 $<sup>^7</sup>$  De Bray's mother was Westerbaen's sister Anna Westerbaen (c. 1605-1663). De Bray's portrait of Westerbaen was formerly in the collection of Sybrand Feitama and was sold at his 1758 sale under Letter A, no. 77, where it was acquired by Hendrik de Winter for f 17.5-. Christiaan's drawing of his father now appears to be lost. Its execution in 1656 would seem to be confirmed by a letter written by Constantijn to his three sons on 20 February 1657. See Van Gelder 1957, p. 31, no. 24a.

<sup>&</sup>lt;sup>8</sup> Huygens devoted an extended passage to a description of these artists in his unfinished *Autobiography* composed c. 1630, describing the pair as "beardless" youths. Huygens judged Rembrandt to be the superior history painter but Lievens, for whom Huygens sat in 1628, the better portraitist. See Worp 1891, pp. 125-31; see also Wheelock 2008, p. 10. The *Koren-bloemen* was published by Adriaan Vlacq, who also published Peter Gassendi's *Syntagma Philosophiae Epicuri* (1659), for which Cornelis provided a portrait of the author (Hollstein 144). One suspects that this commission came about, if only indirectly, through Cornelis' prior association with Huygens and the *Koren-bloemen*.

<sup>&</sup>lt;sup>9</sup> For a selection of letters from artists to Huygens, see Unger 1891. For Huygens' communication with Rembrandt specifically, see Schwartz 1985, pp. 106-18.

<sup>&</sup>lt;sup>10</sup> Heesakkers 1987, p. 74; see also Van de Wetering 1999, p. 27.

how the portrait was not yet completed because the artist had fallen ill. Though impatient to have the *Koren-bloemen* published, Huygens expresses genuine concern over Cornelis' ill health: "...If you speak seriously, look—and I am loathe to mention it—to that thing which might actually satiate your hunger, all XIX books of the Dutch Poems [*Koren-Bloemen*], which, as you see, beat their prisons, so that nothing hereafter may delay the publication, if it is pleasing to the Gods, so just as my likeness which was drawn by my Archimedes [Christiaan], which the engraver of Amsterdam [Cornelis] would have already set free by now, if it had not been for the struggles, which a miserable man suffers, which are really similar to yours." Constantijn and Christiaan had evidently been working hard on the project's completion in the final months of 1657. In a letter dated 14 November 1657, Christiaan thanked the poet Joost van den Vondel for providing a seven-line poem on the print to be included in the *Koren-Bloemen*. 12

Shortly after Cornelis' death, Joost van den Vondel also penned a poem on Cornelis' drawn and printed portraits of Vondel made the previous year (figs. 77 and 138). The two had moved within similar social circles since at least the early 1650s, and Vondel's decision to sit for Cornelis may have been motivated in part by these mutual relationships. 13 Moreover, Vondel's

<sup>&</sup>lt;sup>11</sup> Worp 1911-1917, vol. 5, p. 295. "...Serio si dicis, ecce—et horresco referens—quo vel [Greek] expleas, totos XIX Poematum Belgicorum libros, qui carceres, ut vides, pulsant, adeo ut editionem porro nihil moretur, quam effigies, si Dijs placet, mea, quam, ab Archimede meo delineatam, sculptor Amstelodamensis jam nunc absolvisset, absque cruciatus fuissent, quos vir miserandus patitur tuis quam simillimos..."

<sup>&</sup>lt;sup>12</sup> Huygens 1888-1950, vol. 2, p. 82.

<sup>&</sup>lt;sup>13</sup> At least six of Visscher's portrait prints from 1652-5 bear poems by Vondel in the lower margin (Hollstein 139, 151-3, and 169-70). Vondel also penned two poems on Philip Roveen (1573-1651), apostolic vicar of the Netherlands and archbishop of Utrecht, the first in 1649 followed by a second posthumous poem dated 1660. See Sterck 1927-1937, vol. 5, pp. 464-5 and vol. 9, p. 289. Sterck suggests this second poem, entitled *Op d'afbeeldinge van den E. heere Filippus Rovenius, Aertsbisschop te Filippen*, was composed after a print by Theodor Matham after a painting by Bartholomeus Breenburgh. Cornelis likewise produced a print of Roveen, possibly in 1651 (Hollstein 159). Moreover, Vondel composed three poems on Pope Alexander VII, whom Cornelis also portrayed in both a drawing and a print (**A-82**; Hollstein 138). See ibid., vol. 5, pp. 845-6 and vol. 8, pp. 576-83. While neither the poet nor artist is known to have met the pope personally, the association is highly relevant because Vondel's 1655 poem *Op Het Inwyden van zyne Heiligheit Alexander VII* employs a weak copy in reverse of Cornelis' print. Finally, Vondel's poem

poem on Cornelis' portraits is of seminal importance because it is the only known source that describes how contemporaries viewed the artist's works:

My years keep counting on,
Now seventy. my silver hair becomes grayer,
And *Visscher* portrays with chalk and artful burin
My old age, which lives on in his plate.
His burin follows the hand, which gave it life.
One sculpts a crown upon his grave.<sup>14</sup>

The poem plays particularly on two tropes common to poetry in the period.

The first and less significant is that Vondel associates Cornelis' images, particularly his engraved portrait, with notions of immortality. The consideration was not an inconsequential one for a man who had just turned seventy. Ironically, it was the artist—then in his late twenties—who would die only months after portraying the elderly poet. Similar anxieties over his corporeal demise can be found in Vondel's poem about a lost portrait by Karel van Mander III (1609-1670), which was probably created several months before Cornelis' own portraits. After praising van Mander's artistic pedigree (he was the grandson of the famed author and artist of the same name), Vondel concludes "So that my appearance can live on after my time [has come]." These final lines stand in dramatic contrast with the way in which Vondel concluded his poem on Jan Lievens' print of only seven years previous. There, Vondel ended his poem with the statement "One can learn from the poet's print what tragedy he wants to compose."

More importantly, Vondel plays on the association with the artist's hand and the Dutch word "handelen." The art historian Walter Melion previously defined handelen and its related

on his friend Jacob Westerbaen was composed contemporaneously with Cornelis' print for the *Gedichten*. See ibid., vol. 8, p. 693.

<sup>&</sup>lt;sup>14</sup> Ibid., vol. 8, p. 624. "Myn jaertal telt aen 's levens jaerewyzer / Nu seventigh. myn zilverhair wort gryzer, / En Visscher beelt met kryt en kunstigh yzer / Myn' ouderdom in koper levende af. / Zyn graefpen volght de hant, die 't leven gaf. / Men houwe een kroon van beelden op zyn graf."

<sup>&</sup>lt;sup>15</sup> Ibid., p. 614. "Zoo kan mijn schijn noch leven na mijn' tijt."

<sup>&</sup>lt;sup>16</sup> Ibid., vol. 5, p. 499; for a complete translation of the poem, see Dickey 2004, p. 136. "*Men vat uit 's Dichters print wat treurspel hy wil dichten.*"

gerund form *handelingh* as the valorization of the master's hands as the source of *teyckenconst*. <sup>17</sup> Melion, in turn, defined *teyckenconst* as the "artist's power of conception that visualizes human figures and externalizes affective states through mobile posture, gesture, and physiognomy, as well as the skilled delineation of such figures on a given surface." <sup>18</sup> Vondel saw in Cornelis' *handelingh* (i.e. his manner of applying chalk to vellum and his "artful" burin) the ability to give his images life. Though he does not verbalize the characteristics that he sees as peculiar to Cornelis' *handelingh*, they were probably very much the same as those detailed by Arnold Houbraken sixty years later in his *De Groote schouburgh der nederlantsche konstschilders en schilderessen* (1718-1721). <sup>19</sup>

By far the most significant discussion of Cornelis and his works in the eighteenth and nineteenth centuries was that of Arnold Houbraken in the third volume of his *Groote*Schouburgh published posthumously in 1721. Houbraken provides no meaningful biographical information on Cornelis and mentions him only in the final paragraph of the biography of Cornelis' younger brother Jan.<sup>20</sup> Having died more than sixty years previous, details about Cornelis' life were evidently lost by the time Houbraken was writing his artists' biographies.

Moreover, because Cornelis was never active as a painter, which Houbraken explicitly noted was

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<sup>&</sup>lt;sup>17</sup> Melion 1991, p. 59.

<sup>&</sup>lt;sup>18</sup> Ibid., p. 23.

<sup>&</sup>lt;sup>19</sup> Vondel must also have relished Cornelis' erudite insertion of details in his print. In the print's second state, the artist inserted at upper left an image of the burning of Troy with Aeneas fleeing. Taken from Virgil's *Aeneid*, the image probably serves to reference Vondel's contemporaneous activity translating the text into Dutch verse. The second book of Virgil's *Aeneid* had long been of interest to the author, for Aeneas served as the model for the eponymous character in Vondel's highly-popular *Gijsbrecht van Amstel* (1637). Perhaps more significantly, Cornelis had previously engraved an image of Aeneas fleeing Troy for the frontispiece of Vondel's 1655 *Ondergang van Troje* (Hollstein 185). The image may equally have been a visual embodiment of Vondel's recommendation to other poets to use the Aristotelian principle of *peripeteia*, or the sudden reversal of circumstances, which he translated into Dutch as *staetveranderinge* and associated with *agnitio*, or recognition of change on the part of the hero. For a good discussion of the importance of Vondel's idea and its relationship to the work of Rembrandt and his pupils, see Blankert 1982, pp. 34-5; see also, Schwartz 2006, p. 112.

Houbraken 1718-1721, vol. 3, p. 77.

his reason for including Jan within the text, Cornelis' biography fell outside the parameters

Houbraken had set for himself.<sup>21</sup>

Houbraken's great appreciation for Cornelis' drawings nonetheless induced him to make mention of Cornelis and his works within his biography on Jan, which Houbraken effusively described in a passage of unbridled praise. Immediately before noting the preeminent quality of Jeronimus Tonneman's collection of Cornelis' drawings, Houbraken proclaimed that Cornelis had "a way of making drawings (*een wyze van teekenen*) in black chalk, done from life, that could not be bettered, so that if I should choose a method of drawing above all others as an example for young artists, I can think of none more skillful, in the surface highlights, broad clear shadows, and solid touches (*vaste toetsen*), handled with ease and great understanding, to look at."<sup>22</sup> While Vondel favored the term *handelingh* for his description of Cornelis' portraits, Houbraken chose instead the related *wyze* (manner), which equally emphasized the unique stylistic qualities the author perceived in Cornelis' drawings.<sup>23</sup> Based on the connections drawn in Chapter 3 between Cornelis and his fellow Haarlem artists Hendrick Goltzius and Frans Hals, it is worth noting that both Goltzius and Hals were promoted in the seventeenth and eighteenth centuries for similar features of their art. The seventeenth-century English commentator Henry Peacham

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and *manier* were less pronounced than they had been for earlier writers. Chapter 10 of Samuel van Hoogstraten's *Inleyding* (1678), for example, bears the telling title "Van de Handeling of maniere van Schilderen."

<sup>&</sup>lt;sup>21</sup> Ibid., p. 76. Houbraken began his biography of Jan with the statement, "Hier nevens verschynt JOHAN VISSCHER, niet om dat hy een Konstig Plaatētzer was, en veel beroemde Printen, na schilderyen en teekeningen van Philip Wouwerman en Nicolaas Berchem gemaakt, ten dienst van de printliefdigen heeft in plaat gebragt: maar om dat zyn Konstlust hem in den ouderdom van 56 jaren dreef tot het penceel, en zig begaf onder opzigt van den Konstschilder Michiel Carée (geneigt tot het verbeelden van Osjes, Koetjes, Schaapjes, enz.) de Schilderkonst te leeren..."

<sup>&</sup>lt;sup>22</sup> Houbraken 1718-1721, vol. 3, p. 77. "een wyze van teekenen met swart kryt, naar 't leven, die onverbeterlyk is, zodanig dat zoo ik een wyze van teekenen onder alle uitkeuren moest ten voorbeeld van de schilderjeugt, ik zoude geen bekwamer konnen bedenken, om de vlakke dagingen, breede klare schaduwen, en vaste toetsen, met groot verstand en gemakkelyk behandeld, dar uit af te zien."

<sup>23</sup> Miedema has previously argued that van Mander translated the Italian maniera (manner) as wijse, which was synonymous with the Dutch manier and that handelingh was one element of manier. Miedema 1973, vol. 2, pp. 201 and 318. By the time Houbraken was writing, the distinctions between handelingh

(1578-in or after 1644) recommended in his *Compleat Gentleman* (1622; 1634) that artists imitate Goltzius' prints because of their "bold touch, variety of posture, [and] curious and true shadow," while Houbraken valorized Hals's "excellent and bold manner with the brush," which he suggested was "what apprentices should take as their model and example." Houbraken is curiously silent on Cornelis' prodigious print production. Later commentators would bestow immense praise on the quality of Cornelis' prints, and Houbraken himself noted Jan's reproductive prints as a central component of his artistic output. <sup>25</sup>

Houbraken's understanding of Cornelis' works as ideal models for pupils learning to draw would become ubiquitous among later commentators. In 1739, the historian Jan Wagenaar (1709-1773) likewise described Cornelis' "manner of drawing with black chalk," which he considered important because it was "highly-valued by connoisseurs"—like Tonneman. <sup>26</sup> Not an artist or connoisseur himself, Wagenaar apparently felt it best to avoid making recommendations to young artists. Moreover, his explicit statement regarding the high monetary value of Cornelis' drawings to contemporary collectors came on the heels of the van Huls sale of 1736, from which the single largest number of drawings attributed to Cornelis were disbursed. Though prices from this sale are only infrequently noted, based on Wagenaar's comments, one is inclined to believe they tended to obtain exceptionally high prices.

In 1789, Pierre Francois Basan resurrected Houbraken's original advice to young artists in his *Dictionnaire des graveurs*, suggesting that Cornelis' works were "perhaps the most perfect

<sup>26</sup> Wagenaar 1739, vol. 11, p. 422.

<sup>&</sup>lt;sup>24</sup> Peacham 1634, p. 128; Houbraken 1718-1721, vol. 1, p. 93. "Zyn brave Konst en stoute wyze van penceelbehandelinge...moet de schilderjeugt zig ten voorbeeld, en tot naarvolging stellen."

<sup>&</sup>lt;sup>25</sup> Houbraken 1718-1721, vol. 3, p. 76. "Hier nevens verschynt JOHAN VISSCHER, niet om dat hy een Konstig Plaatëtzer was, en veel beroemde Printen, na schilderyen en teekeningen van Philip Wouwerman en Nicolaas Berchem gemaakt, ten dienst van de printliefdigen heeft in plaat gebragt…"

model that a young engraver could use to perfect himself in his art."<sup>27</sup> Such sentiments had evidently been a part of French artistic thought for several decades. In the second volume of his *Salons* (1765) Denis Diderot (1713-1784) recommended that anyone intending to familiarize themselves with the art of engraving assemble a portfolio of works by eminent printmakers, specifically calling out Gerard Edelinck (1640-1707), Gérard Audran (1640-1703), and Cornelis as worthy examples.<sup>28</sup>

Christiaan Josi appears to have been familiar with both Houbraken and Basan's texts, and his *Collection d'imitations de dessins d'après les principaux maîtres hollandais et flamands* (1821) was the first to draw an association between the qualities of Cornelis' prints and drawings. Josi saw in Cornelis' prints and drawings alike a manner that "betrayed the same hand at work on both the copper plate and the paper; the same firmness of contours; the same concordance in the lights and darks; the same half-tones followed by soft and bold touches; the same genius, that does not terminate in servitude, which is uniquely employed in the beauty of the burin, and always gives the expression and force to the subjects he treats. He possessed in the two genres a degree of perfection that few have attained and that none surpassed."<sup>29</sup> But Josi still believed Cornelis' drawings were the best testament to the artist's brilliance, the works that most charmed contemporary collectors, and the ones that were to be recommended as models to young artists.<sup>30</sup> He cited specifically the *Portrait of a Man, possibly Cornelis* 

<sup>&</sup>lt;sup>27</sup> Basan 1789, vol. 2, p. 242. "peut-être le plus parfait modèle qu'un jeune graveur puisse se proposer pour se perfectionner dans son art." Basan specifically mentions a number of Cornelis' prints that he believes to be among the most perfect of his productions. These include many of the same works that Smith and Wussin found to be his seminal works in the nineteenth century: the *Pancake Woman, Gypsy, Gellius de Bouma*, and *Winius*.

<sup>&</sup>lt;sup>28</sup> Diderot 1957-1967, vol. 2, p. 226.

<sup>&</sup>lt;sup>29</sup> Josi 1821, n.p. "On remarque le méme travail sur le cuivre et sur le papier; la méme fermeté de contours; la méme entente de clair-obscur; les memes demi-teintes suivies de touches moelleuses et hardies; la meme génie, qui sans se borner au méchanisme d'un travail servile, ou à déployer uniquement la beauté du burin, soit toujours donner de l'expression et de la force aux sujets qu'il traite. Il possède dans les deux genres un degreé de perfection, que peu ont attaint et que personne n'a surpassé."

<sup>30</sup> Ibid.

Guldewagen (A-76; fig. 71) as "one of the most grand and most beautiful portraits that one knows by *C. Visscher*," a claim that must have been based in no small part on the theatricality of the image, wherein the sitter gestures as if to engage his viewer in conversation.<sup>31</sup>

The recommendations of writers like Houbraken and Basan did not fall on deaf ears. At least six eighteenth-century Dutch artists—Jan Matthias Kok (1720-1771), Abraham Delfos (1731-1820), Engel Sam (1699-1769), Reinier Vinkeles (1741-1816), Jan Hulswit (1766-1822), and, most notably, Hendrik Pothoven (1725-1807)—are documented as having produced drawings that copy Cornelis' earlier works. So popular were Cornelis' drawings among these artists that an anonymous author writing in the 1771 edition of the cultural periodical *Vaderlandsche letter-oefeningen* proclaimed that "with such a more or less fortunate outcome is this great master [Cornelis] today followed (*gevolgd*) by many, and especially by Mr. Hendrik Pothoven, painter of Amsterdam."<sup>32</sup> Other artists, including the German painter and draftsman Christian Wilhelm Ernst Dietrich (1712-1774) sourced Cornelis' works when creating their own compositions, <sup>33</sup> while still others popularized his drawings through prints in various media. Among the most notable printmakers to produce works after Cornelis are the Frenchmen Pierre Aveline (1702-1760), Nicolas Dupuis (1695-1771), and Benoit Audran (1698-1772) and Cornelis' countrymen Cornelis van Noorde (1731-1795) and Cornelis Ploos van Amstel. The crayon

<sup>&</sup>lt;sup>31</sup> Josi 1821, n.p. "...un des plus grands et des plus beaux portraits que l'on connaisse de C. Visscher." The appropriately-named "speaking portrait" began to develop in the third decade of the seventeenth century. One of its most vocal proponents was Vondel, who exhorted Rembrandt to "paint Cornelis' voice" (mael Kornelis stem) in a poem related to one of Rembrandt's portraits of Cornelis Claesz. Anslo (1592-1646). For a general discussion of the "speaking portrait" in Rembrandt's oeuvre, see Larsson 2001; for a good discussion of Vondel's exhortation to Rembrandt, see Emmens 1956; see also Schuss 2006; for a somewhat different interpretation of Vondel's poem, see Busch 1971; see also, Dickey 1994, pp. 319-20, 363-6.

<sup>&</sup>lt;sup>32</sup> Vaderlandsche 1771, p. 346. "met zulk een min of mer gelukkigen uitslag wordt deeze groote Meester heden ten dage door veelen gevolgd, en byzonder door den Heer Hendrik Pothoven, Kunstschilder te Amsterdam." The author's praise for Pothoven's abilities at imitating Cornelis' style suggests the most successful copies, including **R-4**, **R-48**, and **R-82** are likely by his hand.

<sup>&</sup>lt;sup>33</sup> A drawing by Dietrich of a rat catcher in the British Museum shows a young boy at far left who is modeled on Cornelis' figure in his print of the same subject.

manner prints by van Noorde and Ploos are without question the most sensitive interpretations of Cornelis' drawings, for they seek not only to replicate the composition but also the delicate texture of the black chalk.<sup>34</sup>

For all his popularity in the eighteenth century, Cornelis' name does not appear among the artists' biographies composed by Jacob Campo Weyerman (1677-1747) and Johan van Gool (1685-1763). It has rightly been suggested that van Gool's *De Nieuwe Schouburg* (1750), the title of which explicitly associates the text with Houbraken's earlier work, was also chiefly concerned with painting. Moreover, there is a tendency in van Gool's work to favor artists whom Houbraken left out, as indicated by his choice to begin the text with the biographies of Jan van Ravesteyn (1572-1657) and Adriaen Hanneman (1603/4-1671). The lack of documentary evidence regarding Cornelis' life and his activity solely as a printmaker and draftsman probably played decisive roles in his exclusion from these texts.

Cornelis' name is equally absent from the major artists' biographies composed in France in the period by Roger de Piles, Antoine-Joseph Dezallier d'Argenville, and J.B. Descamps. While de Piles' *Abrégé de la vie des peintres* (1699) heavily favored artists of the Italian school, d'Argenville's text of the same name first published in two volumes in 1745 with a supplement appearing in 1752 gave substantially greater weight to artists of the northern and French schools. D'Argenville's knowledge of a master's style was based largely on his own collection, composed almost exclusively of prints and drawings. He believed such works were the truest way of assessing a master's paintings. Though d'Argenville's sale held in 1779 suggests he possessed at least five drawings attributed to Cornelis, they were comparatively modest works

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<sup>&</sup>lt;sup>34</sup> Ploos first tried to reproduce Cornelis' drawing in mezzotint but, dissatisfied with the result, produced a second, vastly more successful plate using the recently-developed crayon manner. See Laurentius and Niemeijer 1980, pp. 216-7.

<sup>&</sup>lt;sup>35</sup> Dumas and Plomp 1998, p. 2.

<sup>&</sup>lt;sup>36</sup> Michel 2009, p. 213.

<sup>&</sup>lt;sup>37</sup> Ibid., p. 215.

based on the relatively low prices they obtained at his sale.<sup>38</sup> The composition of d'Argenville's collection certainly played a role in his silence, but the lack of biographical information probably played a more substantial role in his omission of the artist. The supplement of 1752 tellingly explained that he could now include "others [previously] omitted for lack of the memoirs necessary to pen their praises. More fortunate researches have now yielded the means of saving from oblivion these names worthy of immortality." Moreover, the artists d'Argenville chose to include in his text tended to produce only three types of subjects—genre paintings executed in the "fine" style, Italianate landscapes, and peasant scenes— and both d'Argenville and de Piles before him expressed a strong preference for more sketchily composed works, which they believed more successfully indicated an artist's "genius". 40 With the exception of his reproductive engravings after Berchem, Wouwerman, Romeyn, Ostade, and Brouwer, Cornelis' production of highly-refined portrait drawings, tronies, and low-life genre subjects largely fell outside these strict parameters. Descamps' La vie des peintres flamands, allemands et hollandois (1753-63), like those composed by de Piles and to some extent d'Argenville before him, was almost exclusively interested in paintings, which very likely provides the reason for Cornelis' absence from his text.41

The prevailing interest in originality and paintings as expressed by these French authors would become the norm in nineteenth and twentieth century artistic discourse. This notion was most famously encapsulated at the dawn of the nineteenth century in Adam von Bartsch's

<sup>&</sup>lt;sup>38</sup> The highest price of 40 *livres* was paid for a lot consisting of a head of a man on vellum and the bust of a young boy.

<sup>&</sup>lt;sup>39</sup> Dezallier d'Argenville 1752, p. iv. "...d'autres avoient été omis faute des Mémoires nécessaires à leurs éloges. Des recherches plus heureuses fournissent aujourd'hui le moyen de sauver de l'oubli ces noms dignes de l'immortalité." See also Michel 2009, p. 216.

<sup>&</sup>lt;sup>40</sup> For d'Argenville's relatively restricted interest in subject matter, see Maes 2009, p. 228; for a good discussion of d'Argenville and de Pile's interest in sketches, see Held 1963, p. 89.

<sup>&</sup>lt;sup>41</sup> Maēs 2009, pp. 232-6. Cornelis' "rough" manner of drawing which closely approximates the paintings of Frans Hals may further explain his critical neglect in academic circles like those surrounding de Piles, D'Argenville, and Descamps. For a good account of Hals' reception in modernity, see Atkins 2012, pp. 195-237; see also, Jowell 1974; see also, Jowell 1989.

coining of the term "peintre-graveur" ("painter-engraver"), used eponymously for his 21-volume series cataloguing old master prints that was published between 1803 and 1821. 42

Bartsch's legacy exerted enormous sway over subsequent nineteenth-century critics and art historians. In their seminal *Etsen naar Frans Hals* ("Etchings after Frans Hals"; 1873), William Unger (1837-1932) and Carel Vosmaer (1826-1888) had the following to say of such reproductive works: "In modern times, a better grounded and loftier conception of Art in every domain has taught us to set a higher value on original energetic works, than on softer tamer productions of a Muse farther advanced, perhaps, in superficial cultivation, but for that very reason, less natural and less free," contending that "original" works enabled the viewer to get closer to the source of creative inspiration. <sup>43</sup> As we saw in the last chapter, the emphasis on originality in Cornelis' prints also caused a dramatic reconceptualization of the artist as printmaker in the middle of the nineteenth century. Both William Smith and Johann Wussin increasingly described the artist's portrait prints, which comprised the largest part of his original designs in printmaking, as his most important works. The sentiment was equally shared by Rudolf E.O. Ekkart almost a century-and-a-half later in his short entry on Cornelis for the

Modern scholarship on Cornelis, and in particular his drawings, has generally lagged far behind that of his contemporaries. Certain aspects of his *oeuvre* have been studied in great detail while others have remained largely undiscussed. Among the only texts devoted to Cornelis since the middle of the nineteenth century are three excellent articles on the portraits of Catholic priests published by Paul Dirkse in the late 1980s and 1990s that provided invaluable

<sup>&</sup>lt;sup>42</sup> Somewhat ironically, Bartsch produced etched reproductions of three drawings attributed to Visscher (A-37, A-113, and B-11) in the de Ligne collection.

<sup>&</sup>lt;sup>43</sup> Unger and Vosmaer 1873, p. 34; see also Jowell 1989, p. 70.

Ekkart 1996. "Most impressive, however, are his attractive and accomplished portrait engravings, most to his own designs."

documentary evidence regarding the sitters and the updated Hollstein volume of the artist's prints compiled contemporaneously by Christiaan Schuckman. 45 Increased interest in Dutch drawings among private and institutional collectors since the 1960s has presented many of Cornelis' works to a broader public, though at times they have remained curiously absent, as in Frima Fox Hofrichter's exhibition entitled Haarlem, the Seventeenth Century (1983) in which Cornelis is perfunctorily mentioned under the title "Other Haarlem Artists of Note, Not in Exhibition."<sup>46</sup> When works by Cornelis do appear, as in the ground-breaking exhibition *Dutch* Figure Drawings from the Seventeenth Century (1982) organized jointly by the Rijksmuseum and National Gallery of Art, Washington D.C., they are regularly included alongside those of his Haarlem contemporaries Leendert van der Cooghen (1632-1681), Dirck Helmbreker (1633-1696), and Cornelis Bega (1631/2-1664). While such exhibitions have elucidated some of the artistic connections between Cornelis and his contemporaries, they have made painfully obvious the need for a more coherent picture of his artistic development that systematically assesses the range of subject matter he undertook. The following catalogue brings together all known drawings by Cornelis, both extant and lost, and a number of works traditionally attributed to the artist for which the attribution can no longer be sustained.

<sup>&</sup>lt;sup>45</sup> Dirkse 1989, 1990, and 1994; Hollstein.

<sup>&</sup>lt;sup>46</sup> See New Brunswick 1983, p. 147.

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	Collection (cat. by Martin Royalton-Kisch et al.), 1996
London 2011	London, The Wallace Collection, Jean de Jullienne, Collector &
	Connoisseur (cat. by Christoph Martin Vogtherr and Jennifer
	Tonkovich), 2011
London and The Hague 1999	London, The National Gallery – The Hague, Mauritshuis, Rembrandt by
	himself (ed. by Christopher White and Quentin Buvelot), 1999
London, Paris, and Cambridge	London, British Museum – Paris, Institut Néerlandais – Cambridge,
2002-2003	Fogg Art Museum, Bruegel to Rembrandt: Dutch and Flemish Drawings
	from the Maida and George Abrams Collection (cat. by William W.
Los Angeles 2009-2010	Robinson), 2002-2003 Los Angeles, The J. Paul Getty Museum, <i>Drawings by Rembrandt and</i>
103 Aligeres 2003-2010	His Pupils: Telling the Difference (cat. by Holm Bevers et. al.), 2009-
	2010
Moscow 1917	Moscow, Rumyantsev Museum, Risuki gollandskikh khudozhnikov XVII
	veka (cat. by B.R. Vipper), 1917
Moscow 1959	Moscow, State Pushkin Museum of Fine Arts, Vystavka risunka i
	akvareli. Zapadnoevropeyskoy, vostochnoy, russkoy i sovetskoy (cat. by
	N.N. Vodo, O.I. Lavrova, E.L. Lyubimova et al.; ed. by B.R. Vipper), 1959
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	Museum, Gosudarstvenny Muzey Izobrazitelnykh Iskusstv imeni A.S.
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New Brunswick 1983	New Brunswick, The Jane Voorhees Zimmerli Art Museum, Rutgers,
New Branswick 1909	the State University of New Jersey, <i>Haarlem, the Seventeenth Century</i>
	(cat. by Frima Fox Hofrichter), 20 February-17 April 1983
New York 1947	New York, Grolier Club, <i>Drawings from the Fogg Museum of Art,</i>
	Harvard University (Collected by Paul J. Sachs) [no cat.], 12 May-25
	September 1947
New York 1984	New York, William H. Schab Gallery, From Dürer to Villon, Five
	Centuries of Master Prints and Drawings, 1984
New York 2005	New York, Metropolitan Museum of Art, French Drawings from Clouet
N V 1 2042	to Seurat (cat. by Perrin Stein), 2005
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	from the Clement C. Moore collection (cat. by Jane Turner), 20 January- 29 April 2012
New York, Boston, and Chicago	New York, The Morgan Library – Boston, Museum of Fine Arts –
1972-1973	Chicago, The Art Institute of Chicago, <i>Dutch Genre Drawings of the</i>
137 2 137 3	Seventeenth Century (cat. by Peter Schatborn), 1972-1973
New York and Paris 1977-1978	New York, The Morgan Library – Paris, Institut Néerlandais, <i>Rembrandt</i>
	and his century: Dutch drawings of the seventeenth century: from the
	collection of Frits Lugt, Institut Neerlandais, 1977-1978
Ottawa 2003	Ottawa, National Gallery of Canada, Dutch and Flemish Drawings from
	the National Gallery of Canada (cat. by Joeaneath Spicer), 23 May – 31
Davis 4074	August 2003
Paris 1874	Paris, Palais Bourbon, Exposition du Palais-Bourbon au profit des
	Alsaciens-Lorrains, 1874

Paris 1879	Paris, École des Beaux-Arts, <i>Catalogue Descriptif des dessins de Maîtres Anciens</i> (cat. by Charles Ephrussi and Gustav Dreyfus), May-June 1879
Paris 1955	Paris, École des Beaux-Arts, Rembrandt et son temps: dessins et eaux- fortes de Rembrandt et d'autres maîtres hollandais de XVIIe siècle conservés dans les collections de l'École des Beaux-Arts, 1955
Paris 1970	Paris, Musée du Louvre, <i>Rembrandt et son temps: Dessins des collections publiques et privées conservées en France</i> , 3 February-27 April 1970
Paris 1972	Paris, Musée du Louvre, Cabinet des Dessins, <i>Cent dessins du Musée Teyler Haarlem</i> (cat. by I.Q. van Regteren Altena), 19 October-31 December 1972
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1981-1982	Hamburg, Kunsthalle, <i>De Michel-Ange à Gericault. Dessins de la donation Armand-Valton</i> , 1981-1982
Paris 2004	Paris, Institut Néerlandais, Regards sur l'art hollandaise du XVIIe siècle: Frits Lugt et les Frères Dutuit, collectionneurs (cat. by Stijn Alsteens et al.), 18 March-16 May 2004
Prague 1986-1987	Prague, Národní Galerie, <i>Od Dürera k Davidovi. Kresby starých mistrů ze sbírek státního muzea výtvarných umění A.S. Puškina v Moskvě</i> (cat. by M.I. Maiskaya, V.A. Sadkov, G.S. Kislyh & V. Mishin), 1986-1987
Raleigh, Montreal, and Indianapolis 1994-1995	Raleigh, North Carolina Museum of Art – Montreal, Museum of Fine Arts – Indianapolis Museum of Art, <i>Dutch and Flemish Drawings from the Royal Library, Windsor Castle</i> (cat. by Christopher White), 13 October 1994-30 July 1995
Rotterdam 1927-1928	Rotterdam, Museum Boymans, <i>Kersttentoonstelling in het Museum Boymans</i> (cat. by D. Hannema), 23 December 1927-16 January 1928
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Rotterdam 1961	Rotterdam, Museum Boymans, <i>Oude tekeningen uit de verzameling Victor de Steurs</i> (cat. by Dirk Hannema), 3 June-31 July 1961
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Sale Haden 1891 Sale, Francis Seymour Haden, London (Sotheby's), 15 June 1891 (Lugt

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Sale Heseltine 1935 Sale, J.P. Heseltine, Esq., Lodon (Sotheby's), 27 May, 1935

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Sale Hoet 1760 Sale, Gerard Hoet, The Hague (Franken), 25 August 1760 (Lugt 1109) Sale Hoofman 1846 Sale, M. Hoofman, Haarlem (Engesmet), 9 June 1846 (Lugt 18228) Sale [Hoofman and Quarles van Sale, [J. Hoofman, P.N. Quarles van Ufford], Amsterdam (v.d. Schley a.o.), 19 October 1818 (Lugt 9450)

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Sale Houthakker 1966 Sale, Bernard Houthakker, Master Drawings, 1966

Sale van Huls 1736 Sale, Samuel van Huls, The Hague (Swart), 14 May 1736 (Lugt 464) Sale, Jan Hulswit, Amsterdam (de Vries a.o.), 20 October 1822 (Lugt Sale Hulswit 1822

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Sale Jolles 1895 Sale, Boguslaw Jolles of Dresden and Vienna, Munich (Helbing), 28

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Sale de Jongh 1810 Sale, Daniel de Jongh Az., Rotterdam (van Ryp), 28 March 1810 (Lugt

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	1817 (Lugt 9136)
Sale Mariette 1775	Sale, Mr. Mariette, Paris (Basan), 15 November 1775 (Lugt 2453)

Sale Marsbag 1775 Sale, Daniel Marsbag, Amsterdam (Ploos van Amstel a.o.), 30 October 1775 (Lugt 2446) Sale Maurice 1797 Sale, Maurice, Paris (Regnault a.o.), 16 January 1797 (Lugt 5521) Sale Mensing 1937 Sale, A.W.M. Mensing, Amsterdam (Muller), 27-29 April 1937 Sale Metayer 1799 Sale, Louis Metayer Phz., Amsterdam (v.d. Schley a.o.), 16 December 1799 (Lugt 5994) Sale, Arnold Otto Meyer of Hamburg a.o., Leipzig (Boerner), 19 March Sale Meyer a.o 1914 1914 (Lugt 74000) Sale, M.N., Amsterdam (Houthakker), 21 February 1939 Sale M.N. 1939 Sale Molkenboer 1825 Sale, Johannes Hermanus Molkenboer, Amsterdam (de Vries a.o.), 17 October 1825 (Lugt 10978) Sale Montauban van Swijndregt Sale, H.M. Montauban van Swijndregt, Amsterdam (de Vries), 5 April 1906 1906 (Lugt 64252) Sale, A. Mouriau, Paris (Vignères and Delbergue), 11-12 March 1858 Sale Mouriau (Lugt 24059) Sale Muilman 1773 Sale, Dionis Muilman, Amsterdam (de Bosch a.o.), 29 March 1773 (Lugt 2149) Sale Muilman 1813 Sale, Hendrik Muilman of Haamstede, Amsterdam (v.d. Schley a.o.), 12 April 1813 (Lugt 8345) Sale Muller 1827 Sale, Gerrit Muller, Amsterdam (de Vries a.o.), 2 April 1827 (Lugt 11399) Sale Muller 1900 Sale, Amsterdam (Muller), 27 February 1900 (Lugt 57860) Sale Muller 1908 Sale, Amsterdam (Muller), 15 June 1908 (Lugt 66680) Sale Muller 1910 Sale, Amsterdam (Muller), 21-2 June 1910 (Lugt 68852) Sale Muller 1913 Sale, Amsterdam (Muller), 27-8 May 1913 (Lugt 72830) Sale Muller 1926 Sale, Amsterdam (Muller), 15 June 1926 Sale Muller 1937 Sale, Amsterdam (Muller), 29 April 1937 Sale Muller 1940 Sale, Amsterdam (Muller), 23-25 July 1940 Sale Munnikhuyzen 1820 Sale, Frans Munnikhuyzen, Amsterdam (de Vries a.o.), 27 November 1820 (Lugt 9911) Sale Neyman [Danser Nyman] Sale, M. Neyman [Danser Nyman] of Amsterdam, Paris (Basan), 8 July 1776 (Lugt 2566) Sale, Gerard van Nijmegen of Rotterdam, Amsterdam (v.d. Schley Sale van Nijmegen 1809 a.o.), 20 March 1809 (Lugt 7537) Sale Northwick 1920 Sale, John, Lord Northwick, London (Sotheby's), 1 November 1920 (Lugt 81118) Sale Northwick 1921 Sale, John, Lord Northwick, London (Sotheby's), 5 July 1921 (Lugt 82461) Sale Nyman 1798 Sale, Jan Danser Nyman [Nijman], Amsterdam (v.d. Schley a.o.), 19 March 1798 (Lugt 5730) Sale Oets? 1776 Sale, Oets?, Amsterdam (de Winter), 11 March 1776 (Lugt 2500) Sale Oets 1791 Sale, Pieter Oets, Amsterdam (v.d. Schley a.o.), 31 January 1791 (Lugt 4660) Sale Oppenheimer 1936 Sale, Henry Oppenheimer, London (Christie's), 10-14 July 1936 Sale Otto 1929 Sale, Curt Otto, Leipzig (Boerner), 7 November 1929 Sale Oudaan 1766 Sale, Michiel Oudaan, Rotterdam (Bosch a.o.), 3 November 1766 (Lugt 1561) Sale Oudenaarden & van Noorde Sale, Willem Oudenaarden and Cornelis van Noorde, The Hague (v.d. Vinne), 1 November 1796 (Lugt 5507) Sale Pallandt van Klarenbeek 1867 Sale, Baroness A.H.E. van Pallandt van Klarenbeek, née Verstolk van Soelen, Amsterdam (Roos a.o.), 4 November 1867 (Lugt 29985) Sale van Parijs 1878 Sale, van Parijs of Brussels, Amsterdam (Muller), 11 January 1878 (Lugt

37899)

Sale Passavant-Gontard 1931 Sale, Frankfurt am Main (Passavant-Gontard), 1-3 December 1931 Sale, Peltzer of Cologne, Stuttgart (Gutekunst), Cat. 76, 13 May 1914 Sale Peltzer 1914 (Lugt 74356) Sale, London (Phillips), 17 April 1996 Sale Phillips 1996 Sale Piasa 2006 Sale, Paris (Piasa), 22 March 2006 Sale, W. Pitcairn Knowles of Wiesbaden, Amsterdam (Muller), 25 June Sale Pitcairn Knowles 1895 1895 (Lugt 53669) Sale Ploos van Amstel a.o. 1777 Sale, Amsterdam (Ploos van Amstel a.o.), 10 March 1777 (Lugt 2658) Sale Ploos van Amstel a.o. 1780 Sale, Amsterdam (Ploos van Amstel a.o.), 30 October 1780 (Lugt 3181) Sale Ploos van Amstel 1800 Sale, Cornelis Ploos van Amstel, Jac. Cornsz., Amsterdam (v.d. Schley a.o.), 3 March 1800 (Lugt 6031) Sale Pole 1930 Sale, Reginald Pole, London (Sotheby's), 26 March 1930 Sale Poulain 1803 Sale, Poulain, Paris (Constantin), 9 December 1803 (Lugt 6722) Sale, "The Property of a Nobleman", London (Sotheby's), 8 June 1819 Sale "The Property of a Nobleman" 1819 (Lugt 9611) Sale Pruyssenaar 1814 Sale, J.C. Pruyssenaar, Amsterdam (v.d. Schley a.o.), 27 December 1814 (Lugt 8625) Sale, Jan Maurits Quinkhard, Amsterdam (v.d. Schley a.o.), 15 March Sale Quinkhard 1773 1773 (Lugt 2138) Sale van Reede van Outshoorn Sale, W.C.P. Baron van Reede van Outshoorn of Utrecht, Amsterdam 1874 (Roos a.o.), 27 October 1874 (Lugt 35096) Sale Reid 1916 Sale, G.W. Reid, London (Sotheby's), 11-12 December 1916 (Lugt 76247) Sale Reitlinger 1930 Sale, H.S. Reitlinger, London (Sotheby's), 22 June 1954 Sale Repelaer and Beens 1967 Sale, J.A. Repelaer and H.P. Beens, The Hague (Venduehuis der Notarissen), 7-8 November 1967 Sale R[évil] 1842 Sale, N. R[évil], Paris (Bonnefons de Lavialle), 29 March 1842 (Lugt 16528) Sale Richardson 1747 Sale, Jonathan Richardson, London (Cock), 22 January 1747 (Lugt 653) Sale Roelofs 1873 Sale, Mlle B.G. Roelofs, Amsterdam (Roos a.o.), 2 April 1873 (Lugt 33846) Sale Rompel a.o. 1908 Sale, H.L. Rompel a.o., Amsterdam (de Vries), 14 April 1908 (Lugt 66441) Sale Roos a.o. 1819 Sale, Amsterdam (Roos a.o.), 1 March 1819 (Lugt 9522) Sale van Rossem 1773 Sale, Gerard van Rossem, Amsterdam (de Winter a.o.), 8 February 1773 (Lugt 2111) Sale Rück 1901 Sale, Kanzleirath Rück, Berlin (Lepke), 14 May 1901 (Lugt 59173) Sale [Rump] 1908 Sale, "Ein Skandinavischer Kunstfreund" [Rump], Berlin (Amsler, Ruthardt), Cat. 79, 25 May 1908 (Lugt 66596) Sale de al Sablonière and Ekama Sale, S.H. de la Sablonière of Kampen and Fr. C. Ekama of Haarlem, 1891 Amsterdam (Muller), 30 June 1891 (Lugt 50126) Sale Sanders 1767 Sale, Gerard Sanders, Rotterdam (cat. chez Tiele), 5 August 1767 (Lugt 1631) Sale Schaak 1748 Sale, Gerrit Schaak, Amsterdam (Verkolje Haring), 28 October 1748 (Lugt 689) Sale van der Schaft a.o. 1819 Sale, F. van der Schaft of Haarlem a.o., Amsterdam (Roos a.o.), 19 April 1819 (Lugt 9568) Sale v. S[cheltema]. a.o. 1912 Sale, F. A[dama]. v[an]. S[cheltema]., Armand Sigwalt a.o., Amsterdam (Muller), 11 June 1912 (Lugt 71448) Sale Schepens a.o. 1811 Sale, Johannes Schepens a.o., Amsterdam (v.d. Schley a.o.), 21 January 1811 (Lugt 7916) Sale van der Schley 1773 Sale, Amsterdam (v.d. Schley), 18 October 1773 (Lugt 2201) Sale, Amsterdam (v.d. Schley a.o.), 6 December 1797 (Lugt 5675) Sale van der Schley a.o. 1797

Sale van der Schley a.o. 1802	Sale, Amsterdam (v.d. Schley a.o.), 22 March 1802 (Lugt 6387)
Sale van der Schley a.o. 1817	Sale, Amsterdam (v.d. Schley a.o.), 29 April 1817 (Lugt 9122)
Sale Schroder 1764	Sale, Gerardus Schroder of Harderwijk, Amsterdam (de Winter, Yver),
	20 February 1764 (Lugt 1348)
Sale Schouten 1760	Sale, C. Schouten Dirksz., Amsterdam (Kerfbijl a.o.), 9 April 1760 (Lugt
	1093)
Sale [Schweisguth] 1924	Sale, D.S. [Daniel Schweisguth], Paris (Drouot), December 17, 1924
	(Lugt 87811)
Sale Sennepart 1704	Sale, Constant Sennepart, Amsterdam (Somer), 1 April 1704 (not in
Sale Semiepare 1701	Lugt)
Sale [Six] 1845	Sale, [Six], Amsterdam (de Vries a.o.), 7 July 1845 (Lugt 17849)
Sale [Six] 1851	Sale, [Six], Amsterdam (de Vries a.o.), 15 December 1851 (Lugt 20558)
Sale Smit 1751	Sale, Amsterdam (de Viies a.o.), 15 December 1851 (Edgt 20536) Sale, Amsterdam (Smit), 25 January 1751 (Lugt 750)
Sale Smith a.o. 1927	Sale, Bellingham Smith a.o., Amsterdam (Muller), 5 July 1927
Sale Sotheby's 1920	Sale, London (Sotheby's), 28 June-2 July 1920
Sale Sotheby's 1923	Sale, London (Sotheby's), 25 June 1923
Sale Sotheby's 1929	Sale, London (Sotheby's), 23 April 1929
Sale Sotheby's 1946	Sale, London (Sotheby's), 16 October 1946
Sale Sotheby's 1953	Sale, London (Sotheby's), 18 November 1953
Sale Sotheby's 1974	Sale, London (Sotheby's), 27 June 1974
Sale Sotheby's 1983	Sale, Amsterdam (Sotheby's), 25 April 1983
Sale Sotheby's 1998	Sale, London (Sotheby's), 8 July 1998
Sale Sotheby's 2001	Sale, New York (Sotheby's), 23 January 2001
Sale Sotheby's 2002	Sale, Paris (Sotheby's), 27 June 2002
Sale Sotheby's 2008	Sale, London (Sotheby's), 9 July 2008
Sale Sotheby's 2010	Sale, New York (Sotheby's), 27 January 2010
Sale Sotheby's 2011	Sale, London (Sotheby's), 7 July 2011
Sale Sotheby Mak van Waay 1980	Sale, Amsterdam (Sotheby Mak van Waay), 18 November 1980
Sale Spengler 1839	Sale, Johan Conrad Spengler, Copenhagen (Printer Luno), 8 October
Sale Speligier 1933	1839 (Lugt 15540)
Sale Stinstra a.o. 1823	Sale, J. Stinstra a.o., Amsterdam (de Vries a.o.), 17 February 1823 (Lugt
0 0	10384)
Sale Storck 1894	Sale, Ludwig Heinrich Storck of Bremen, Berlin (Amsler, Ruthardt), Cat.
Suic Storck 1054	47, 25 June 1894 (Lugt 52773)
Sale Strauss 1906	Sale, Max Strauss, Vienna (Miethke), Cat. 105, 2 May 1906 (Lugt
Jaie Strauss 1900	64343)
Sale Stroo 1811	·
	Sale, Cornelis Stroo, Alkmaar (Coster), 29 July 1811 (Lugt 8051) Sale, "Süddeutscher Kunstfreunde", Berlin (Amsler, Ruthardt), 8 June
1896	1896 (Lugt 54537)
Sale Sydervelt 1766	Sale, Antony Sydervelt, Amsterdam (de Winter), 23 April 1766 (Lugt
	1528)
Sale Tersmitten 1754	Sale, Henri Tersmitten, Amsterdam (de Bary, Yver), 23 September
	1754 (Lugt 844)
Sale van Tetroode 1824	Sale, Amsterdam (v. Tetroode), 31 March 1824 (Lugt 10635)
Sale Tolling 1768	Sale, Aegidius Laurens Tolling, Amsterdam (de Winter, Yver), 21
	November 1768 (Lugt 1719)
Sale Tonneman 1754	Sale, Jeronimus Tonneman, Amsterdam (de Leth), 21 October 1754
	(Lugt 845)
Sale Troost van Groenendoelen	Sale, J.H. Troost van Groenendoelen and J. Versteegen, Amsterdam
and Versteegen 1796	(v.d. Schley a.o.), 27 June 1796 (Lugt 5478)
Sale Mad <sup>e</sup> V [Viel] 1925	Sale, Mad <sup>e</sup> V [Viel], Paris (Drouot), 25 March 1925
11 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	

Sale, M.W. van Valkenburg, Haarlem (v.d. Vinne a.o.), 17 May 1784 Sale Valkenburg 1784 (Lugt 3724) Sale, Frans van de Velde, Amsterdam (Ploos van Amstel a.o.), 16 Sale van de Velde 1775 January 1775 (Lugt 2349) Sale van Velsen 1808 Sale, Mme. van Velsen, Antwerp (Hanicq), 20 June 1808 (Lugt 7435) Sale Verschuuring 1771 Sale, Hendrik Verschuuring of The Hague, Amsterdam (de Winter, Yver), 28 January 1771 (Lugt 1884) Sale, Dirk Versteegh, Amsterdam (de Vries a.o.), 3 November 1823 Sale Versteegh 1823 (Lugt 10531) Sale Verstolk van Soelen 1847 Sale, Johan Gijsbert Baron Verstolk van Soelen, Amsterdam (de Vries a.o.), 22 March 1847 (Lugt 18508) Sale Vinkeles 1816 Sale, Reinier Vinkeles, Amsterdam (v.d. Schley a.o.), 23 April 1816 (Lugt 8872) Sale de Visser 1869 Sale, The Hague (de Visser), 8 March 1869 (Lugt 31051) Sale de Visser 1881 Sale, A.G. de Visser of The Hague, Amsterdam (Muller), 16 May 1881 (Lugt 41110) Sale de Vos 1833 Sale, Jacob de Vos, Amsterdam (de Vries a.o.), 30 October 1833 (Lugt 13425) Sale de Vos Jbzn. 1883 Sale, Amsterdam (de Vos Jbz), Cat. 594, 22-4 May 1883 Sale de Vries a.o. 1826 Sale, Amsterdam (de Vries a.o.), 20 November 1826 (Lugt 11292) Sale de Vries 1906 Sale, Amsterdam (de Vries), Cat. 225, 5 April 1906 Sale de Vries 1908 Sale, Amsterdam (de Vries), Cat. 360, 10-11 April 1908 Sale de Vries 1920 Sale, Amsterdam (de Vries), 9 March 1920 (Lugt 80172) Sale de Vries 1924 Sale, Amsterdam (de Vries), 1924 Sale [de Wacker van Zon] 1761 Sale, [Hendrik de Wacker van Zon], Amsterdam (de Leth), 26 October 1761 (Lugt 1178) Sale Waldeck 1887 Sale, Dr. M. Waldeck, Berlin (Amsler), 14 February 1887 (Lugt 46265) Sale Walraven 1765 Sale, Isaac Walraven, Amsterdam (de Winter), 14 October 1765 (Lugt 1481) Sale, Emil Wauters, Amsterdam (Muller), 15-16 June 1926 Sale Wauters 1926 Sale Weigel 1883 Sale, J.A.G. Weigel of Leipzig, Stuttgart (Gutekunst), Cat. 31, 15 May 1883 (Lugt 43026) Sale Weinmüller 1939 Sale, Munich (Weinmüller), 9 March 1939 Sale Werneck 1885 Sale, J. Werneck of Frankfurt, Amsterdam (Muller), 23 June 1885 (Lugt 45055) Sale de Wees 1674 Sale, Adriaen Hendricx. de Wees, Amsterdam (Dirck van Kattenburgh), 5 October 1674 (not in Lugt) Sale Whitehead 1897 Sale, J. Whitehead, Munich (Helbing), 19 June 1897 (Lugt 55523) Sale van der Willigen 1874 Sale, A. van der Willigen Pzn., The Hague (de Visser), 12 August 1874 (Lugt 35065) Sale Willink 1819 Sale, Hendrik Willink, Amsterdam (Roos a.o.), 6 December 1819 (Lugt 9691) Sale Willmet a.o. 1836 Sale, Johannes Willmet a.o., Amsterdam (de Vries a.o.), 25 January 1836 (Lugt 14192) Sale Woodburn 1854 Sale, Samuel Woodburn, London (Christie & Manson), 16 June 1854 (Lugt 21988) Sale Woodburn 1860 Sale, Samuel Woodburn, London (Christie's), 12 June 1860 (Lugt 25649) Sale Wurfbain 1899 Sale, Prof. C.L. Wurfbain, Amsterdam (Muller), 20 November 1899 (Lugt 57574) Sale Zonne and Hoeven 1768 Sale, Cornelis Zonne and Elias van der Hoeven, Rotterdam (Constant),

20 July 1768 (Lugt 1700)

# **Catalogue**

The catalogue is divided into five subsections. The first deals with "Accepted Works" and consists of drawings that are either fully signed or otherwise verifiably autograph drawings. The drawings in this section have been organized chronologically. For some drawings, the dating has proven particularly problematic. The proposed date on these works is followed by a "(?)". When a drawn or printed copy is known, reference is made to the work. The means by which a decision as to the authenticity of each drawing in this and the following two sections is given under "Authenticated". The second section, entitled "Problematic Attributions," deals with drawings for which Cornelis' authorship is plausible but by no means secure. Two additional works (B-4 and B-8) have also been included in this section, as I have not yet seen images of the works in question and therefore cannot determine whether they are authentic works or not. Section three includes all drawings that previously bore an attribution to Cornelis but that I do not consider to be autograph works. Whenever the drawing in question is a copy of a known work, the catalogue reference for the original is given as well. The fourth section entitled "Untraced Drawings of Uncertain Attribution" records all drawings recorded after 1850 for which an image is unavailable. The fifth and final section catalogues all works mentioned only before 1850. Since no records of these drawings exist following this date, they are likely no longer extant. For ease of reference, all drawings in sections two through five are grouped according to subject matter (and, in the fifth section, additionally by type of record, i.e. early sales records, copies by other artists, inscriptions on prints, or references in the literature).

## **ACCEPTED WORKS**

#### A-1

## **SELF-PORTRAIT, 1649**

London, British Museum, inv. no. 1895,0915.1343. Black chalk, touched with gray wash, on vellum, 168 x 143 mm

#### **Authenticated:**

Based on a high resolution photo.

## Signature:

Not signed; dated "Ao. 1649" lower right and inscribed "AETATIS / XX" on the base of the background column.

#### **Provenance:**

Dionis Muilman; his sale, Amsterdam (de Bosch a.o.), 29 March 1773 Kunstboek C, no. 144 (f [4]1 to Yver)

Daniel Marsbag; his sale, Amsterdam (Ploos van Amstel a.o.), 30 October 1775, Kunstboek D, no. 206 (*f* 15 to Yver)

Possibly M.\*\*\*; his sale, Paris (Basan), 1 March 1786, lot 47

Jacob de Vos (according to Josi 1821); apparently not in his sale

"The Property of a Nobleman"; his sale, London (Sotheby's), 8 June 1819, lot 498

Samuel Woodburn, London (L. 2584); his sale, London (Christie & Manson), 16 June 1854, lot 924

John Malcolm of Poltalloch, London; by descent to Col John Wingfield Malcolm, from whom purchased by the museum in 1895.

#### Literature:

Josi 1821, n.p.

Robinson 1876, p. 262, no. 868.

Hind 1931, vol. 4, p. 95, no. 1.

Wijnman 1933b, p. 1116

Van Hall 1963, p. 354, no. 1 and no. 3.

Paris 1974a, p. 163, under no. 118.

Broos and Schapelhouman 1993, p. 214, under no. 168.

Stefes 2011, vol. 2, p. 581, under no. 1108.

## **Exhibited:**

London 1974, p. 41, no. 140.

## **Graphic Reproduction:**

Engraved by the artist in reverse, the background column omitted (Hollstein 162)

#### Copy

Braunfels, Fürstliches Schlossmuseum, Deiker Collection, inv. no. 232.711

Pen and brown ink, on vellum, 159 x 138 mm

#### A-2

# STUDY OF A BOY WITH CAP AND MASK (FOLLY), C. 1649(?)

London, British Museum, inv. no. 1910,0212.203 Black chalk, on vellum, 240 x 291 mm

## **Authenticated:**

Based on a high resolution photo.

## Signature:

Not signed

#### Provenance:

Samuel van Huls; his sale, The Hague (Swart), 14 May 1736, Portefeuille K.K., no. 2044 or 2063 (no. 2044, *f* 24)

Probably Jean de Jullienne; his sale, Paris (Remy Julliot), 30 March 1767, lot 654 (FF 360 to Joullain)

George Salting (1836-1909), by whom given to the museum in 1910.

#### Literature:

Hind 1931, vol. 4, p. 95, no. 7. Stefes 2011, vol. 2, p. 581, under no. 1107

## **Exhibited:**

London 1984, pp. 116-7, no. 106 w/ image.

## **Graphic Reproduction:**

Engraving by Pierre Aveline, c. 1737.

## Copies:

a. Probably by Pierre Aveline (1702-1760)

Paris, Musée du Louvre, inv. no. 23121

Red chalk, 253 x 325 mm

Literature: Lugt 1931, pp. 53-54, no. 873.

b. Sold, Berlin (Bassenge), 1 June 2012, lot 6308 (in reverse, probably after Aveline's print) Red chalk, 252 x 323 mm

## Notes:

Van Huls' sale included two drawings of this subject attributed to Cornelis. The closest stylistic comparisons can be made with Cornelis' drawn self-portrait of 1649 (A-1). Particularly close is the diagonal hatching in the garments and the way the artist has not defined every strand of hair, as he often would in later works, but describes parts through dark masses of black chalk.

# A-3

Liberna Collection, Mettingen, inv. no. 26 Black chalk, brush and black ink, on vellum, 259 x 200 mm

## Authenticated:

Based on a catalogue photo.

## Signature:

Signed upper right "C. Visscher f." and dated "Ao. 1651"

#### Provenance:

Unknown

## Literature:

Bolten and Folmer-von Oven 1989, pp. 210-11, no. 119 w/ image.

#### Notes:

The drawing was previously considered by Bolten and Folmer-von Oven as a self-portrait based on perceived similarities in features with the artist's confirmed self-portraits.

## A-4

## PORTRAIT OF A MAN WITH DOUBLE CHIN AND A HAT, AGED 36, 1651

Vienna, Albertina, Graphische Sammlung, inv. no. 9964

Black chalk, later additions in pen and brown ink partially within framing lines in pen and gray ink and fully within framing lines in pen and gray ink outside the margins of the drawing, on vellum,  $195 \times 151 \text{ mm}$ 

## **Authenticated:**

Based on firsthand inspection of the drawing.

#### Signature:

Signed and dated upper left "C. Visscher fecit. / Ao. 1651" and inscribed lower left "ÆTAIS / 36"

## **Provenance:**

Possibly Mme. van Velsen; her sale, Antwerp (Hanicq), 20 June 1808, no. 24 Christiaan Josi; his sale, Amsterdam (Roos a.o.), 20 April 1818, Kunstboek B, no. 1 (f 9.10 to Gruiter)

Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

## Notes:

In this early work, Cornelis appears to have struggled with how large he intended to make the sitter's collar. His initial conception seems to have been rather larger than the final version, though he subsequently integrated the left collar into the composition by depicting the sitter with a mantle draped over his left arm, while several stray marks indicate the initial conception of the right collar.

#### HISSING CAT, 1651

Rotterdam, Museum Boijmans Van Beuningen, inv. no. CVisscher 3 Black chalk within framing lines in black chalk, on vellum, 122 x 149 mm

#### **Authenticated:**

Based on firsthand inspection of the drawing.

#### Signature:

Signed lower left "C. Visscher fecit. Ao. 1651"; inscribed on verso lower left in pen and brown ink "h.  $4 \frac{3}{4}$  / b.  $5 \frac{3}{4}$ ," in pencil below "KM /  $3 \times 0$  /  $10 \times 10$ ," and at lower middle in graphite "PvA"

#### **Provenance:**

Possibly Isaac Walraven; his sale, Amsterdam (de Winter), 14 October 1765, Konstboek P, no. 914 (*f* 6.10 to van der Mark)

Possibly Johan Aegidiusz. van der Marck; his sale, Amsterdam (de Winter, Yver), 29 November 1773, Konstboek U, no. 1880

Cornelis Ploos van Amstel; his sale, Amsterdam (v.d. Schley a.o.), 3 March 1800, Kunstboek C, no. 40

Sold, Amsterdam (v.d. Schley a.o.), 29 April 1817, Kunstboek L, no. 44 (f 9.15 to Versteg) Dirk Versteegh; his sale, Amsterdam (de Vries a.o.), 3 November 1823, Portefeuille 3D, no. 22 (f 6 w/ no. 21 to Booymans)

F.J.O. Boijmans, by whom given to the museum in 1849.

#### Literature:

Broos and Schapelhouman 1993, p. 208, under no. 163.

## **Graphic Reproduction:**

Engraved by the artist (Hollstein 52)

## Copy:

Weimar, Kunstsammlungen zu Weimar (Schloßmuseum), inv. no. KK 5578 Black chalk, 135 x 127 mm Described in detail under **R-132** 

#### Notes:

The cat is a preparatory study for the cat seen in the artist's engraved *Pancake Woman* (Hollstein 52).

## A-6

## STUDY OF A SEATED OLD WOMAN BEFORE HER SPINNING WHEEL, C. 1651

Paris, Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Dutuit Collection, inv. no. D 1029 Black chalk, on vellum within framing lines in black chalk, with an 8 mm strip of vellum added to the bottom, 373 x 294 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

#### Signature:

Signed upper right "Corn Visscher / fecit."

#### Provenance:

Jeronimus Tonneman; his sale, Amsterdam (de Leth), 21 October 1754, Kunstboek G, no. 30 (f 308 to Oudaan)

Michiel Oudaan; his sale, Rotterdam (Bosch a.o.), 3 November 1766, Kunstboek E, no. 76 (f 275 to Fouquet)

Cornelis Ploos van Amstel; his sale, Amsterdam (van der Schley a.o.), 3 March 1800, Kunstboek C, no. 6 (*f* 375 to Vinkeles)

Hendrik van Eyl Sluyter; his sale, Amsterdam, (van der Schley a.o.), 26 September 1814, Album G, no. 6 (*f* 368 to Hulswit)

Gerrit Muller; his sale, Amsterdam (de Vries a.o.), 3 April 1827, Kunstboek C, no. 4 (f 60 to Clausen?)

N. Révil; his sale, Paris (Bonnefons de Lavialle), 29 March 1842, lot 271 (FF 61)

Eugène and Auguste Dutuit, given by Auguste Dutuit to the city of Paris in 1902.

#### Literature:

Josi 1821, n.p.

Berger 1879, vol. 4, p. 123 w/ image.

De Chennevières 1879, p. 26.

De Chennevières and Ephrussi 1880, p. 64.

Dutuit 1881-1888, vol. IV, p. 478.

Lapauze 1907, p. 199, no. 1029.

Lapauze 1910, p. 278.

Wurzbach, vol. 2, p. 796.

Lapauze, Gronkowski, and Fauchier-Magnan 1925, p. 199, no. 1084.

Lugt 1927, pp. 37-8, no. 90 w/ image.

Broos and Schapelhouman 1993, p. 208, under no. 163.

Plomp 1997, pp. 430-1, under no. 511.

Plomp 2001, p. 230 w/ image.

#### **Exhibited:**

Paris 1970, p. 52, no. 120.

Paris 2004, pp. 202-3, no. 88 w/ image.

## **Graphic Reproduction:**

Engraved by the artist (Hollstein 52)

## Notes:

Another version of this drawing, depicting the woman holding a knife and without the spinning wheel at right is in a private collection (A-7). The dating of this drawing is derived from that which appears on the *Hissing Cat* (A-5), which served as a preparatory study for the cat seen in the print.

#### **A-7**

STUDY OF A SEATED OLD WOMAN HOLDING A KNIFE, C. 1651

Private collection Black chalk, on vellum, 364 x 280 mm

#### Authenticated:

Based on first-hand inspection of the drawing.

## Signature:

Signed upper right "C. Visscher / fecit".

#### Provenance:

Dionis Muilman; his sale, Amsterdam (de Bosch a.o.), 29 March 1773, Kunstboek C, no. 149 (f 24 to van de Velde)

Frans van de Velde; his sale, Amsterdam (Ploos van Amstel a.o.), 16 January 1775, Kunstboek C, no. 130 (f 90 to Fouquet)

Probably [Étranger]; his sale, Paris (Basan a.o.), 24 April 1775, lot 3 (FF 600)

Probably sold, Paris (Basan a.o.), 16 April 1787, lot 167

Dr. Bodo Slingenberg; his sale, Amsterdam (Christie's), 29 March 2001, lot 401

Sold, New York (Sotheby's), 25 January 2012, lot 151

#### Literature:

Josi 1821, n.p.

Paris 2004, pp. 202 and 368, under no. 88.

## **Graphic Reproduction:**

Engraved by the artist (Hollstein 52)

# **Copy(?):**

Abraham Delfos Amsterdam, Rijksprentenkabinet, inv. no. RP-T-1918-370 Black chalk, brush and gray ink, 394 x 294 mm

## Notes:

The present drawing is a version of the drawing in the Petit Palais (A-6), with differences. This drawing is more closely related to Cornelis' print, as is evident by the knife in the woman's hand and the presence of only one horizontal stretcher bar on the chair arm, and likely post-dates the example in Paris. The copy by Delfos, executed on paper, reproduces the composition almost exactly, though the copyist has included a spoon at lower left, removed the cat, and signed his work instead "C. Visscher / inven." That this drawing does not correspond exactly with either known autograph version of the composition suggests a third autograph version may once have existed. The spoon that appears in Delfos' copy reappears in Cornelis' print but has been moved, without change in orientation, to the composition's foreground.

#### **A-8**

# A YOUNG GIRL AS A SHEPHERDESS, C. 1651-2(?)

Hamburg, Hamburger Kunsthalle, inv. no. 22650

Black chalk, on vellum, partially within a borderline in pen and brown ink, 281 x 223 mm (upper corners rounded)

#### **Authenticated:**

Based on a catalogue photo.

## Signature:

Signed lower right "C. Visscher / fecit."; inscribed in pencil at lower left verso "Cab. de Spengler 1581"

#### **Provenance:**

Johan Conrad Spengler, Copenhagen (L. 1434); his sale, Copenhagen (Printer Luno), 8 October 1839, no. 1581

Acquired by the museum, probably sometime between 1869 and 1886.

#### Literature:

Wegner 1973, vol. 1, p. 142, under no. 1030 Frankfurt am Main 2000, p. 189, under no. 82 Stefes 2011, vol. 2, pp. 580-1, vol. 3, p. 421 w/ image

#### Notes:

On account of the relative stiffness of the figure, it would appear this is an early work.

## **A-9**

## **BUST-LENGTH PORTRAIT OF A YOUNG GIRL, C. 1651-2 OR EARLIER**

Amsterdam, Rijksprentenkabinet, inv. no. A 166

Black chalk within framing lines in black ink, 136 x 98 mm (in oval, probably trimmed)

## **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Signed lower right along the fictitious frame "Corn. Visscher ad. Viv..."; inscribed in pencil at center on verso "C" and below "23"

#### **Provenance:**

Vis Blokhuysen

W.C.P. Baron van Reede van Outshoorn of Utrecht; his sale, Amsterdam (Roos a.o.), 27 October 1874, lot 335 (*f* 8)

"Deux Amateurs"; their sale, The Hague (de Visser), 31 January 1877 lot 298 (f 20)

A.G. de Visser of The Hague; his sale, Amsterdam (Muller), 16 May 1881, lot 491 (*f* 4.50) Acquired by the museum in 1882.

## Notes:

There is no visible watermark. The use of paper is consistent with what appear to be some of Cornelis' earliest drawings, such as the *Portrait of an Unknown Lady* in London (**A-16**). The closest stylistic parallels for this drawing are seen in Cornelis' early *Self-Portrait* of 1649 (**A-1**). Particularly close is the way the artist has handled the folds of the drapery in which short, diagonal strokes running from upper right to lower left are used to define passages of shadow.

#### A-10

## **BUST OF A YOUNG GIRL IN A BONNET, C. 1651-2**

Present location unknown Black chalk, 218 x 160 mm (within oval)

#### Authenticated:

Based on an old sale catalogue photo.

## **Provenance:**

Chevalier de Damery, Paris (L. 2862)

Baron Dominique Vivant Denon, Paris (L. 779 and 780); his sale, Paris (Pérignon), 1 May 1826, no. 667 (FF 18)

Daniel Schweisguth; his sale, Paris (Drouot), 17 December 1924, lot 170 Sold, Paris (Drouot), 7 November 1934, lot 35

## **Graphic Reproduction:**

Etched in reverse by Dominique Vivant Denon (1747-1825)

#### A-11

## **BUST-LENGTH PORTRAIT OF A MAN, C. 1651-2**

Amsterdam, Rijksprentenkabinet, inv. no. A 4625

Black chalk, within black ink framing lines and a partial line in black ink at lower right, on vellum, 177 x 146 mm (in oval)

## **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Signed (inscribed?) indistinctly at lower left "Visscher"; inscribed at center on verso in pencil "3" and below "H"; inscribed at lower left in pencil "C Visscher" and at lower center "[5]2-"

#### **Provenance:**

William Pitcairn Knowles, Wiesbaden (L. 2643); his sale Amsterdam (Muller), 25 June 1895, lot 706 (f 60 to Roos)

Acquired by the museum in 1902.

## Literature:

Wegner 1973, vol. 1, p. 142, under no. 1029.

## Notes:

The format of this drawing strongly recalls the work of Frans Hals. The somewhat clumsy handling of the man's cloak, especially the protrusion just to the right of the buttons, suggests the drawing is an early work.

#### A-12

## **PORTRAIT OF JOHANNES DE MEER (1589-1652), C. 1652**

Paris, Musée du Louvre, inv. no. 23118

Black chalk within framing lines in black ink, on vellum, 226 x 192 mm

#### **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Not signed

#### **Provenance:**

Probably Samuel van Huls; his sale, The Hague (Swart), 14 May 1736, Portefeuille K.K., part of no. 2034

Dionis Muilman; his sale, Amsterdam (de Bosch a.o.), 29 March 1773, Kunstboek C, no. 140 (f 70 to Yver)

John Barnard; his sale, London (Greenwood), 16 February 1787, lot 47 (£ 16)

Bertheels of Brussels; his sale, Paris (Paillet), 3 February 1789(?), lot 33

Charles Paul Jean-Baptiste de Bourgevin Vialart de Saint-Morys, Paris (L. 3620)

Acquired by the museum before 1802.

## Literature:

Reiset 1866, vol. 1, p. 334, no. 615. Lugt 1931, pp. 52-3, no. 865 w/ image. Dirkse 1989, p. 262 w/ image.

## **Graphic Reproduction:**

Engraved by the artist (Hollstein 152).

## A-13

## **SELF-PORTRAIT IN A WIDE-BRIMMED HAT, 1652**

Amsterdam, Rijksprentenkabinet, inv. no. A 4482

Black chalk within framing lines in black and brown ink, on vellum, 204 x 169 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Signed and dated in pen and black ink lower right on the base of the column "C. Visscher / Ao. 1652"

# Provenance:

Dionis Muilman; his sale, Amsterdam (de Bosch a.o.), 29 March 1773, Kunstboek C, no. 143 (f 75 to [Verwer]?)

Acquired by the museum in 1900.

## Literature:

Moes 1904-1906, vol. 2, no. 88 w/ image. Wijnman 1933b, p. 1116 Van Hall 1963, p. 354, no. 4. Wegner 1973, vol. 1, p. 142, under no. 1029. Paris 1974a, p. 163, under no. 118. Sciolla 1974, p. 82, under no. 153.

#### Copy:

Attributed to Hendrik Pothoven(?)
Present location unknown
Sold, Berlin (Rittershofer), 14 April 1961, no. 778
Black chalk, 210 x 175 mm

#### Notes:

The horizontal measurements of this drawing are short of those provided in Muilman's sale catalogue by roughly 2 cm. The drawing is probably slightly trimmed on each side, as is evident by the brim of Cornelis' hat hitting the left margin and the loss of part of the "r" in the signature at right. Certain *pentimenti* are evident in this drawing, including the alteration to the proper left shoulder and arm, which originally appears to have been somewhat higher. The copy of the drawing that was last seen on the market in 1961 may be synonymous with a drawing that was previously in the collection of F. Adama van Scheltema and sold at his sale in 1912 as lot 560 (see Van Hall, p. 354, under no. 4).

## A-14

## **HEAD OF A BOY WITH EYES NEARLY SHUT, C. 1652**

Amsterdam, Amsterdam Museum, Fodor Collection, inv. no. TA 10201 Black chalk within framing lines in brown ink, 130 x 95 mm

#### **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Not signed

## **Provenance:**

Hendrik van Eyl Sluyter; his sale, Amsterdam (v.d. Schley a.o.), 26 September 1814, Kunstboek G, no. 49 as "L. van der Koogen" (f 30 to Hulswit)

H. van Cranenburgh; his sale, Amsterdam (Roos a.o.), 26-7 October 1858, Portefeuille I, no. 230 as "L. van der Koog." (f 30.50 to Lamme)

Carel Joseph Fodor, Amsterdam (L. 1036), by whom given to the museum in 1860.

# Literature:

Beschrijving 1863, p. 32, no. 90 as "Leendert van der Koogen." Thieme and Becker, vol. 7, p. 345.

Molhuysen and Blok, vol. 6, p. 325-6.

Broos and Schapelhouman 1993, pp. 213-4, no. 168 w/ image.

#### **Exhibited:**

Belgrade 1960, p. 14, no. 40 as "L. v.d. Koogen." Jerusalem 1960, p. 11, no. 40 as "L. v.d. Koogen." Budapest 1962, p. 14, no. 40 as "L. v.d. Koogen." Berlin 1979-80, vol. 1, p. 387, no. 439 as "L. v.d. Koogen."

#### Notes:

Though traditionally given to Cornelis' Haarlem contemporary Leendert van der Cooghen (1632-1681), the drawing is entirely characteristic of Cornelis' works. As suggested by Broos and Schapelhouman (p. 214), it is an early work by the artist.

## A-15

# PORTRAIT OF A PAINTER, AGED 24, POSSIBLY VINCENT LAURENSZ. VAN DER VINNE (1628-1702), 1652

Paris, Fondation Custodia, inv. no. 2215 Black chalk within framing lines in pen and black ink, on vellum, 265 x 197 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Signed lower right on the palette "C. Visscher fecit."; inscribed by the artist at upper left on the pilaster "ÆTA. 24." and dated below "Ao i652."; inscribed at lower right on the mount in pen and black ink "24" and on the verso "187" on a small applied piece of paper

#### Provenance:

Max Bine, Paris

Frits Lugt, The Hague (L. 1028), by whom given to the museum.

## **Exhibited:**

Rotterdam 1938, vol. 1, p. 103, no. 419. Paris 1974a, p. 163, no. 118 w/ image.

#### Notes:

The sitter shares certain facial features, particularly evident in the dimpled chin and the slight knob at the top of the nose, with the Haarlem artist Vincent Laurensz. van der Vinne (1628-1702), as seen in his *Self-Portrait* of 1651 in Haarlem (inv. no. OS I-243, see Köhler 2006, p. 632, no. 478 w/ image). While van der Vinne began a trip to Germany, Switzerland, and France in 1652, he did not leave until 21 August, which provided plenty of time for Cornelis to produce his portrait before the artist set off on his extended journey (for a transcription of the diary van der Vinne kept on his travels, see Sliggers 1979). Such an identification of the sitter must, however, remain tentative.

## A-16

## PORTRAIT OF AN UNKNOWN LADY, C. 1652

London, British Museum, inv. no. 1847,0326.18

Black chalk, 279 x 197 mm

#### **Authenticated:**

Based on a high resolution photo.

#### Signature:

Signed upper right "C. Visscher / fec."

## **Provenance:**

Johan Gijsbert Baron Verstolk van Soelen; his sale, Amsterdam (de Vries a.o.), 22 March 1847, Kunstboek K, no. 362 (*f* 150 to Brondgeest)

Acquired from Brondgeest by the museum through William Smith in 1847.

#### Literature:

Hind 1931, vol. 4, p. 96, no. 6.

#### Copy:

Amsterdam, Rijksprentenkabinet, inv. no. A 165 Black chalk within framing lines in black chalk, on vellum, 275 x 197 mm Described in detail under R-59

#### Notes:

The use of paper in this drawing is uncharacteristic for Cornelis' portraits, though it is fully signed and probably an early work. Certain stylistic parallels can be made with the artist's *Portrait of a Painter, possibly Vincent Laurensz. van der Vinne (1628-1702)* dated 1652 in Paris (A-15).

## A-17

## **HEAD AND SHOULDERS OF AN OLD WOMAN, C. 1652**

London, British Museum, inv. no. 1895,0915.1344 Black chalk, 170 x 131 mm

## **Authenticated:**

Based on a high resolution photo.

## Signature:

Not signed

## **Provenance:**

Possibly Bernardus de Bosch; his sale, Amsterdam (v.d. Schley a.o.), 10 March 1817, Kunstboek K, no. 11 (f 30 to Brondgeest)

Sir J.C. Robinson, London, though apparently not in his sales

John Malcolm of Poltalloch, London (L. 1780); by descent to Col John Wingfield Malcolm, from whom purchased by the museum in 1895.

#### Literature:

Robinson 1876, p. 262, no. 869.

Hind 1931, vol. 4, p. 96, no. 11.

## Notes:

The drawing is stylistically quite close to the *Portrait of an Unknown Lady* in the same institution (**A-16**).

## A-18

## HALF-LENGTH STUDY OF A YOUNG MAN IN A HAT, C. 1652

Berlin, Staatliche Museen zu Berlin, Kupferstichkabinett, inv. no. 2374 Black chalk, laid down to a supporting sheet, 255 x 183 mm (drawn within an arched top)

## **Authenticated:**

Based on firsthand inspection of the drawing.

## Signed:

Not signed

#### Provenance:

Acquired before 1831.

## Literature:

Bock and Rosenberg 1930, vol. 1, p. 309.

# A-19

## **BUST OF AN OLD WOMAN, C. 1652(?)**

Paris, Musée du Louvre, inv. no. 23115 Black chalk, gray wash within framing lines in black ink, 146 x 112 mm

#### **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Not signed

## Provenance:

P.J. Mariette, Paris (Basan), 15 November 1775, lot 1057 (FF 120 to Lempereau), where acquired by the museum

## Literature:

Reiset 1866, vol. 1, p. 335, no. 619. Lugt 1931, p. 53, no. 870 w/ image.

#### Copy:

East Lansing, Eli and Edythe Broad Art Museum, inv. no. 70.29.1 Black chalk, 180 x 150 mm Described in detail under **R-88** 

#### Notes:

The background wash was probably applied by a later hand. The figure is the same as that depicted in a drawing in Rotterdam (A-63).

#### A-20

## PORTRAIT OF A LITTLE BOY SEATED, C. 1652

London, British Museum, inv. no. 1869,0612.296 Black chalk, touches of gray wash, on vellum, 240 x 171 mm

#### **Authenticated:**

Based on a high resolution photo.

## Signature:

Signed upper right "C. Visscher / fecit".

#### Provenance:

Possibly sold, Amsterdam (de Leth), 30 September 1766, Konstboek D, no. 176

Possibly Hendrik van Eyl Sluyter; his sale, Amsterdam, 26 September 1814, Kunstboek G, no. 20 (f 69 to Brondgeest)

Possibly Jacob van Beek Frzn.; his sale, Amsterdam (de Vries a.o.), 2 June 1828, Kunstboek G, no. 1 (f 14.10 to Hulswit)

Walter Benjamin Tiffin, London, from whom purchased by the museum in 1869.

## Literature:

Hind 1931, vol. 4, p. 96, no. 9.

Bernt 1957-1958, vol. 2, no. 649 w/ image.

## **Exhibited:**

London 1974, p. 33, no. 113.

## Notes:

The manner of drawing shows parallels with the *Portrait of an Unknown Middle-Aged Man* dated 1652 in the same institution (**A-24**).

## A-21

## PORTRAIT OF AN UNKNOWN MAN, AGED 52, 6 FEBRUARY 1652

Vienna, Albertina, Graphische Sammlung, inv. no. 9954

Black chalk within framing lines in black ink, on vellum, laid down to the mount, 289 x 190 mm

#### **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Signed and dated middle right on the base of the column "C. Visscher fecit. / Ao. 1652 / 6 febr[e?]" and inscribed at top middle "ÆTATIS. 52"

## Provenance:

Jean de Jullienne; his sale, Paris (Remy Julliot), 30 March 1767, lot 655 (FF 159 to Remond) Probably Dionis Muilman; his sale, Amsterdam (de Bosch a.o.), 29 March 1773, Kunstboek C, no. 148 (f 23 to de Vos)

Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

#### Literature:

Bernt 1957-1958, vol. 2, no. 647 w/ image. Sciolla 1974, p. 82, under no. 153. Sciolla 2007, p. 214, under no. 175. Sadkov 2010, p. 274, under no. 432.

#### A-22

## PORTRAIT OF A BOY WITH A GOAT, SAID TO BE WILLEM III VAN NASSAU (1650-1702), 1652

Present location unknown Black chalk, on vellum, 209 x 180 mm

## **Authenticated:**

Based on a catalogue photo.

## Signature:

Signed middle left on the base of the column "C. Visscher fe" and dated below "Ao. 1652"; inscribed by a later hand on the column "Prince..."

## **Provenance:**

Possibly Gabriel Huquier; his sale, Amsterdam (Dankmeyer, Yver), 14 September 1761, Kunstboek E, no. 567 (f 15.15)

Possibly Gerardus Schroder of Harderwijk; his sale, Amsterdam (de Winter, Yver), 20 February 1764, lot 225 (f 11 to Yver)

Sold, Amsterdam (Christie's), 10 November 1997, lot 137.

#### Notes:

The subject matter is similar to a drawing by Cornelis of the same year that was last sold from the Habich collection (**U-1**). The principle differences between this drawing and that one are the sizes, the Habich drawing being slightly larger, and the evident presence of a hat on the boy's head in that work.

## A-23

# PORTRAIT OF A MAN WITH A WIDE-BRIMMED HAT AND GLOVES IN HIS RIGHT HAND, AGED 39, 1652

Private collection, New York Black chalk, on vellum, 290 x 200 mm

## **Authenticated:**

Based on a high resolution photo.

## Signature:

Signed middle right at the base of the column "C. Visscher f." and dated below "Ao. 1652"; inscribed by the artist at middle right "Aeta. 39"

# **Provenance:**

Baron Carl Eduard von Liphart; by descent to his grandson Freiherr Reinhold von Liphart; his sale, Leipzig (Boerner), Cat. 64, 27 June 1899, lot 627

Henry Oppenheimer; his sale, London (Christie's), 10-14 July 1936, part of lot 330 (£ 46.4.0 to Knoedler)

European private collection; sold, London (Christie's), 10 July 2014, lot 136, where acquired by the present owner

## Notes:

The same general pose is used for another drawing, also dated 1652 and of comparable dimensions, in the Teylers Museum (A-26).

#### A-24

# PORTRAIT OF AN UNKNOWN MIDDLE-AGED MAN, 1652

London, British Museum, inv. no. 1895,0915.1346 Black chalk, touches of black wash, on vellum, 278 x 205 mm

#### **Authenticated:**

Based on a high resolution photograph.

## Signature:

Signed upper left "C. Visscher / fec." and dated "1652".

# **Provenance:**

M. Hoofman; his sale, Haarlem (Engesmet), 9 June 1846, Kunstboek I, no. 1 (f 40) Gérard Leembruggen Jz.; his sale, Amsterdam (Roos a.o.), 5 March 1866, lot 726 (f 100 to Roberson)

John Malcolm of Poltalloch, London; by descent to Col John Wingfield Malcolm (1833-1902), from whom purchased by the museum in 1895.

## Literature:

Robinson 1876, p. 263, no. 871. Hind 1931, vol. 4, p. 95, no. 3. Broos and Schapelhouman 1993, p. 210, under no. 165. London 1996, Appx, p. 190. Plomp 1997, p. 427, under no. 505. Sciolla 2007, p. 214, under no. 175.

#### **Exhibited:**

London 1974, p. 33, no. 115.

## **Graphic Reproductions:**

Engraved in facsimile by Cornelis van Noorde in 1769.

# A-25

# PORTRAIT OF A WOMAN BEFORE A CURTAIN WITH A FAN AND BAG, 165[2]

Berlin, Staatliche Museen zu Berlin, Kupferstichkabinett, inv. no. 14309 Black chalk within framing lines in black chalk, on vellum, 277 x 192 mm

#### **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Signed lower right on the balustrade "C. Visscher" and indistinctly dated "Ao. 1652"(?) below; inscribed "AETA. X2"(?) at lower left.

#### Provenance:

Adolf von Beckerath, Berlin (L. 1612), from whom acquired by the museum in 1902.

#### Literature:

Bock and Rosenberg 1930, vol. 1, p. 309.

## Copy:

Copenhagen, Statens Museum for Kunst, inv. no. Tu 65/5

Black chalk, brush and black ink within framing lines in black chalk, on vellum, 291 x 200 mm Described in detail under **R-70** 

#### A-26

# PORTRAIT OF A MAN STANDING AND HOLDING A PAIR OF GLOVES IN HIS LEFT HAND, 1652

Haarlem, Teylers Museum, inv. no. P\*50

Black chalk, touches of black ink, on vellum, within framing lines in black ink, 298 x 207 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

### Signature:

Signed and dated middle right at the base of the column "C. Visscher f. / Ao. 1652" and inscribed by the artist upper left "Aetate..."

#### Provenance:

Acquired by the museum before 1822.

# Literature:

Scholten 1904, p. 174, no. 50.

Plomp 1997, p. 427, no. 505 w/ image.

# Notes:

The same general pose is used for another drawing, also dated 1652 and of roughly the same dimensions, that appeared on the London art market in 2014 (A-23). Pen and black ink has been

applied to the sitter's eyes, mouth, and the buttons of his vest in a manner that is not consistent with Cornelis and is probably a later addition. Some of the other passages, particularly the darkest areas, may also have been reworked.

#### A-27

# PORTRAIT OF A YOUNG MAN IN A HAT, 1652

Present location unknown Black chalk, on vellum, 200 x 165 mm

# **Authenticated:**

Based on an old catalogue photo.

# Signature:

Signed lower right on the base of the column "C. Visscher / fe" and dated below "Ao 1652"; inscribed at middle right "Aet.. 17"(?)

#### Provenance:

Probably Dionis Muilman; his sale, Amsterdam (de Bosch a.o.), 29 March 1773, Kunstboek C, no. 145 (f 25 to Yver)

Sold, Frankfurt am Main (Passavant-Gontard), 1-3 December 1931, lot 1209

# A-28

# **PORTRAIT OF AN OLD WOMAN, 1652**

Windsor, Windsor Castle, Royal Collection, inv. no. 6423 Black chalk, pencil, on vellum, 152 x 134 mm (in partial oval)

# **Authenticated:**

Based on a high resolution photo.

# Signature:

Signed "C. Visscher f." and dated below "Ao. 1652"

### **Provenance:**

Acquired by George III.

#### Literature:

Van Puyvelde 1944, p. 72, no. 730 w/ image. White and Crawley 1994, p. 355, no. 495 w/ image.

# A-29

# PORTRAIT OF A YOUNG BOY SEEN FROM THE FRONT (IN OVAL), C. 1652-3

Berlin, Staatliche Museen zu Berlin, Kupferstichkabinett, inv. no. 14317 Black chalk within framing lines in black ink, 146 x 129 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Not signed

#### **Provenance:**

Acquired before 1831.

# Literature:

Bock and Rosenberg 1930, vol. 1, p. 309.

# Notes:

Unusually for Cornelis' portraits, this drawing is executed on paper. However, its small scale puts it in close association with the numerous head studies on paper Cornelis produced throughout his career. There is no visible watermark. The drawing style is closest to the *Portrait of an Old Woman* of 1652 at Windsor Castle (A-28). The use of paper as opposed to vellum in this image was repeated in the artist's *Portrait of an Unknown Lady* in London (A-16), which probably dates to the same period.

# A-30

# HEAD OF A MAN IN PROFILE TO THE LEFT (OVAL), C. 1652-3

Dresden, Staatliche Kunstsammlungen Dresden, Kupferstichkabinett, inv. no. C 1049 Black chalk, laid down to the mount, 180 x 147 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Not signed

# **Provenance:**

Acquired before 1764

#### Literature:

Woermann 1898, p. 85, no. 281 w/ image.

#### Notes:

The drawing style is comparable to the *Portrait of a Young Boy Seen from the Front* in Berlin (**A-29**).

# A-31

# **BUST PORTRAIT OF AN OLD WOMAN, C. 1652-3**

Present location unknown Black chalk, on vellum, 180 x 145 mm (oval)

# Authenticated:

Based on a high resolution photo.

#### **Provenance:**

Jean Gigoux, Paris (L. 1164)

Alfred Beurdeley, Paris (L. 421); his sale, Paris (Galerie Georges Petit), 8 June 1920, lot 341 Private collection, France

With Galerie Claude Aubry, Paris by 1974

## **Exhibited:**

Paris 1974b, no. 114 w/ image.

# **Graphic Reproduction:**

Engraved by Vincenzio Vangelisti (c. 1740-1798)

#### Notes:

In its current state, the drawing is unsigned, though this may perhaps be a product of its having been trimmed at some point in its history.

## A-32

## **SELF-PORTRAIT HOLDING A SKULL, 10 APRIL 1653**

Amsterdam, Rijksprentenkabinet, inv. no. A 4624 Black chalk, framing lines in pen and brown ink, on vellum, 208 x 150 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Not signed; inscribed by the artist upper right in pen and brown ink "AETATIS XXIV," below in black chalk "Aen Sien / Doet gedencke," and dated below "Ao. 1653 de 10 April."; inscribed on the verso at middle in graphite "4" and below "B," inscribed at lower left in graphite "142-50-"

#### Provenance:

Johan Aegidiusz. van der Marck; his sale, Amsterdam (de Winter, Yver), 29 November 1773, Konstboek T, no. 1765 (f 50 to de Vos)

Jacob de Vos; his sale, Amsterdam (de Vries a.o.), 30 October 1833, Kunstboek CC, no. 1 (*f* 52 to Brondgeest)

Johan Gijsbert Baron Verstolk van Soelen; his sale, Amsterdam (de Vries a.o.), 22 March 1847, Kunstboek I, no. 347 (f 101 to Roos)

Gérard Leembruggen Jz.; his sale, Amsterdam (Roos a.o.), 5 March 1866, lot 727 (f 100 to Roos) J. Werneck of Frankfurt; his sale, Amsterdam (Muller), 23 June 1885, lot 318

W. Pitcairn Knowles of Wiesbaden; his sale, Amsterdam (Muller), 25 June 1895, lot 705 (*f* 140 to Roos)

Acquired by the museum in 1902.

### Literature:

Josi 1821, n.p.

Wussin 1865, p. 15.

Van der Aa 1874, p. 243.

Van Hall 1963, p. 354-5, no. 5.

Wegner 1973, vol. 1, p. 142, under no. 1029, where the inventory is given as "A 4627". Dirkse 1989, p. 258 as dated "1652".

## Copy:

Attributed to Hendrik Pothoven (1725-1807)
Copenhagen, Statens Museum for Kunst, inv. no. Tu 65/7
Black chalk within framing lines in black ink, on vellum, 208 x 149 mm
Described in detail under **R-4** 

#### A-33

# PORTRAIT OF A YOUNG WOMAN WITH SPRIGS AND GLOVES IN HER HANDS, 12 MAY 1653

Vienna, Albertina, Graphische Sammlung, inv. no. 9957

Black chalk within framing lines in gray ink applied outside the drawing's margins, on vellum, laid down to the mount,  $278 \times 187 \text{ mm}$ 

## **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Signed and dated upper right "C. Visscher / fecit. / Ao. 1653 / de 12.May."

# **Provenance:**

Possibly [Lenoir]; his sale, Paris (Regnault), 13 July 1795, part of lot 111 Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

#### Notes:

The spatial organization of the bottom of the column in the background is problematic and has not been entirely resolved. This is one of the rare portraits by Cornelis in which there is any indication of outdoor space, as can be seen in the sprig that projects above the foot of the column at middle right.

#### A-34

# PORTRAIT OF A YOUNG WOMAN WITH A FAN IN HER LEFT HAND, C. 1653

Moscow, Pushkin State Museum of Fine Arts, inv. no. 1093 Black chalk, framing lines in black chalk, on vellum, 313 x 238 mm

## **Authenticated:**

Based on a catalogue photo.

#### Signature:

Signed at middle right on the base of the column "C. Visscher / fecit"

#### **Provenance:**

Baron Carl Eduard von Liphart (L. 1687-1689); by descent to his grandson Freiherr Reinhold von Liphart (L. 1758); his sale, Leipzig (Boerner), 26 April 1898, lot 985 (DM 90)

Nikolay Semyonovich Mosolov (L. 1802), by whom given to the Rumyantsev Museum, Moscow (L. 1524) in 1906

Transferred to the Museum of Fine Arts (since 1937 Pushkin Museum) in 1924

#### Literature:

Nevezhina 1974, no. 77 w/ image Sadkov 2001, p. 114, no. 140 w/ image Sadkov 2010, p. 275, no. 434 w/ image

#### **Exhibited:**

Moscow 1959, p. 24

#### Notes:

The drawing style is very close to a number of female portraits created by the artist around 1653. If the dating of this drawing is correct, it largely prefigured the composition used for the *Portrait of a Seated Woman* in Amsterdam of a year or two later (**A-59**). The modeling of the drapery in this drawing is not amongst the artist's most convincing, further indication that it probably belongs among Cornelis' earliest commissioned female portraits.

# A-35

# PORTRAIT OF THE NAVIGATOR DAVID PIETERSZ. DE VRIES (C. 1593-1655), 1653

Paris, Musée du Louvre, Collection Edmond de Rothschild, inv. no. 564DR Black chalk, on vellum, 160 x 125 mm (oval)

# Signature:

Signed "C. Visscher / fec." and dated below "Ao. 1653"

# **Provenance:**

Sold, Amsterdam (Smit), 25 January 1751, Konstboek A, no. 22

Gerard Hoet; his sale, The Hague (Franken), 25 August 1760, Konstboek M, no. 774 (f 14.15 to Duyselen)

Theodorus van Duysel; his sale, Amsterdam, 11 October 1784, Omslag B, no. 131

Daniel de Jongh Az.; his sale, Rotterdam (van Ryp), 28 March 1810, Konstboek M, no. 14 (f 13.20 to Rombouts)

L. Dupper Wz.; his sale, Dordrecht (Roos a.o.), 28 June 1870, lot 409 (f 57 to Visser)

A. van der Willigen Pzn.; his sale, The Hague (de Visser), 12 August 1874, lot 296 as dated "1658" (f 150)

Edmond de Rothschild, Paris (L. 900c), by whom given to the Musée du Louvre in 1935.

# Literature:

Renckens 1961, pp. 113-4

# **Graphic Reproduction:**

Engraved by the artist in 1653 (Hollstein 166)

Engraved by A.H. Ritchie c. 1853 for the frontispiece to de Vries 1853

#### Notes:

Renckens suggested plausibly that Cornelis' portrait is based on a now-lost painting by Jan Albertsz. Rotius (1624-1666), which is known through a preserved cornice that mentions the sitter as a member of the civic guard company of Cornelis Claesz. Veen. As Renckens contends, the style, especially evident in the stiffness of the figure, is somewhat uncharacteristic for Cornelis but is seen in works by the Hoorn portraitists Rotius and his contemporary Abraham Liedts (1604-1668).

#### A-36

# PORTRAIT OF A BOY AS A SHEPHERD, 1653

Frankfurt am Main, Graphische Sammlung im Städel Museum, inv. no. 880 Pen and brown ink within framing lines in brown ink, on prepared vellum, 213 x 150 mm

#### Authenticated:

Based on firsthand inspection of the drawing.

## Signature:

Signed and dated upper right "C. Visscher / fecit / Ao. 1653"

#### Provenance:

Acquired by the museum before 1862.

# Literature:

Schrey 1927, p. 96. Stefes 2011, p. 581, under no. 1107

#### **Exhibited:**

Frankfurt am Main 2000, p. 189, no. 82.

# **Notes:**

Though almost unique within Cornelis' oeuvre, this pen and ink drawing should be considered an autograph work by Cornelis. It is of a superlative quality, recalling the type of pen and ink drawings that were made famous earlier by Goltzius and his Haarlem contemporaries. In subject matter, the drawing corresponds closely with a number of other works from the period, notably two other portraits of boys with goats, both of which are dated 1652 (A-22 and U-1). Another example of a drawing in pen and brown ink of similar style is in Vienna (A-37).

## A-37

# AN OLD MAN WITH A BERET, BUST-LENGTH, C. 1653

Vienna, Albertina, Graphische Sammlung, inv. no. 9974

Pen and brown ink within framing lines in brown ink outside the margins of the drawing, on vellum, laid down to the mount, 131 x 110 mm

#### **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Monogrammed by a later hand(?) upper right "CV. / fe." (CV in ligature); inscribed upper left in pencil by another hand "6 f. 30"(?)

#### Provenance:

Prince Charles de Ligne; his sale, Vienna (Blumauer), 4 November 1794, p. 221, no. 3 Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

# **Graphic Reproduction:**

Etched by Adam von Bartsch in 1786(?).

## Notes:

Though atypical of Cornelis' works, there is another pen and brown ink drawing that is fully signed in Frankfurt (A-36). The styles of the two drawings are almost identical and both should be considered autograph. The dating of this sheet is predicated entirely upon the Frankfurt drawing.

#### A-38

# PORTRAIT OF A HAARLEM(?) CATHOLIC PRIEST, 1653

Amsterdam, Amsterdam Museum, Fodor Collection, inv. no. TA 10364 Black chalk, touches of black ink within framing lines in black ink, on vellum, 266 x 204 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Signed and dated upper right "C. Visscher / fecit. / 1653" and inscribed upper left "Aetatis 30".

# Provenance:

Carel Joseph Fodor, Amsterdam (L. 1036), by whom given to the museum in 1860.

# Literature:

Beschrijving 1863, p. 43, no. 247.

Gower 1875, p. 126.

Broos 1981, p. 166.

Dirkse 1989, pp. 270-1, Plate 8.

Broos and Schapelhouman 1993, p. 210, no. 165, w/ image.

Sciolla 2007, p. 214, under no. 175.

Vienna 2009, p. 192, under no. 87.

#### A-39

# PORTRAIT OF A WOMAN IN A BONNET AND LACE COLLAR WITH GLOVES IN HER LEFT HAND, 1653

Vienna, Albertina, Graphische Sammlung, inv. no. 9960

Black chalk, touches of brown ink by presumably by a later hand within framing lines in pen and black ink, on vellum, laid down to mount, 236 x 192 mm

#### Authenticated:

Based on firsthand inspection of the drawing.

# Signature:

Signed and dated on the column "C. Visscher / fecit. / Ao. 1653" and numbered by a later hand in graphite at upper left in pencil "19"

#### Provenance:

Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

#### Notes:

Though no other version of this drawing is known, the hatching is somewhat dryer and less lively than is characteristic of Cornelis. The possibility that this is a copy by Pothoven cannot be dismissed entirely, though in the absence of further evidence, I have retained the traditional attribution to Cornelis.

# A-40

## PORTRAIT OF A WOMAN, POSSIBLY CORNELIE DE HOOGERBURG, 1653

Vienna, Albertina, Graphische Sammlung, inv. no. 9958

Black chalk, touches of gray wash, corrections in white within framing lines in black ink, on vellum, laid down to the mount,  $275 \times 209 \text{ mm}$ 

#### **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Signed and dated middle leftat the base of the column "C. Visscher / Ao. 1653."

#### Provenance:

Jacob van de Velden; his sale, Amsterdam (v.d. Schley a.o.), 3 December 1781, Konstboek C, no. 159 (f 17 w/ no. 158 to Fouquet)

Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

#### Notes:

According to the Albertina files, Cahier(?) suggested the sitter was Cornelie de Hoogerburg, the wife of Jan de Haas. Cornelis has made a slight change to the angle of the lower left part of the sitter's dress. The crisp, angular folds of the sitter's right sleeve are similar to those seen in the Study of a Drapery-Covered Hand and Arm in Dresden (A-110).

#### A-41

# HALF-LENGTH PORTRAIT OF A WOMAN HOLDING GLOVES IN HER RIGHT HAND, 1653

Private collection, New York

Black chalk, touches of black ink, on vellum, 230 x 190 mm

#### **Authenticated:**

Based on first-hand inspection.

# Signature:

Signed "C. Visscher / fecit." and dated below "Ao. 1653"

#### Provenance:

Probably sold, London (Sotheby's), 18 November 1953, lot 40 as dated "1650" (£ 20 to Leger) Sold, South Kensington (Christie's), 25 April 2007, part of lot 429 as dated "1650" Galerie de Bayser, Paris by 2008, from whom acquired by the current owner in 2008.

#### A-42

# PORTRAIT OF A MAN HOLDING GLOVES IN HIS LEFT HAND, 1653

Clement C. Moore Collection, New York and Maryland Black chalk, on vellum, within framing lines in black chalk and brown ink, 190 x 161 mm

## **Authenticated:**

Based on first-hand inspection of the drawing.

## Signature:

Signed upper right "Corn. Visscher / fecit" and dated below "Ao. 1653."; inscribed on verso lower center in graphite "Cornelis Visscher / Haarlem 1629-1658"

## **Provenance:**

Possibly Hendrik de Wacker van Zon; his sale, Amsterdam (de Leth), 26 October 1761, no. 121 (f 31 to de Leth)

H.L. Rompel; his sale, Amsterdam (de Vries), 14 April 1908, lot 360 (*f* 115.5)

Sold, Christie's (Paris), 22 June 2005, lot 3, where acquired by Clement C. Moore, New York and Maryland

#### **Exhibited:**

New York 2012, pp. 156-7, no. 66 w/ image

# A-43

# ST. PETER, HALF-LENGTH, C. 1653-4

Frankfurt am Main, Graphische Sammlung im Städel Museum, inv. no. 2764 Black chalk within framing lines in pen and black ink, on vellum, 253 x 175 mm

### **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Signed upper right "C Visscher / fecit"

# **Provenance:**

Possibly Michiel Oudaan; his sale, Rotterdam (Bosch a.o.), 3 November 1766, Kunstboek E, no. 37 (f 5.5 w/ 36 to Yver)

Gerard van Rossem; his sale, Amsterdam (de Winter a.o.), 8 February 1773, Kunstboek C, no. 170 (f 12.5 to Yver)

Possibly Louis Metayer Phz.; his sale, Amsterdam (v.d. Schley a.o.), 16 December 1799, Kunstboek D, no. 10 (*f* 12.10 to Yver)

Possibly Jan Gildemeester Jansz.; his sale, Amsterdam (v.d. Schley a.o.), 24 November 1800, Konst-boek N, no. 2 (*f* 28 to Gruyter)

Johann Friedrich Städel, Frankfurt am Main (L. 2356), by whom given to the museum in 1862.

#### Notes:

The drawing may be trimmed slightly along the right margin. The modeling of the hand and manner of hatching reminds very much of the *Portrait of a Man Holding Gloves in His Left Hand* in the collection of Clement C. Moore (**A-42**). A date of c. 1653-4 would seem likely for this drawing as well.

#### A-44

# PORTRAIT OF A STANDING MAN HOLDING A HAT IN HIS LEFT HAND AND GESTURING WITH HIS RIGHT, C. 1653-4

Paris, Musée du Louvre, Collection Edmond de Rothschild, inv. no. 567DR Black chalk, on white prepared vellum, 265 x 204 mm

#### **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Signed middle right "C. Visscher / fecit."

#### Provenance:

Blindstamp of a five-pointed star (not in L.)

Marquis de Lagoy, Aix en Provence (L. 1710)

N. Révil; his sale, Paris (Bonnefons de Lavialle), 29 March 1842, no. 272 (FF 131)

Edmond de Rothschild, Paris (L. 900c), by whom given to the Musée du Louvre in 1935.

## Notes:

The manner of hatching in this drawing is quite close to the *Portrait of a Man Holding Gloves in His Left Hand* of 1653 in the collection of Clement C. Moore (**A-42**). There are also parallels with Cornelis' *Portrait of Pieter van der Wiel (1624-1666)* in Vienna (**A-53**).

#### A-45

# HEAD OF A WOMAN WEARING A HAT WITH A FEATHER IN IT, C. 1653-4(?)

Berlin, Staatliche Museen zu Berlin, Kupferstichkabinett, inv. no. 14316 Black chalk, laid down to a secondary support, 142 x 149 mm

#### **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Not signed

## Provenance:

Cornelis Ploos van Amstel (L. 3003); his sale, Amsterdam (v.d. Schley a.o.), 3 March 1800, possibly Kunstboek C, no. 56

Adolf von Beckerath, Berlin (L. 1612 and 2504), from whom acquired by the museum in 1902.

#### Literature:

Bock and Rosenberg 1930, vol. 1, p. 309.

#### A-46

# **HEAD OF A BOY IN A FLEECE HAT, C. 1653-4(?)**

Amsterdam, Amsterdam Museum, Fodor Collection, inv. no. TA 10362 Black chalk within framing lines in brown ink, 149 x 150 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Not signed; inscribed upper left verso "3728. f.v 94" and beneath in pseudo-seventeenth-century script "C. Visscher"; inscribed lower left "£.4.4.0-" and lower right in pencil "245".

## **Provenance:**

Alcide Donnadieu, London (L. 97)

Carel Joseph Fodor, Amsterdam (L. 1036), by whom given to the museum in 1860.

#### Literature:

Beschrijving 1863, p. 43, no. 245.

Gower 1875, p. 126.

Van Regteren Altena 1932, p. 16.

Broos and Schapelhouman 1993, p. 211, no. 166 w/ image.

Stefes 2011, vol. 2, p. 580, under no. 1106.

# **Exhibited:**

Amsterdam 1932, no. 86.

Haifa 1959, p. 17, no. 66.

Tel Aviv 1959, no. 127.

#### Notes:

No visible watermark.

# A-47

BUST-LENGTH PORTRAIT OF A WOMAN, TRADITIONALLY SAID TO BE VISSCHER'S MOTHER, C. 1653-4

Fondation Custodia, Paris, inv. no. 562 Black chalk within framing lines in black ink, on vellum, 170 x 120 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Signed upper right "C de Visscher / feci..."; inscribed at middle on the verso in graphite "6" and "20 5"; a typed piece of paper reading "207" added to the lower right verso

#### Provenance:

N. Révil; his sale, Paris (Bonnefons de Lavialle), 29 March 1842, lot 273 (FF 271) Pierre Dufer and Henri Dumesnil (L. 739); their sale, Paris (Drouot), 10 May 1900, lot 113 Alfred Beurdeley (L. 421); his sale, Paris (Galerie Georges Petit), 8 June 1920, lot 340 (FF 4000 to Grosjean)

Frits Lugt, The Hague, by whom given to the Fondation Custodia.

#### **Exhibited:**

Rotterdam 1938, vol. 1, p. 100, no. 412, vol. 2, p. 174, Plate 276

# Notes:

The drawing is probably slightly trimmed along the right margin, causing the partial loss of the inscription. It is close in style to Cornelis' *Portrait of a Man Holding Gloves in His Left Hand* in the collection of Clement C. Moore (A-42).

#### A-48

# **HEAD AND SHOULDERS PORTRAIT OF A MAN, C. 1653-4(?)**

Maida and George Abrams Collection, Boston, Massachusetts Black chalk, on vellum, laid down to a supporting sheet, 180 x 154 mm

# **Authenticated:**

Based on first-hand inspection of the drawing.

#### Signature:

Not signed

#### Provenance:

F. Seymour Haden, London (L. 1227); his sale, London (Sotheby's), 15 June 1891, lot 601 (£ 6) A. Freiherr von Lanna, Prague (L. 2773); his sale, Stuttgart (Gutekunst), Cat. 67, 6 May 1910, lot 580 (DM 510 to Ströfer)

Dr. Arthur Feldmann; offered, Lucerne (Gilhofer and Ranschburg), 28 June 1934, lot 318 (unsold) Looted by the Gestapo during the Nazi occupation of Czechoslovakia

Sold, London (Sotheby's), 16 October 1946, part of lot 61 (£ 26 to Sherman)

Gusta Stenman, Stockholm

Prof. Dr. Einar Perman, Stockholm

Restituted to the heirs of Arthur Feldmann in 2008

Sold, Sotheby's (London), 9 July 2008, lot 14

With Sphinx Fine Art, London by 2010, where acquired by George Abrams.

#### **Exhibited:**

Stockholm 1953, p. 77, no. 254. Laren 1962, p. 24, no. 127 w/ image.

#### Notes:

The drawing is one of a handful of portraits that, for unknown reasons, the artist appears to have left unfinished. It is somewhat abraded, making it difficult to date with certainty.

# A-49

# PORTRAIT OF A MAN, C. 1653-4

Moscow, Pushkin State Museum of Fine Arts, inv. no. 1094 Black chalk, framing lines in pen and brown ink, on vellum, 312 x 230 mm

#### **Authenticated:**

Based on a medium resolution photo.

## Signature:

Signed lower left "C. Visscher / fecit"

#### Provenance:

Baron Carl Eduard von Liphart (L. 1687-1689); by descent to his grandson Freiherr Reinhold von Liphart (L. 1758); his sale, Leipzig (Boerner), 26 April 1898, lot 988 (DM 120)

Nikolay Semyonovich Mosolov, Moscow (L. 1802), by whom given to the Rumyantsev Museum, Moscow (L. 1524) in 1906

Transferred to the Museum of Fine Arts (since 1937 Pushkin Museum) in 1924

#### Literature:

Nevezhina 1974, no. 75 w/ image. Levitin 1991a, no. 157 w/ image. Sadkov 2001, p. 112, no. 137 w/ image. Sadkov 2010, pp. 273-4, no. 431 w/ image.

## **Exhibited:**

Moscow 1917, no. 18.

#### Notes:

In his recent collection catalogue of the Dutch and Flemish drawings at the Pushkin, Vadim Sadkov drew a comparison with the *Portrait of an Unknown Man, aged 52* dated 1652 in the Albertina (**A-21**). The comparative freedom with which the artist has handled the hatching in this drawing would seem to suggest a date of a year or two later.

# A-50

## THREE-QUARTER-LENGTH PORTRAIT OF A YOUNG WOMAN, 3 FEBRUARY 1654

Berlin, Staatliche Museen zu Berlin, Kupferstickkabinett, inv. no. 5418

Black chalk within framing lines in black chalk, on vellum, 287 x 178 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Signed upper right "C. Visscher f." and dated below "1654/3/2"

# **Provenance:**

Unidentified collector's mark (Jan Six?) (L. 2386)

Adolf von Beckerath, Berlin (L. 2504), from whom acquired by the museum in 1902.

# Literature:

Bock and Rosenberg 1930, vol. 1, p. 308, vol. 2, Plate 212.

#### A-51

# HALF-LENGTH PORTRAIT OF A SEATED YOUNG MAN HOLDING GLOVES IN HIS LEFT HAND, 24 APRIL 1654

Haarlem, Teylers Museum, inv. no. P\*51

Black chalk, touches of black ink, on vellum, within framing lines in pencil, 258 x 219 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Signed "C Visscher / fecit." and dated below "1654 / 4/24"; verso inscribed lower left in pencil "f 3330.-"

#### Provenance:

Probably J.W. Barchman Wuytiers; his sale, Utrecht (Wild & Altheer), 17 September 1792, Kunstboek B, no. 2 (*f* 315 to Heemskerk)

M. Hoofman; her sale, Haarlem (Engesmet), 9 June 1846, Kunstboek I, no. 2, where acquired by Michaëlis for the Museum (f 58)

## Literature:

Scholten 1904, p. 174, no. 51.

Plomp 1997, p. 428, no. 507 w/ image.

Sciolla 2007, p. 214, under no. 175.

## **Exhibited:**

Brussels 1937-1938, p. 58, no. 158 w/ image.

Brussels and Hamburg 1961, pp. 101-2, no. 135.

Paris 1972, p. 39, no. 87 w/ image.

# A-52

PORTRAIT OF NICOLAÜS DE JONGHE (?-1667), 1654

Haarlem, Teylers Museum, inv. no. P\*53

Black chalk, touches of black ink, on vellum, within framing lines in black ink, 317 x 224 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Signed middle right "C. Visscher / fecit." and dated below "1654"; inscribed by the artist middle right "DEXTRE" and upper right "Aeta. 28"

#### Provenance:

Possibly Johannes Enschede; his sale, Haarlem (Jelgersma v.d. Vinne), 30 May 1786, Kunstboek M, no. 552 (f 17.5)

Acquired by the museum before 1822.

#### Literature:

Scholten 1904, no. 53 as "Portret van een Geestelijke".

Dirkse 1989, pp. 276-7.

Dirkse 1994, pp. 5-7.

Plomp 1997, pp. 427-8, no. 506 w/ image.

De Winkel 2006, pp. 42-3 w/ image.

Vienna 2009, p. 192, under no. 87.

#### Notes:

Though Plomp in his collection catalogue of the drawings at the Teylers suggests that this drawing is possibly that described as "Portret van Junius" in Cornelis Ploos van Amstel's sale, this is unlikely. A copy of Cornelis' now-lost portrait of Junius is in Frankfurt (**R-9**). This drawing shows a slight reduction in the size of de Jonghe's head and Cornelis has changed the angle of the curvature of de Jonghe's proper left elbow.

# A-53

# PORTRAIT OF PIETER VAN DER WIEL (1624-1666), 1654

Vienna, Albertina, Graphische Sammlung, inv. no. 9953

Black chalk within framing lines in gray-black ink applied outside the drawing's margins, on vellum, laid down to mount, 323 x 220 mm

#### **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Signed at middle right in pen and black ink "C. Visscher / fecit" and dated upper right in black chalk "Ao. 1654"; inscribed by the artist in black chalk at top "ÆTATIS 30."; inscribed at upper right beneath the coat-of-arms in pen and brown ink "Vox tonitrui tui in rota / Psl. 76 v. 17."

# **Provenance:**

Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

#### Literature:

Sterck 1932, p. 164.

Moltke 1937, pp. 46-7.

Moltke 1938-1939, pp. 431-2, 472, under no. 69 w/ image.

Amsteram and Washington 1981, p. 30.

Dirkse 1989, pp. 274-6 w/ image.

Cerutti 2009, p. 106 w/ image (detail).

# Copies:

a. Jan de Bray (c. 1627-1697)

**Dated 1666** 

Osnabrück, Kulturgeschichtliches Museum Osnabrück, inv. no. 70

Oil on panel, 410 x 310 mm

Literature: Sterck 1932, p. 163; Moltke 1937, pp. 45-7; Moltke 1938-1939, pp. 431-2, 472 w/image; Kayser 1983, pp. 22-3 w/image; Dirkse 1989, p. 276; Cerutti 2009, p. 106

b. Dirck de Bray (c. 1635-1694)

Dated 166[6]

Leiden, University of Leiden Print Room, inv. no. 2514

Black chalk, touches of ink, 318 x 227 mm

Literature: Sterck 1932, pp. 163-4; Moltke 1937, p. 46; Moltke 1938-1939, p. 432; Dirkse 1989, p. 276

#### Notes:

The Latin inscription beneath the shield is that of Psalm 76, verse 17. Cornelis appears to have had some difficulty connecting the raised right forearm with the upper arm and minimized the issue by widening the garment which drapes over van der Wiel's upper right arm. Similarly, the strong shadow that is cast upon the sitter's proper left shoulder also serves to alter its position, which is evident from a previous line below.

# A-54

# PORTRAIT OF A SEATED WOMAN, HOLDING A ROSE IN HER RIGHT HAND, C. 1654

Paris, Musée du Louvre, inv. no. 23117

Black chalk, touches of pen and black ink within framing lines in black ink, on vellum, laid down to its mount, 323 x 233 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Signed middle left "C Visscher / fecit"

# **Provenance:**

Charles Paul Jean-Baptiste de Bourgevin Vialart de Saint-Morys, Paris (L. 3620) Acquired by the museum before 1802.

#### Literature:

Reiset 1866, vol.1, p. 335, no. 617.

Lugt 1931, vol. 2, p. 53, no. 869 w/ image. Bernt 1957-1958, vol. 2, no. 648 w/ image. Brugerolles 1984, p. 170, under no. 84. Sadkov 2010, p. 275, under no. 434.

#### **Exhibited:**

Brussels 1937-1938, p. 58, no. 156 w/ image. Paris 1970, p. 52, no. 121 w/ image.

#### Notes:

The use of black ink is simply for details in the sitter's face, in a manner similar to that seen in Cornelis' *Gypsy with One Child* (**A-108**). The handling of the chalk corresponds with Cornelis' portraits of Haarlem Catholic priests of around 1653-4.

## A-55

# PORTRAIT OF AN UNKNOWN CATHOLIC PRIEST, AGED 41, 1654

Vienna, Albertina, Graphische Sammlung, inv. no. 9951 Black chalk within framing lines in black ink, on vellum, 320 x 225 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Signed middle right "Corn. Visscher / fecit" and dated to the right "Ao / 1654"; inscribed lower left "Aeta. 41" and lower right "Fratres hora est etc. Rom. 18" by a later hand; lightly inscribed [illegibly] below date "CV.(?) 1654"

# **Provenance:**

Jan Gosche van Oudshoorn; his sale, Amsterdam (v.d. Schley a.o.) 10 April 1787, lot 402 Jan Gildemeester Jansz.; his sale, Amsterdam (v.d. Schley a.o.), 24 November 1800, Kunst-boek N, no. 4 (f [9]8 to M[en]tland?)

Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

### **Exhibited:**

Vienna 2009, pp. 192-3, no. 87 w/ image. Vienna 2013, though not in catalogue.

## A-56

# A SKULL, C. 1654

Amsterdam, Rijksprentenkabinet, inv. no. A 4629 Black chalk within framing lines in brown and black ink, 95 x 113 mm

# Authenticated:

Based on firsthand inspection of the drawing.

# Signature:

Not signed; inscribed in graphite(?) lower left "C. Visscher"; inscribed on verso lower middle in pencil "17.e.2 c.e" and at lower right "3[1]"

#### Provenance:

Samuel van Huls, The Hague (Swart), 14 May 1736, Portefeuille K.K., no. 2055

J.H. Troost van Groenendoelen and J. Versteegen; their sale, Amsterdam (v.d. Schley a.o.), 27 June 1796, Kunstboek B, part of no. 47

Jacob de Vos; his sale, Amsterdam (de Vries a.o.), 30 October 1833, Kunstboek XX, part of no. 1 (f 7 to de Vries)

Jacob de Vos Jbzn. (L. 1450); his sale, Amsterdam (Roos a.o.), 22 May 1883, part of lot 595 (f 15 to Knowles)

W. Pitcairn Knowles of Wiesbaden; his sale, Amsterdam (Muller), 25 June 1895, part of lot 710 (*f* 15 to Roos)

Acquired by the museum in 1902.

#### Notes:

At the time of van Huls' sale, it appears this drawing was one of four skulls on a single sheet. By the time the drawing was sold again in 1796, it had been cut into four individual sheets. By 1833, the set appears to have been disbursed, of which only this drawing and one other, also in the Rijksprentenkabinet (A-57), can be traced. In 1981, Peter Schatborn has suggested that this and the other drawing of a skull were probably preparatory studies for the skull in Cornelis' Allegory of Transience (Memento Mori) (A-93). The skulls do not correspond exactly with any of Cornelis' known depictions of skulls, though the style would suggest that they were produced around the same time as this drawing and the Portrait of an Unknown Catholic Priest, aged 41 in Vienna (A-55). The companion skull (A-57) is quite close to that which is seen somewhat more frontally in the Vienna portrait. There is no visible watermark on either sheet.

#### A-57

# A SKULL, C. 1654

Amsterdam, Rijksprentenkabinet, inv. no. A 4628 Black chalk within framing lines in black and brown ink, 93 x 114 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Not signed; inscribed at center on verso in pencil "boven" and at lower left "12.e.2"

# **Provenance:**

Samuel van Huls, The Hague (Swart), 14 May 1736, Portefeuille K.K., no. 2055

J.H. Troost van Groenendoelen and J. Versteegen; their sale, Amsterdam (v.d. Schley a.o.), 27 June 1796, Kunstboek B, part of no. 47

Jacob de Vos; his sale, Amsterdam (de Vries a.o.), 30 October 1833, Kunstboek XX, part of no. 1 (f 7 to de Vries)

Jacob de Vos Jbzn. (L. 1450); his sale, Amsterdam (Roos a.o.), 22 May 1883, part of lot 595 (f 15 to Knowles)

W. Pitcairn Knowles of Wiesbaden; his sale, Amsterdam (Muller), 25 June 1895, part of lot 710 (f 15 to Roos)

Acquired by the museum in 1902.

#### Literature:

Amsterdam and Washington 1981, p. 16 w/ image.

#### Notes:

See note above.

# A-58

# PORTRAIT OF A SEATED MAN (A PRIEST?), C. 1654-5

Amsterdam, Rijksprentenkabinet, inv. no. A 1535 Black chalk, partially within framing lines in black ink, on vellum, 295 x 223 mm

#### **Authenticated:**

Based firsthand inspection of the drawing.

## Signature:

Signed middle right on the base of the column "C. de Visscher / f"; inscribed lower right verso in graphite "Vrouwlijk tegenhangt(?) / te Forbes / kopieën van beide op / veiling Mensing / April 1937 / (gekocht door Brand)"

# **Provenance:**

Possibly Frans van de Velde; his sale, Amsterdam (Ploos van Amstel a.o.), 16 January 1775, Kunstboek L, no. 668 (*f* 24 to Yver)

A. Mouriau (L. 1853); his sale, Paris (Vignères and Delbergue), 11-12 March 1858, lot 311 (FF 79) Jacob de Vos Jbzn. (L. 1450); his sale, Amsterdam (Roos a.o.), 22 May 1883, lot 590 (*f* 260 to de Vries)

Acquired by the museum in 1888.

# Copy:

Attributed to Hendrik Pothoven (1725-1807) Ottawa, National Gallery of Canada Black chalk, on vellum, 310 x 235 mm Described in detail under **R-48** 

#### Notes:

This drawing has a pendant in the Amsterdam Museum (A-59). The sitter was identified, probably erroneously, by Mary E. Smith in written communication of 17 July 1978 as Hermanus Langelius (1614-1666) (see Broos and Schapelhouman 1993, pp. 206-7).

## A-59

# PORTRAIT OF A SEATED WOMAN, C. 1654-5

Amsterdam, Amsterdam Museum, inv. no. TA 18048 Black chalk within framing lines in black ink, on vellum, 296 x 235 mm

#### **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Signed along the chair back "C. de Visscher fe."

#### Provenance:

Possibly Frans van de Velde; his sale, Amsterdam (Ploos van Amstel a.o.), 16 January 1775, Kunstboek L, no. 667 (*f* 20 to Yver)

Charles Howard Hodges, Amsterdam (L. 552)

G.W. Reid; his sale, London (Sotheby's), 11-12 December 1916, lot 150

Sold, London (Sotheby's), 28 June 1920, lot 815

With Bernard Houthakker by 1936, from whom purchased by the museum.

#### Literature:

Frerichs and Van Regteren Altena 1963, under no. 70.

Broos 1981, p.166.

Broos and Schapelhouman 1993, pp. 206-7, no. 162 w/ image.

# **Exhibited:**

Amsterdam 1938, no. 85.

Belgrade 1960, no. 93.

Jerusalem 1960, no 93.

Budapest 1962, no. 93.

# Copy:

Attributed to Hendrik Pothoven (1725-1807) Present location unknown Black chalk, on vellum, 314 x 233 mm

black chaik, on vehiclh, 514 x 255 mil

Described in detail under R-82

#### Notes:

This drawing has a pendant, which is in the collection of the Rijksprentenkabinet (A-58).

# A-60

# **BUST OF AN OLD MAN, 1654**

London, University College London Art Museum, inv. no. 2494 Black chalk, on vellum, 179 x 141 mm

# **Authenticated:**

Based on a high resolution photo

# Signature:

Signed upper right "C. Visscher fe." and dated below "Ao. 1654"

# Provenance:

English collection probably formed in the 17<sup>th</sup> century; by descent to George Grote, by whom given to the museum in 1872.

#### Literature:

Hind 1930, no. 45

# Copy:

Vienna, Albertina, Graphische Sammlung, inv. no. 9963

Black chalk within framing lines in gray ink, on vellum, laid down to the mount, 185 x 144 mm Described in detail under **R-42** 

#### Notes:

The same figure appears in a number of other drawings, including an autograph version on vellum in Amsterdam (A-61), a slightly larger copy on paper in Weimar (R-98), and two smaller copies of only the bust in Frankfurt (R-99) and Berlin (R-100). These last two examples probably copy a now-lost original (L-41). He is also the model for Cornelis' famed rat-catcher (A-67).

#### A-61

## **BUST OF AN OLD MAN, C. 1654**

Amsterdam, Rijksprentenkabinet, inv. no. A 1534 Black chalk partially within framing lines in graphite, on vellum, 186 x 171 mm

#### **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Signed upper right "C. Visscher / fecit"; inscribed in graphite at left on verso "hoog 7 ¼ / breed 6 ¾" and illegibly at lower left "158(?)"

# **Provenance:**

Cornelis Ploos van Amstel (L. 3003); his sale, Amsterdam (van der Schley a.o.), 3 March 1800, possibly Kunstboek C, no. 24

W. Baartz; his sale, Rotterdam (Lamme), 6 June 1860, Livre G, no. 133 (f 10) Jacob de Vos Jbzn.; his sale, Amsterdam (Roos a.o.), 22 May 1883, lot 593 (f 170) Acquired by the museum in 1888.

# Copy:

Weimar, Kunstsammlungen zu Weimar (Schloßmuseum), inv. no. KK 5575 Black chalk, 193 x 177 mm Described in detail under **R-98** 

# Notes:

See note above.

#### A-62

PORTRAIT OF THE PAINTER PHILIPS WOUWERMAN (1619-1668), C. 1654-5

Groningen, Groninger Museum, inv. no. 1931-239 Black chalk, on vellum, laid down to a supporting sheet, 324 x 256 mm

#### Authenticated:

Based on a catalogue photo.

# Signature:

Signed upper right "C. de Visscher fecit"

#### Provenance:

Probably Jean-Baptiste-Pierre Lebrun; his sale, Paris (Lebrun), 11-30 April 1791, lot 279 (FF 331 to Daudet)

Art dealer Strölin, Paris 1907

Cornelis Hofstede de Groot, by whom given to the museum.

#### Literature:

Henkel 1916, p. 342. Hirschmann 1916, p. 410 Becker 1923, no. 40 Wijnman 1933b, p. 1116 Van Hall 1963, p. 355, no. 11 as "Zelfportret". Bolten 1968, pp. 129, 232, no. 113 w/ image.

#### **Exhibited:**

Leiden 1916, no. 106 The Hague 1930a, no. 136 Groningen 1931, no. 140

#### Copies:

- a. Amsterdam, Rijksprentenkabinet, inv. no. A 4019
   Black chalk, pen and black ink, within black ink framing lines, on vellum, 309 x 244 mm
   Described in detail under R-18
- b. Leiden, University of Leiden Print Room, inv. no. 3643 Black chalk, on vellum, 352 x 284 mm Literature: Bolten 1968, p. 129, under no. 113.

# Notes:

The drawing style is particularly close to that seen in Cornelis' *Portrait of a Man, possibly Cornelis Guldewagen* of 1655 (A-76).

#### A-63

# **HEAD OF AN OLD WOMAN IN A FUR CAP, C. 1654-5(?)**

Rotterdam, Museum Boijmans Van Beuningen, inv. no. CVisscher 2 Black chalk within framing lines in brown ink, 159 x 141 mm

#### **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Not signed; inscribed on verso lower left in pen and brown ink "N. 3831" and below in pencil "C.V."

#### Provenance:

Johann Goll van Franckenstein (L.2987); his sale, Amsterdam (de Vries a.o.), 1 July 1833, either Kunstboek I, no. 9 or Kunstboek K, no. 34 (the first f 18 to Rombouts, the second f 12 to Groubet?)

F.J.O. Boijmans, by whom given to the museum in 1849.

#### Literature:

Amsterdam et al. 1991-1992, p. 200, under no. 91 w/ image.

#### Notes:

In the exhibition catalogue to the 1991-1992 exhibition, William Robinson plausibly suggests this sheet is the pendant to the *Head of an Old Man in a Fur Cap* in the Maida and George Abrams Collection, Boston, Massachusetts (A-88). The drawing bears a watermark of a Strasbourg Lily within a shield.

#### A-64

# HEAD AND SHOULDERS OF AN OLD WOMAN SEEN FROM THE FRONT, C. 1654-5(?)

Amsterdam, Rijksprentenkabinet, inv. no. A 4627 Black chalk, within brown ink framing lines, 135 x 132 mm

#### **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Not signed; inscribed on verso in pen and brown ink at lower left "C. de Visscher"

#### Provenance:

Simon Fokke; his sale, Amsterdam (v.d. Schley a.o.), 6 December 1784, Kunstboek L, no. 769 Hendrik van Maarseveen; his sale, Amsterdam (Brunel a.o.), 28 October 1793, Kunstboek K, no. 5

H. van Cranenburgh; his sale, Amsterdam (Roos a.o.), 26 October 1858, Portefeuille K, no. 245 (f 10)

L. Dupper Wz.; his sale, Dordrecht (Roos a.o.), 28 June 1870, lot 410 (f 8 to van Rheenen) Reede van Oudtshoorn (?)

William Pitcairn Knowles, Wiesbaden (L. 2643); his sale, Amsterdam (Muller), 25 June 1895, lot 709 (*f* 74 to Valk)

Acquired by the museum in 1902.

## Literature:

Broos and Schapelhouman 1993, p. 211, under no. 166.

# **Notes:**

There is no visible watermark. The woman may be identical with the one depicted in drawings in Rotterdam (A-63) and Paris (A-19), though the more frontal depiction prevents that from being said with certainty.

#### A-65

# WOMAN SEATED WITH A BOOK ON HER LAP, C. 1654-5

Amsterdam, Rijksprentenkabinet, inv. no. A 3685 Black chalk, within framing lines in black chalk, on vellum, 266 x 203 mm

#### Authenticated:

Based on firsthand inspection of the drawing.

# Signature:

Signed lower right on the book "C. Visscher / fecit"

#### Provenance:

Possibly Prince de Conty; his sale, Paris (Remy), 8 April 1777, lot 1035 (FF 280 to Desmarets) Possibly Jan Danser Nyman; his sale, Amsterdam (v.d. Schley a.o.), 19 March 1798, Kunst-boek Q, no. 20 (f 30 to Kops)

Possibly Willem Philip Kops of Haarlem; his sale, Amsterdam (v.d. Schley a.o.), 14 March 1808, Kunstboek O, no. 41 (f 28 to de Vos)

Possibly Hendrik Muilman of Haamstede; his sale, Amsterdam (v.d. Schley a.o.), 12 April 1813, Kunstboek D, no. 11 (*f* 14.10 to Josi)

Possibly Johan Gijsbert Baron Verstolk van Soelen; his sale, Amsterdam (de Vries a.o.), 22 March 1847, Kunstboek I, no. 346 (*f* 16 to Roos)

Given to the museum by Mrs. A.H. Beels van Heemstede-van Loon in 1898.

#### Literature:

Sadkov 2010, p. 274, under no. 432. Stefes 2011, vol. 2, p. 581, under no. 1107.

#### **Exhibited:**

Amsterdam and Washington 1981, p. 101, 144, no. 97 w/image.

## Notes:

The same figure appears in Cornelis' *Allegory of Transience (Memento Mori)* (A-93) and *Woman Seated* (A-66), both of which are also in the Rijksprentenkabinet, and a third work whose current location is unknown (A-95).

#### A-66

## **WOMAN SEATED, C. 1654-5**

Amsterdam, Rijksprentenkabinet, inv. no. A 11 Black chalk within framing lines in black chalk, on vellum, 186 x 159 mm (oval)

#### **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Not signed, but possibly trimmed away

#### Provenance:

Possibly Prince de Conty; his sale, Paris (Remy), 8 April 1777, lot 1035 (FF 280 to Desmarets) Possibly Jan Danser Nyman; his sale, Amsterdam (v.d. Schley a.o.), 19 March 1798, Kunst-boek Q, no. 20 (f 30 to Kops)

Possibly Willem Philip Kops of Haarlem; his sale, Amsterdam (v.d. Schley a.o.), 14 March 1808, Kunstboek O, no. 41 (f 28 to de Vos)

Possibly Hendrik Muilman of Haamstede; his sale, Amsterdam (v.d. Schley a.o.), 12 April 1813, Kunstboek D, no. 11 (*f* 14.10 to Josi)

Possibly Johan Gijsbert Baron Verstolk van Soelen; his sale, Amsterdam (de Vries a.o.), 22 March 1847, Kunstboek I, no. 346 (*f* 16 to Roos)

Transferred to the museum in 1879.

#### Literature:

Moes 1904-1906, no. 89 w/ image.

Amsterdam and Washington 1981-1982, p. 144, under no. 97 w/ image.

Sadkov 2010, p. 274, under no. 432.

#### Notes:

This drawing likely is another version of the *Woman Seated with a Book on Her Lap* (A-65), having subsequently been trimmed into an oval. The sitter is the same as in that drawing and the *Allegory of Transience (Memento Mori)* (A-93), also in the Rijksprentenkabinet, and a third work whose location is currently unknown (A-94). The possibility that it is a copy after the other version in the same museum cannot be ruled out, though the drawing's high quality speaks for Cornelis' authorship.

# A-67

# A RAT-CATCHER AND A BOY (RECTO); PARTIAL TRACING OF THE BOY (VERSO), C. 1654-5

Haarlem, Teylers Museum, inv. no. P\*56

Black chalk, on vellum, partially within framing lines in black ink, 323 x 282 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Signed lower right "C. Visscher f."

### Provenance:

Jeronimus Tonneman; his sale, Amsterdam (de Leth), 21 October 1754, Kunstboek G, no. 31 (*f* 380 to de Leth)

Michiel Oudaan; his sale, Rotterdam (Bosch a.o.), 3 November 1766, Kunstboek E, no. 77 (*f* 295 to Fouquet; with note "f 380:- Tonneman")

Jhr. J. Goll van Franckenstein I; by descent to Jhr. P.H. Goll van Franckenstein; his sale, Amsterdam (de Vries a.o.), 1 July 1833, Kunstboek P, no. 6 (f 115 to Brondgeest)

Johan Gijsbert Baron Verstolk van Soelen; his sale, Amsterdam (de Vries a.o.), 22 March 1847, Kunstboek I, no. 324 (f 118 to Roos)

L. Dupper Wz.; his sale, Dordrecht (Roos a.o.), 28 June 1870, lot 404 (*f* 125 to Gruyter), where acquired by the museum.

#### Literature:

Josi 1821, n.p. Wussin 1865, p. 194, under no. 160. Scholten 1904, pp. 175-6, no. 56. Nauman 1978, p. 8 w/ image. Plomp 1997, pp. 430-1, no. 511. Amsterdam 1997, p. 319, under no. 66 w/ image.

# Copies:

After the Print

a. G.A. Schmidt

Present location unknown Black chalk, 360 x 310 mm

Sold, Amsterdam (P. Brandt), 4 July 1966, lot 542 w/ image

- b. Present location unknown (head of the rat-catcher only)
  - Pen and brown ink, 127 x 124 mm
  - Sold, Florence (Sotheby's), 18 October 1969, lot 21 as "Stefano della Bella"
- Attributed to Abraham Plymm, c. 1700(?) (head and shoulders of the rat-catcher)
   London, University College London Art Museum, inv. no. 1648
   Black chalk, 146 x 125 mm

# A-68

# **STUDY OF A BOY, C. 1654-5**

Rotterdam, Museum Boijmans Van Beuningen, inv. no. H 224 Black chalk within framing lines in brown ink, on vellum, 323 x 232 mm

#### Authenticated:

Based on firsthand inspection of the drawing.

# Signature:

Not signed; inscribed lower right verso in graphite "D. 270"

#### Provenance:

Unidentified collector's mark "JJK" in oval (not in L.) Stichting Boijmans van Beuningen, Rotterdam.

# Literature:

Amsterdam 1997, p. 319, under no. 66 w/ image.

# **Graphic Reproduction:**

Engraved by the artist (Hollstein 50)

## Copy:

Brussels, Koninklijke Museum voor Schone Kunsten, De Grez Collection, inv. no. 3887 (in reverse)

Pen and brown ink, 244 x 169

#### A-69

# SUSANNA AND THE ELDERS, AFTER GUIDO RENI (1575-1642), C. 1655

Amsterdam, Rijksprentenkabinet, inv. no. 745

Brush and black and gray ink, heightened with white watercolor, indented for transfer within framing lines in gray ink, on prepared paper, 317 x 381 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Inscribed lower right in graphite by a later hand "Cornelis Visscher"; inscribed on verso lower center in graphite "14" and to the right "Corn Visscher" and "naar Reni"

#### **Provenance:**

Possibly Maurice; his sale, Paris (Regnault a.o.), 16 January 1797, part of lot 37 (FF 5) Acquired 1806-1810 and transferred to the museum in 1816 (L. 240).

#### Notes:

Though this drawing and the *Holy Family with St. John the Baptist and St. Elizabeth, after Titian(?)* (A-70) are unique within Cornelis' oeuvre, there is no reason to doubt the artist's execution of the drawings. Their size corresponds with Cornelis' prints and they are indented for transfer, suggesting that these two works are rare surviving preparatory drawings on paper directly employed in the production of the prints. Drawing bears watermark Arms of Amsterdam with countermark "B(?)B".

#### A-70

# HOLY FAMILY WITH ST. JOHN THE BAPTIST AND ST. ELIZABETH, AFTER TITIAN(?) (C.1488/1490-1576), C. 1655

Amsterdam, Rijksprentenkabinet, inv. no. 744

Brush and gray ink, heightened with white watercolor, indented for transfer within borderlines in gray ink, 314 x 388 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Not signed; inscribed lower right by a later hand in graphite "Cornelis Visscher"; inscribed verso at center "15" and below "naar Titiaen," and at right "Corn VIsscher" and at lower center "40,1.-8."

# **Provenance:**

Acquired 1806-1810 and transferred to the museum in 1816 (L. 240).

#### Notes:

See note above.

# A-71

# PORTRAIT OF THE PAINTER PHILIPS WOUWERMAN (1619-1668), C. 1655

Paris, Musée du Louvre, inv. no. 23120

Black chalk within framing lines in black ink, on vellum, 211 x 165 mm

#### **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Signed upper right on column "C Vissch... / fec." (partially trimmed)

#### Provenance:

Pierre-François Basan père; his sale, Paris, 1-19 December 1798, lot 51 (FF 263 to François-Léandre Regnault-Delalande)

Poulain; his sale, Paris (Constantin), 9 December 1803, lot 184 (FF 239)

Acquired by the museum in 1841 (FF 400).

#### Literature:

Reiset 1866, vol. 1, pp. 334-5, no. 616.

Van der Aa 1874, p. 243

Lugt 1931, vol. 2, p. 53, no. 866 w/ image.

Van Hall 1963, p. 379, no. 5.

Duparc 1993, p. 260.

Kassel and The Hague 2009, p. 152, under no. 38 w/ image.

# **Graphic Reproduction:**

Engraved by Nicolas Dupuis, c. 1734.

#### Copy:

Vienna, Albertina, Graphische Sammlung, inv. no. 17600

Black chalk within framing lines in pen and black ink, on vellum, laid down to the mount, 267 x 199 mm

Described in detail under R-19

## Notes:

It is traditionally believed this drawing came from Danser Nyman's collection but the dimensions given in his sale catalogue far exceed those of the present work and are nearly identical to those of the copy in Vienna.

#### A-72

SELF-PORTRAIT, C. 1654-6

Vienna, Albertina, Graphische Sammlung, inv. no. 9947

Black chalk within framing lines in black ink added outside the drawing's margins, on vellum, laid down to mount, 288 x 222 mm

#### **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Signed at right "C de Visscher / fe."

#### Provenance:

Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

#### Literature:

Wussin 1865, pp. 15, 17. Wijnman 1933b, p. 1116. Van Hall 1963, p. 355, no. 9.

#### Notes:

Upon close inspection, slight changes to the drapery at lower right are evident. Initially, the drapery extended further towards the margin of the sheet. Similarly, Cornelis appears to have initially intended for the curtain to extend further to the right.

# A-73

# PORTRAIT OF A MAN ON HIS DEATH BED, C. 1654-6

London, British Museum, inv. no. 1946,0713.1041 Black chalk, on vellum, 207 x 305 mm

# **Authenticated:**

Based on a high resolution photo.

# Signature:

Signed (inscribed?) lower right "C. Visscher fec."

## **Provenance:**

Possibly M.W. van Valkenburg; his sale, Haarlem (v.d. Vinne a.o.), 17 May 1784, Letter C, either no. 111 or 112 (f 1 with the other)

Possibly Theodorus van Duysel of The Hague; his sale, Amsterdam, 11 October 1784, Omslag B, no. 129

Possibly Wed. David Heemskerck a.o.; sold, Haarlem (Daams), 26 May 1809, Omslag I, no. 25 Possibly Johannes Schepens a.o.; sold, Amsterdam (v.d. Schley a.o.), 21 January 1811, Kunstboek E, no. 5 (f 15)

Possibly J.C. Pruyssenaar; his sale, Amsterdam (v.d. Schley a.o.), 27 December 1814, Omslag K, no. 4 (f 8 [crossed out and illegible] with no. 5 to de Vries)

Possibly sold, Amsterdam (v.d. Schley a.o.), 29 April 1817, Kunstboek F, no. 2 (f 1 to de Vries) Possibly sold, Amsterdam (Roos a.o.), 1 March 1819, Kunstboek V, no. 16 (f 1 to de Vries)

Possibly J. Stinstra a.o.; sold, Amsterdam (de Vries a.o.), 17 February 1823, Kunstboek E, no. 24 (f 1.15 to Gruiter)

Possibly sold, Amsterdam (v. Tetroode), 31 March 1824, Kunstboek B, no. 2

Possibly Johannes Willmet a.o.; sold, Amsterdam (de Vries a.o.), 25 January 1836, Omslag P, no. 11 (f 1.25 w/ nos. 12, 13, and 14)

Samuel Woodburn, London (L. 2584); his sale, London (Christie's), 12 June 1860, lot 1090 Sir Thomas Phillipps, London; by descent to his grandson Thomas Fitzroy Fenwick Donated to the museum by Count Antoine Seilern in 1946.

#### Literature:

Popham 1935, p. 205, no. 1.

## Notes:

The drawing is unique within Cornelis' oeuvre. At one point, a second version of this drawing or that of another man on his death bed must have existed, as two works with that description appear in the van Valkenburg sale of 1784. Based on the handling of the chalk and the signature, the drawing probably dates to the mid-1650s.

#### A-74

# PORTRAIT OF A MAN SEATED, HIS RIGHT ARM RESTING ON A CHAIR BACK, C. 1654-6

Vienna, Albertina, Graphische Sammlung, inv. no. 9949

Black chalk within framing lines in pen and black ink, on vellum, laid down to mount, 290 x 238 mm (with an arched top)

## **Authenticated:**

Based on firsthand inspection of the drawing.

#### Signature:

Signed at middle right on the column "C Visscher".

#### **Provenance:**

Aegidius Laurens Tolling; his sale, Amsterdam (de Winter, Yver), 21 November 1768, Kunstboek B, no. 65 (*f* 199 to Fouquet)

Cornelis Ploos van Amstel; his sale, Amsterdam (van der Schley), 3 March 1800, Kunstboek C, no. 7 (*f* 115)

Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

#### Literature:

Vaderlandsche 1771, p. 345. Josi 1821, n.p. as dated "1651".

# **Graphic Reproductions:**

- a. Mezzotint by Cornelis Ploos van Amstel (Laurentius and Niemeijer 19).
- b. Crayon manner print engraved by Johannes Körnlein and published by Cornelis Ploos van Amstel, where dated "1651", 1771 (Laurentius and Niemeijer 19).

# Copy:

Attributed to Johannes Körnlein (1734-1772) Amsterdam, Amsterdam Museum, inv. no. TA 18137 Black chalk, 307 x 247 mm

#### Notes:

The date of 1651 that is added to Ploos' print after Cornelis' drawing does not appear on the drawing itself. Laurentius and Niemeijer have noted a number of other works in which Ploos has altered the drawn compositions, often by adding to the composition or adding signatures to otherwise unsigned works (see esp. pp. 222-4). This appears to be a further, previously unrecorded, example of this phenomenon. The copy in Amsterdam is inscribed "Prof. Hoenebroek" on the verso but there is no evidence to support the identification. In his text on Cornelis, Josi describes this drawing as being signed and dated 1651. Since the drawing probably went directly from Ploos' collection into Prince Albert's, it is probable that Josi based his description of Cornelis' drawing not on the work itself but Ploos' print after the drawing, which he certainly would have known given his possession of the plate from which the print was made. The style of drawing is consistent with Cornelis' drawings of the mid-1650s.

### A-75

## **SELF-PORTRAIT SITTING IN A CHAIR, 1655**

Paris, Musée Carnavalet, inv. no. I.E.D.2721 Black chalk, on vellum, dimensions unknown

#### **Authenticated:**

Based on a medium resolution photo.

# Signature:

Signed at upper right "Corn. Visscher / fecit." and dated below "Ao. 1655"; bears an inscription above that is illegible in photo

# Provenance:

Unknown

# Literature:

Van Hall 1963, pp. 355, no. 6

# **Exhibited:**

Unknown

## Notes:

While the facial features such as the somewhat pursed lips and bulbous nose with flaring nostrils seen in this portrait correspond closely with Cornelis' other known self-portraits, the hair style is comparatively shorter than is seen in any of the artists other known self-portraits. The difference in the length of the man's hair is not sufficient evidence for rejecting the traditional identification of the work as a self-portrait.

## PORTRAIT OF A MAN, POSSIBLY CORNELIS GULDEWAGEN, 1655

Amsterdam, Amsterdam Museum, Fodor Collection, inv. no. TA 10363 Black chalk, red chalk, touches of pen and black ink, on vellum, 261 x 215 mm

#### **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Signed and dated upper right "C. Visscher fe. / 1655"

#### Provenance:

Christiaan Josi (Lugt 573), though apparently not in his sale

Hendrik van Eyl Sluyter; his sale, Amsterdam (v.d. Schley a.o.), 26 September 1814, Kunstboek G, no. 18 (*f* 300 to Hulswit)

Gerrit Muller; his sale, Amsterdam (de Vries, a.o.), 2 April 1827, Kunstboek C, no. 5 (f 170 to Brondgeest)

Possibly Johan Gijsbert Baron Verstolk van Soelen; his sale, Amsterdam (de Vries a.o.), 22 March 1847, Kunstboek E, no. 161 (*f* 289 to Brondgeest)

Carel Joseph Fodor, Amsterdam (L. 1036), by whom given to the museum in 1860.

# Literature:

Josi 1821, n.p.

Kramm, vol. 6, p. 1773.

Beschrijving 1863, p. 43, no. 246.

Van der Aa 1874, p. 243.

Gower 1875, p. 126.

Kleinmann 1921, vol. 3, Plate 29.

Wurzbach, vol. 2, p. 796.

Thieme and Becker, vol. 34, p. 415.

Broos 1981, p. 166.

Broos and Schapelhouman 1993, pp. 212-3, no. 167 w/ image.

#### **Exhibited:**

Amsterdam 1952, pp. 110-1, no. 241.

Cologne 1955, no. 94.

# Notes:

The identity of this sitter as Cornelis Guldewagen was first proposed based on a comparison with the sitter in a portrait of the early 1660s by Frans Hals now in the Krannert Art Museum at the University of Illinois, Urbana-Champaign (see Broos and Schapelhouman 1993, p. 213). Guldewagen was the owner of the brewery "Het Rode Hert" ("The Red Heart") in Haarlem. In 1642, he was made a burgomaster of the city and lived in the second house from the corner of the Grote Markt on the west side of the Jansstraat from 1662 until his death in 1668 (see Biesboer 1989-90, pp. 24-5, 35). The drawing has been identified as that which was sold from Verstolk's 1847 sale since at least the 1863 publication of the works in the Fodor Collection. Though the drawing conforms largely to the description of the drawing in the sale catalogue, the existence of a similar drawing dated "1685" in Brussels (inv. no. 3888), which bears an

inscription on the *verso* noting the drawing was sold from Verstolk's sale, calls this information into question.

#### A-77

# PORTRAIT OF A SEATED MAN, HIS RIGHT ARM RESTING ON A CHAIR BACK, C. 1655

Paris, Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Dutuit Collection, inv. no. D 1031 Black chalk, touches of red chalk and black ink, on vellum, 328 x 253 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Signed upper right "C. de Visscher / fecit"

#### Provenance:

Probably Jacob de Vos; his sale, Amsterdam (de Vries a.o.), 30 October 1833, Kunstboek F, no. 2 (f 385 to Brondgeest).

Jan Gijsbert Baron Verstolk van Soelen; his sale, Amsterdam (de Vries a.o.), 22 March 1847, Kunstboek E, no. 162 (*f* 245)

Gerard Leembruggen Jz.; his sale, Amsterdam (Roos a.o.), 5 March 1866, lot 724 (f 200 to Clément).

Eugène and Auguste Dutuit, given by Auguste to the city of Paris in 1902.

# Literature:

De Chennevières 1879, p. 26.

De Chennevières and Ephrussi 1880, p. 64.

Lapauze 1907, p. 199, no. 1031.

Lapauze 1910, p. 278.

Wurzbach, vol. 2, p. 796.

Lapauze, Gronkowski, and Fauchier-Magnan 1925, p. 200, no. 1086.

Lugt 1927, p. 37, no. 89 w/ image.

Van Hall 1963, p. 355, no. 10 as "Zelfportret".

### **Exhibited:**

Paris 1874, no. 650.

Paris 1879, no. 349.

Zurich 1947, no. 123.

Paris 2004, pp. 200-1, no. 87.

## Notes:

Lugt first suggested in 1927 that this drawing is plausibly the pendant to the *Portrait of a Woman* in the Albertina (**B-5**). The Albertina drawing is not wholly convincing. The use of red chalk in this drawing suggests it probably dates to the middle of the decade. While it has previously been suggested that this drawing dates to around 1650 (Paris 2004, p. 200), the handling of the chalk further confirms that it probably dates to the middle of the 1650s.

## A-78

# STUDY OF A BOY STANDING, HIS RIGHT ARM RESTING ON THE BACK OF A CHAIR, C. 1655

London, British Museum, inv. no. Oo,10.143

Black chalk, on vellum, with an additional strip of vellum added to the bottom, 358 x 269 mm

#### Authenticated:

Based on a high resolution photo.

# Signature:

Not signed

# **Provenance:**

Jan Hulswit; his sale, Amsterdam (de Vries a.o.), 20 October 1822, Kunstboek G, no. 1, (f 30.10 to de Vries)

Donated to the museum by Richard Payne Knight (1751-1824) in 1824.

#### Literature:

Hind 1931, vol. 4, p. 95-6, no. 8.

#### Notes:

Another drawing of similar subject was sold Molkenboer 1825 under Kunstboek G, no. 8 (f 16.10 to Engelberts).

# A-79

# PORTRAIT OF A LADY, C. 1655

New York, The Metropolitan Museum of Art, inv. no. 1970.16 Black chalk, touches of red chalk, on vellum, 357 x 256 mm

#### **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Signed upper right "C. de Visscher / fecit"

# **Provenance:**

Possibly Dionis Muilman; his sale, Amsterdam (de Bosch a.o.), 29 March 1773, Kunstboek H, no. 547 (*f* 46 to Pothoven)

Probably René Della Faille de Waerloos a.o. 1904; sold, Amsterdam (Muller), 19 January 1904, part of lot 393 (f 370 to Muller)

J. Cantacuzène; his sale, Paris (Drouot), 6 June 1969, lot 480 Acquired by the museum in 1970.

#### Literature:

Bean 1970, p. 72 w/ image. Mules 1985, pp. 26-7 w/image.

# Notes:

The sitter in this drawing appears to be the same as the figure in the *Portrait of an Unknown Woman* in Hamburg (**A-80**). At the Muilman sale, the drawing was described as "de Moeder van Capitein *Spaeroog*," Martinus Spaeroogh (c. 1652-1716). Spaeroogh was a captain of a company of soldiers that tried to suppress the so-called "Aansprekersoproer" of 1696, which fomented following the imposition of a new tax on burials. His father, Harmen Claesz. Spaeroogh (?-1676) left a death inventory on 5 March 1676 (SAA, not. J. de Winter, NA 2410 omslag 23, fols. 56-77), which does not include any work that could plausibly be by Cornelis, though Jaap van der Veen noted the prints and drawings were largely not included in the inventory (see van der Veen 1992, p. 129, note 48).

# A-80

### PORTRAIT OF AN UNKNOWN WOMAN, C. 1655

Hamburg, Hamburger Kunsthalle, inv. no. 22651

Black chalk, heightened with red chalk and pen and black ink, on vellum, within a borderline in pen and black ink, 351 x 276 mm

### **Authenticated:**

Based on a catalogue photo.

# Signature:

Signed lower right "C. de Visscher"; inscribed lower right verso in pencil "JJ"

#### Provenance:

Georg Ernst Harzen, Hamburg (L. 1244), by whom given to the "Städtische Gallerie" in 1863, from which transferred in 1868 to the Kunsthalle.

# Literature:

Pauli 1926, Plate 21 Lugt 1927-1928, p. 283 Stefes 2011, vol. 2, p. 580, no. 1108, vol. 3, p. 421 w/ image.

### **Exhibited:**

London 1929, p. 229, no. 692.

### Notes:

The sitter in this drawing appears to be the same as the figure in the *Portrait of a Lady* in New York (**A-79**). The New York version was possibly once owned by Hendrik Pothoven, Cornelis' preeminent copyist. In light of this fact, the possibility remains that the Hamburg drawing is a high quality copy by Pothoven based on the drawing in New York. However, without any concrete evidence to the contrary, the traditional attribution to Cornelis is retained here. In addition to the changes in arm position that are evident in the works, the artist in the Hamburg version has moved the wedding ring from the right index finger to the left ring finger.

# A-81

### A SEATED POMERANIAN, C. 1655

Paris, Fondation Custodia, inv. no. 6332

Black chalk, touches of red chalk and black ink partially within framing lines in black chalk, on vellum, 163 x 200 mm

### **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Signed lower right "C. Visscher"; inscribed in pen and black ink on verso lower left "2267" and "N. 6332" in graphite; inscribed in graphite lower center "Visscher / Coll. Atherton Curtis, Paris"

### Provenance:

Johan Aegidiusz. van der Marck; his sale, Amsterdam (de Winter, Yver), 29 November 1773, Konstboek G, no. 538 (*f* 7)

Johan Goll van Franckenstein; his sale, Amsterdam (de Vries a.o.), 1 July 1833, Kunstboek Z, no. 18 (f 22)

Possibly I. van Idsinga; his sale, Amsterdam (de Vries a.o.), 2 November 1840, Omslag H, no. 9 (f 25 to Brondgeest)

Baroness A.H.E. van Pallandt van Klarenbeek, née Verstolk van Soelen; her sale, Amsterdam (Roos a.o.), 4 November 1867, lot 56 (*f* 15 to Holloway)

Possibly Neville D. Goldsmid; his sale, Paris (Clément), 25 April 1876, lot 178 Atherton Curtis, Paris (L. 94)

Dr. O. Wertheimer, Paris, from whom acquired by Frits Lugt in 1951 (L. 1028 and 3030), by whom given to the museum.

# Literature:

Bernt 1957-1958, no. 650 w/ image. Paris 1970, p. 51, under no. 119. Fryszman 1974, pp. 358, 360, w/ image. Beck 1981, p. 123.

# **Exhibited:**

Brussels and Hamburg 1961, p. 101, no. 134 w/ image. Paris 1974a, pp. 164-5, no. 119 w/ image.

#### Copy:

Amsterdam, Rijksprentenkabinet, inv. no. A 3727 Black and red chalks, on vellum, 164 x 133 mm Described in detail under **R-131** 

# A-82

# PORTRAIT OF POPE ALEXANDER VII (1599-1667), C. 1655

Vienna, Albertina, Graphische Sammlung, inv. no. 9948

Black chalk within framing lines in black chalk, on vellum, laid down to the mount, 268 x 220 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

### Signature:

Signed at middle right within the oval "C. Visscher / fecit."

#### Provenance:

Samuel van Huls; his sale, The Hague (Swart), 14 May 1736, Portefeuille K.K., no. 2018 Henri Tersmitten; his sale, Amsterdam (de Bary, Yver), 23 September 1754, lot 482 (*f* 61) Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

# **Graphic Reproduction:**

After the drawing:

Engraved by the artist (Hollstein 138).

# After the print:

- a. Engraved by an anonymous artist
- b. Engraved by an anonymous artist for Joost van den Vondel's *Op het Inwyden van zyne Heiligheit Alexander VII* of 1655
- c. Engraved by Theodor Matham w/ changes (Hollstein 67)

### Notes:

The drawing must date to 1655 or earlier, as the print after it was copied by an anonymous artist for a poem by Vondel in that year. See Sterck 1927-1937, vol. 5, pp. 846-7.

### A-83

# PORTRAIT OF A SEATED YOUNG MAN IN A WIDE-BRIMMED HAT, 1655

Windsor, Windsor Castle, Royal Collection, inv. no. 6425 Black chalk, on vellum, 290 x 220 mm

### **Authenticated:**

Based on a catalogue photo.

# Signature:

Signed middle right on the column "C Visscher / fecit" and dated above "Ao. 1655"

### **Provenance:**

Jonathan Richardson Senior (L. 2184); his sale, London (Cock), 22 January 1747, Sixth Night, lot 50 (either 13s or £ 1.13)

George III (Inv. A, p. 105: "Of Cor: Vischer...Portrait of a Gentleman half length")

# Literature:

Van Puyvelde 1944, pp. 72-3, no. 732 w/ image. White and Crawley 1994, p. 356, no. 497 w/ image.

### Copy:

Boston, Museum of Fine Arts, inv. no. 15.1266 Black chalk, partially within black chalk framing lines, on vellum, 240 x 187 mm Described in detail under  $\bf R-29$ 

# A-84

# PORTRAIT OF AN UNKNOWN SEATED WOMAN HOLDING GLOVES IN HER LEFT HAND, 1655

Moscow, Pushkin State Museum of Fine Arts, inv. no. 4749

Black chalk, framing lines in pen and brown ink, on vellum, 273 x 230 mm (top trimmed into an arch)

### **Authenticated:**

Based on a catalogue photo.

# Signature:

Signed at upper right on the column "C. Visscher / fecit" and dated below "1655"

### **Provenance:**

Nikolay Semyonovich Mosolov, Moscow (L. 1802), by whom given to the Rumyantsev Museum, Moscow (L. 1524) in 1914

Transferred to the Museum of Fine Arts (since 1937 Pushkin Museum) in 1924

### Literature:

Massaloff 1917, p. 330, no. 143 Nevezhina 1974, no. 74 w/ image Sadkov 2001, p. 114, no. 139 w/ image. Sadkov 2010, p. 275, no. 433 w/ image.

# **Exhibited:**

Moscow 1917, no. 21 Turku 1993, no. 50 w/ image

### A-85

# PORTRAIT OF A MAN HOLDING A HAT IN HIS RIGHT HAND AND GLOVE IN HIS LEFT, 1655

Haarlem, Teylers Museum, inv. no. P\*52

Black chalk, touches of black ink within framing lines of black chalk, on vellum, 284 x 225 mm

### **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Signed middle right "C. Visscher / fecit" and dated below "Ao. 1655"

### **Provenance:**

Acquired by the museum before 1822.

#### Literature:

Scholten 1904, pp. 174-5, no. 52. Paris 1972, p. 39, under no. 87 Sciolla 1974, p. 82, under no. 153 Plomp 1997, p. 429, no. 508 w/ image Stefes 2011, vol. 2, p. 581, under no. 1109

### **Exhibited:**

Washington et al. 1958-1959, p. 39, no. 95

# Copies:

Hamburg, Hamburger Kunsthalle, inv. no. 1954-210
 Black chalk, touches of pen and brown ink, within a borderline of pen and black ink, 280
 x 220 mm

See Stefes 2011, vol. 2, p. 581, no. 1109, vol. 3, p. 421 w/ image

Attributed to Hendrik Pothoven (1725-1807)
 Present location unknown, formerly Zurich, Ruzicka Collection (bust only)
 Black chalk, on vellum, 185 x 155 mm
 See London 1961, no. 13

### Notes:

This drawing has a pendant in the same museum (A-86).

### A-86

# STANDING PORTRAIT OF AN UNKNOWN WOMAN, 1655

Haarlem, Teylers Museum, inv. no. P\*49

Black chalk, heightened with white, on vellum, within framing lines in black ink, 292 x 223 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Not signed, inscribed by the artist upper right "Aeta. 22" and dated "Ao. 1655"

# **Provenance:**

Acquired by the museum before 1822.

# Literature:

Scholten 1904, p. 174, no. 49 Buisman 1924, Plate 29 Paris 1972, p. 39, under no. 87. Plomp 1997, p. 429, no. 509 w/ image. Sadkov 2010, p. 275, under no. 434.

# Copy:

Attributed to Hendrik Pothoven (1725-1807)
Present location unknown, formerly Zurich, Ruzicka Collection (bust only)
Black chalk, on vellum, 185 x 155 mm
See London 1961, no. 12

#### Notes:

See note above.

### A-87

# HEAD OF A YOUNG GIRL (RECTO); PARTIAL SKETCH OF A STANDING WOMAN (VERSO), C. 1655(?)

Berlin, Staatliche Museen zu Berlin, Kupferstichkabinett, inv. no. 12168 Black chalk, within brown ink framing lines (recto), 130 x 126 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

# Signed:

Not signed

#### Provenance:

Adolf von Beckerath (L. 1612), from whom acquired by the museum in 1902.

### Literature:

Bock and Rosenberg 1930, vol. 1, p. 308.

Sciolla 1974, p. 82, under no. 152.

Broos and Schapelhouman 1993, p. 209, under no. 164.

### **Exhibited:**

Berlin 2002-2003, p. 180-1, no. 73 w/ image.

### Notes:

This drawing bears a partial Interlaced Double-C watermark. A comparable sketch to that on the verso of this sheet is found on a drawing in the Courtauld Art Gallery (A-104).

# A-88

# **HEAD OF AN OLD MAN IN A FUR CAP, C. 1655(?)**

Maida and George Abrams Collection, Boston, Massachusetts Black chalk, within black ink framing lines, laid down to supporting sheet, 146 x 135 mm

### **Authenticated:**

Based on first-hand inspection.

# Signature:

Not signed; inscribed verso center in pencil "Visscher,", "400," "2035," and "2031"; inscribed lower right in pencil (partially erased?) "free".

# **Provenance:**

Lady Ashburton, Melchett Court

Sir Robert Ludwig Mond, London (L. 2813a)

Sold, London (Christie's), 26 March 1974, lot 127, where acquired by Maida and George Abrams (L. 3306)

### Literature:

Borenius and Wittkower n.d., p. 116, no. 445 w/ image. Broos and Schapelhouman 1993, p. 211, under no. 166. Stefes 2011, vol. 2, p. 580, under no. 1106. Berlin 2002-2003, p. 180, under no. 73.

# **Exhibited:**

Washington, Denver, Fort Worth 1977, pp. 75-6, no. 74 w/ image Amsterdam *et al.* 1991-1992, pp. 200-201, no. 91 w/ image Boston 2010-2011, no cat.

#### A-89

# HEAD AND SHOULDERS OF A YOUNG BOY SEEN FROM THE FRONT, C. 1655(?)

Present location unknown, formerly collection of Prof. I.Q. van Regteren Altena, Amsterdam Black chalk, 184 x 142 mm

### **Authenticated:**

Based on a high resolution photo.

# Signature:

Not signed; inscribed at upper left in pen and brown ink "C. Wisscher" covering an earlier inscription in black chalk "C.V."; inscribed again at lower right "C. Visscher" in pen and brown ink

# **Provenance:**

François Renaud, Paris (L. 1042)

Marquis J. de Bailleul, Paris (L. 335)

Prof. I.Q. van Regteren Altena, Amsterdam; his sale, London (Christie's), 10 July 2014, lot 52

### **Exhibited:**

Brussels 1937-1938, p. 58, no. 157 w/ image. Rotterdam, Paris, and Brussels 1976-1977, p. 90, no. 151 w/ image

# Notes:

The same child is depicted in a drawing in Stockholm (A-90). The boy's facial features are also quite close to those of a young boy in a drawing in Munich (B-7). The drawing style is comparable to the *Head of an Old Man in a Fur Cap* in the Maida and George Abrams Collection (A-88).

### A-90

# **HEAD OF A BOY LOOKING UP, C. 1655(?)**

Stockholm, Nationalmuseum, inv. no. 1876/1863 Black chalk, 122 x 125 mm

# **Authenticated:**

Based on a high resolution photo.

# Signature:

Not signed; inscribed lower right by a later hand in pen and black ink "1685"

### Provenance:

Pierre Crozat, Paris (1665-1740)

Count Carl Gustaf Tessin, Stockholm (L. 2985), by whom given to the museum.

#### Literature:

Sciolla 2007, pp. 213-4, under no. 174.

### **Exhibited:**

Stockholm 1953, no. 262 as "D. Helmbreker"

# Copy:

Attributed to Caspar Netscher (1639-1684)

Present location unknown

Pen and watercolor over pencil, heightened with white, 130 x 119 mm

Formerly with Shaunagh Fitzgerald, London; cat. Old Master Drawings, 1985, no. 26 w/ image

#### Notes:

See note above.

### A-91

# A PRAYING BEARDED MAN IN PROFILE, C. 1655(?)

Berlin, Staatliche Museen zu Berlin, Kupferstichkabinett, inv. no. 14319 Black chalk within brown ink framing lines, 186 x 141 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Not signed; inscribed upper right in pencil "57" and lower center "aus SIg. Basan / Reprod. : dessen Zeichnung publ. / (XXVII 10) Tafel 63"

### **Provenance:**

Probably Samuel van Huls; his sale, The Hague (Swart), 14 May 1736, Portefeuille K.K., part of no. 2034 or no. 2045

Pierre François Basan père; his sale, Paris (Regnault-Delalande), 1-19 December 1798, part of no. 52 (FF 34 to Basan)

Possibly sold, Amsterdam (v.d. Schley a.o.), 29 April 1817, Kunstboek D, no. 10 (*f* 2.10 to Roos) Acquired before 1831.

#### Literature:

Bock and Rosenberg 1930, vol. 1, p. 309 as "Kopie"

# **Graphic Reproduction:**

Engraved by Charles Eschard (1748-1810) c. 1792 (Basan 1792, Plate 63)

#### Notes:

There is no visible watermark on the sheet.

#### A-92

# PORTRAIT OF A SEATED WOMAN, HANDS CROSSED HOLDING A HANDKERCHIEF, C. 1655-6

Paris, Musée du Louvre, inv. no. 23114

Black chalk, touches of red chalk and brown ink within framing lines in black ink, on vellum, laid down to the mount, 278 x 210 mm (within an arched top)

# **Authenticated:**

Based on firsthand inspection of the drawing.

### Signature:

Signed middle right "C de Visscher / fecit".

### Provenance:

Charles Paul Jean-Baptiste de Bourgevin Vialart de Saint-Morys, Paris (L. 3620) Acquired by the museum before 1802.

#### Literature:

Reiset 1866, vol. 1, p. 335, no. 618. Lugt 1931, vol. 2, p. 53, no. 868 w/ image.

### **Exhibited:**

Brussels 1937-1938, p. 57, no. 155 w/ image.

# Notes:

The handling of the drawing suggests that it was probably created shortly after Cornelis moved to Amsterdam. It is particularly close to the *Portrait of a Seated Man, His Right Arm Resting on a Chair Back* in Paris (A-77), a drawing that likely also dates to this period.

# A-93

# ALLEGORY OF TRANSIENCE (MEMENTO MORI), C. 1655-6

Amsterdam, Rijksprentenkabinet, inv. no. A 1533 Black chalk partially within framing lines in black chalk, on vellum, 335 x 270 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

### Signature:

Signed middle right "C. de Visscher fecit"

# **Provenance:**

Dionis Muilman; his sale, Amsterdam (de Bosch a.o.), 29 March 1773, Kunstboek C, no. 138 (f 355 to Winter)

Possibly sold, Amsterdam (v.d. Schley a.o.), 29 April 1817, Kunstboek F, no. 1 (f 39.10 to de Vries)

Hendrik Willink; his sale, Amsterdam (Roos a.o.), 6 December 1819, Kunstboek C, no. 2 (f 61 to de Vries)

Jan Six; his sale, (de Vries a.o.), 7 July 1845, Kunsboek F, no. 280 (f 69 to Backer)
Jan Six; his sale, (de Vries a.o.), 15 December 1851, Kunstboek F, no. 162 (f 50)

Jacob de Vos Jbzn. (L. 1450); his sale, Amsterdam (Roos a.o.), 22 May 1883, lot 589 (f 100 to Schöffer)

Acquired by the museum in 1888.

#### Literature:

Josi 1821, n.p.

Amsterdam and Washington 1981, p. 101, 144, under no. 97 w/ image. Sadkov 2010, p. 274, under no. 432.

#### Notes:

The same figure appears in Cornelis' Woman Seated with a Book on Her Lap (A-65) and Woman Seated (A-66), both of which are also in the Rijksprentenkabinet, and a bust (A-94), the location of which is currently unknown. The style of this drawing belongs to the same period as this last drawing. The poem at bottom right reads "'T verdwijnt gelijck een Roock: / 't is brooser als von Glas; / Daer ghy op roemt O mensch / hoovaerdigh Stof en As." (It vanishes like smoke: / it is more fragile than a glass; / That which you are praising, O man / Is nothing but dust and ash.).

# A-94

### BUST OF A WOMAN, C. 1655-6

Present location unknown Black chalk, on vellum, 190 x 158 mm

### **Authenticated:**

Based on a high resolution photo.

# Signature:

Signed upper right "C Visscher / fecit"

### **Provenance:**

A.W.M. Mensing; his sale, Amsterdam (Muller), 27-29 April 1937, lot 789 (*f* 40) With J. Wiegersma, Utrecht by 1941. European private collection; sold, London (Christie's), 10 July 2014, lot 137

# **Exhibited:**

Utrecht 1941-1942, no. 124 w/ image.

#### Notes:

The woman depicted in this drawing appears to be the same as the figure used in at least three other drawings by Cornelis (A-65, A-66, and A-93). It probably served as an initial study for the woman's head in the *Allegory of Transience (Memento Mori)* (A-93), which the artist may have intended to reproduce in print. It is also possible that the drawing is a later copy partially after

the figure in the Rijksmuseum, as there are some differences in the signature and handling of the chalk from other known drawings. However, such differences do not appear to be sufficient to remove the drawing from Cornelis' known body of work.

#### A-95

# STUDY OF THE HANDS OF A ROMMELPOT PLAYER, C. 1655-6

Amsterdam, Rijksprentenkabinet, inv. no. A 3076 Black chalk within framing lines in gray-black ink, 92 x 150 mm

#### Authenticated:

Based on firsthand inspection of the drawing.

# Signature:

Not signed; inscribed in graphite at center verso "C: Visscher f," to the right "3" and at the lower left in black chalk(?) "C. Visscher"

### Provenance:

Gerard Sanders; his sale, Rotterdam (cat. chez Tiele), 5 August 1767, Kunstboek A, no. 47 J.G. Cramer; his sale, Amsterdam (Cok), 13 November 1769, Konstboek H, no. 433 Jan Baptist Kobell; his sale, Amsterdam (Luitjes), 24 May 1815, Kunstboek B, no. 19 (f 5.5 to Dawalle)

P.F. van Hoorn a.o.; sold, Amsterdam (Muller), 13 November 1894, lot 902 Acquired by the museum in 1895.

### Literature:

Broos and Schapelhouman 1993, p. 209, under no. 164 w/ image. Amsterdam 1997, p. 230, under no. 45 w/ image. Stefes 2011, vol. 2, p. 580, under no. 1106.

# **Exhibited:**

Amsterdam and Washington 1981, pp. 100, 144, no. 98 w/ image.

# Notes:

At the time the drawing was sold in 1767, it apparently included on the same sheet a study of a child's head. By the time the drawing was sold in 1769, the two works appear to have been separated. There is no visible watermark.

### A-96

# PORTRAIT OF A WOMAN WITH GLOVES STANDING BEFORE A CHAIR, 1 MAY 1656

Leiden, University of Leiden Print Room, inv. no. PK-P-AW 1246 Black and red chalks, on vellum, 338 x 289 mm

# Authenticated:

Based on a high resolution photo.

# Signature:

Signed upper right "C. Visscher fe." and dated below "Ao i656 / 1/5"

### **Provenance:**

J.W. Barchman Wuytiers; his sale, Utrecht (Wild & Altheer), 17 September 1792, Kunstboek E, no. 14 (f 3)

Probably Dou<sup>re</sup> van Kinschot-Luden and "Fundatie Renswoude" of Utrecht; their sale, Amsterdam (Muller), 31 January 1899, lot 786 (*f* 37)

A.W.M. Mensing; his sale, Amsterdam (Muller), 27-29 April 1937, lot 787 (f 140 to Brand)

### A-97

# PORTRAIT OF JAN DE PAEP ("DE BEURSKNECHT"), C. 1656

Private Collection, Europe Black chalk, on vellum, 316 x 235 mm

#### Authenticated:

Based on a high resolution catalogue photo.

# Signature:

Signed middle right on the base of the column "C. de Vischer / fecit."

#### Provenance:

Sir J.C. Robinson (1824-1913), London (Lugt 1433)

J.P. Heseltine (1843-1929), London (Lugt 1507); sold, Amsterdam (Muller), 27 May 1913, lot 235 (*f* 1450 to G.)

Sold, Paris (Piasa), 22 March 2006, lot 64, where acquired by Bob Haboldt & Co. Private Collection, Europe.

# Literature:

Haboldt 2012, p. 352 w/ image.

# **Graphic Reproduction:**

The bust engraved by the artist (Hollstein 156)

#### Copy:

Jan de Bisschop (1628-1671)

Brown wash(?), dimensions unknown

Hendrik Busserus; his sale, Amsterdam (v.d. Schely a.o.), 21 October 1782, Konstboek 32, no. 2172 (f 6.10 w/2171 by Bisschop)

### Notes:

The handling of the chalk, particularly in the conception of the deep shadows of the drapery folds, are very similar to those seen in Cornelis' dated *Portrait of an Unknown Woman* dated 1656 in Berlin (A-99). Cornelis' engraved copy is rare within the artist's oeuvre in that it shares the orientation with his drawing. This engraving and another Cornelis produced for the sitter around the same time indicate that de Paep was then living on the Sint Jansstraat near the Dam in Amsterdam.

### A-98

### PORTRAIT OF THE AMSTERDAM PRIEST ANDREAS VAN DER KRUYSSEN, C. 1656

Amsterdam, Rijksprentenkabinet, inv. no. A 1940 Black chalk, on vellum, 314 x 225 mm

### **Authenticated:**

Based on firsthand inspection of the drawing.

### Signature:

Signed middle left "C. Visscher / fecit" (the "cit" perhaps added by a later hand) and inscribed by the artist at lower left "VIRTUS / A / CRUCE"; inscribed on verso center in graphite "F," lower right "coll. van Leyden / Bellingham" and extreme lower right "188[5]"

#### Provenance:

Probably sold, Amsterdam (v.d. Schley a.o.), 6 December 1797, lot 283 (*f* 2.5 to C. Buys) Van Leyden (?; according to an inscription on the verso) Bellingham (?; according to an inscription on the verso) Acquired by the museum in 1889.

# **Graphic Reproduction:**

Engraved with changes to the left hand by Theodor Matham (c. 1605/6-1676) in 1659 (Hollstein 102)

### A-99

# PORTRAIT OF AN UNKNOWN WOMAN, 1656

Berlin, Staatliche Museen zu Berlin, Kupferstichkabinett, inv. no. 5447 Black chalk within framing lines in gray ink, on vellum, 289 x 225 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Signed upper right "C. de Visscher / fecit / 1656"; inscribed on verso bottom center in pencil "1659-[illegible]" and above "B / 5447"

### Provenance:

P.F. van Hoorn a.o.; sold, Amsterdam (Muller), 13 November 1894, lot 901 Adolf von Beckerath, Berlin (L. 2504), from whom acquired by the museum in 1902.

### Literature:

Bock and Rosenberg 1930, vol. 1, p. 308 as dated "1646 (?)".

# A-100

TWO BOYS WITH A PUPPY, AFTER FRANÇOIS DUQUESNOY(?) (1597-1643), C. 1656(?)

New York, The Metropolitan Museum of Art, inv. no. 2002.421.1

Black chalk, graphite within framing lines in black chalk, on vellum, 181 x 137 mm

### **Authenticated:**

Based on first-hand inspection of the drawing.

### Signature:

Not signed

### **Provenance:**

Gerrit Schaak; his sale, Amsterdam (Verkolje Haring), 28 October 1748, Letter C, no. 74 Michiel Oudaan; his sale, Rotterdam (Bosch a.o.), 3 November 1766, Kunstboek E, no. 17 (f 22 to Kops)

Pieter de Haan; his sale, Amsterdam (de Winter, Yver), 9 March 1767, Konstboek F, no. 419 or 420 (nos. 419 and 420 for f 9.5 to Nyman)

Oets(?); his sale, Amsterdam (de Winter), 11 March 1776, Konstboek B, no. 199 or 200 (nos. 199 and 200 for f 2 to Fokke)

Simon Fokke; his sale, Amsterdam (v.d. Schley a.o.), 6 December 1784 Kunstboek L, no. 771 (*f* 12)

Dirk Versteegh; his sale, Amsterdam (de Vries a.o.), 3 November 1823, Poretfeuille 3G, no. 10 or 11 (nos. 10 and 11 for f 21 to Borais[?])

Sold, Paris (Sotheby's), 27 June 2002, part of lot 10 as "entourage de F. Duquesnoy," where acquired by the museum.

#### Notes:

A related drawing but in reverse of this image is in the Nationalmuseum, Stockholm (**A-101**). The drawing is perhaps derived from a now-lost sculpture by François Duquesnoy (1597-1643). A slightly larger drawing of the same sculpture executed in brown ink and wash by Nicolaas Verkolje (1673-1746) is in the Rijksprentenkabinet (inv. no. RP-T-1960-53). The RPK drawing is inscribed "Deux enfants qui se batten d'après une statue de Fr. Duquesnoy." A bas-relief described as depicting "twé speelende Kindertjes met een' Hond, van Marmer, in een Zwart Lystje" was sold from the collection of Gerard Hoet (1698-1760; Sale Hoet 1760, no. 8 under the catalogue of rarities). Though it has been suggested these drawings could have copied the sculpture described in Hoet's sale, they in fact appear to copy a sculpture in the round. In her recent monograph on Duquesnoy, Marion Boudon-Machuel suggests that there is no documented sculpture by the artist of this subject and that the drawing should not be considered to depict a work by Duquesnoy (see Boudon-Machuel 2005, p. 355, no. R.108).

### A-101

# TWO BOYS WITH A PUPPY, AFTER FRANÇOIS DUQUESNOY(?) (1597-1643), C. 1656(?)

Stockholm, Nationalmuseum, inv. no. NM H 1874/1863 Black chalk, green wash, on vellum, 208 x 146 mm

#### Authenticated:

Based on a high resolution photo.

### Signature:

Not signed; inscribed lower left by a later hand "C. de Vischer"

### **Provenance:**

Pierre Crozat, Paris (1665-1740), apparently his sale Count Carl Gustaf Tessin, Stockholm (L. 2985), by whom given to the museum.

#### Literature:

Stefes 2011, vol. 2, p. 580, under no. 1106.

#### Notes:

See note above.

#### A-102

# TWO BOYS WITH A PUPPY, AFTER FRANÇOIS DUQUESNOY(?) (1597-1643), C. 1656(?)

New York, The Metropolitan Museum of Art, inv. no. 2002.421.2 Black chalk, graphite within framing lines in black chalk, on vellum, 167 x 126 mm

### **Authenticated:**

Based on first-hand inspection of the drawing.

# Signature:

Not signed

#### **Provenance:**

Gerrit Schaak; his sale, Amsterdam (Verkolje Haring), 28 October 1748, Letter C, no. 74 Michiel Oudaan; his sale, Rotterdam (Bosch a.o.), 3 November 1766, Kunstboek E, no. 17 (f 22 to Kops)

Pieter de Haan; his sale, Amsterdam (de Winter, Yver), 9 March 1767, Konstboek F, no. 419 or 420 (nos. 419 and 420 for f 9.5 to Nyman)

Oets(?); his sale, Amsterdam (de Winter), 11 March 1776, Konstboek B, no. 199 or 200 (nos. 199 and 200 f 2 to Fokke)

Simon Fokke; his sale, Amsterdam (v.d. Schley a.o.), 6 December 1784, Kunstboek L, no. 771 (f 12)

Dirk Versteegh; his sale, Amsterdam (de Vries a.o.), 3 November 1823, Poretfeuille 3G, no. 10 or 11 (nos. 10 and 11 f 21 to Borais[?])

Sold, Paris (Sotheby's), 27 June 2002, part of lot 10 as "entourage de F. Duquesnoy," where acquired by the museum.

### Notes:

See note above. A slightly larger drawing of the same sculpture taken from nearly the same angle but which depicts the boy seated on the ground in full attributed to Nicolaas Verkolje is in the collection of the École des Beaux-Arts in Paris (inv. no. 24.290, see Lugt 1950, p. 85, no. 693 w/ image).

# A-103

TWO BOYS WITH A PUPPY, AFTER FRANÇOIS DUQUESNOY(?) (1597-1643), C. 1656(?)

Stockholm, Nationalmuseum, inv. no. NM H 1873/1863

Black chalk, green wash, on vellum, 198 x 146 mm

### Authenticated:

Based on a medium resolution photo.

# Signature:

Not signed; inscribed lower left by a later hand "C de Vischer"

### **Provenance:**

Pierre Crozat, Paris (1665-1740), apparently his sale Count Carl Gustaf Tessin, Stockholm (L. 2985), by whom given to the museum.

### Literature:

Stefes 2011, vol. 2, p. 580, under no. 1106.

#### Notes:

See notes above.

### A-104

# HEAD OF AN ELDERLY WOMAN (RECTO); HEAD OF A CAT AND STUDY OF A WOMAN BEARING HER BREAST (VERSO), C. 1656-7

London, The Courtauld Gallery, inv. no. D.1952.RW.1028 Black chalk, 129 x 105 mm

### **Authenticated:**

Based on a high resolution photo.

### Signature:

Not signed; inscribed in brown ink lower right recto "C. Visser" and dated in gray ink "1657" upper left verso.

### Provenance:

Sir Robert Clermont Witt, London (L. 2228b), by whom given to the museum in 1952.

### Notes:

The rough sketch on the verso of this sheet is comparable to a drawing on the verso of the *Head* of a Young Girl in the Kupferstichkabinett in Berlin (A-87). It is not known for what purpose Cornelis made these sketches, though they may be early thoughts for print projects. The much more refined fragmentary study of a head of a cat is likely an early study for the artist's *Large Cat* that appeared in drawing and print in 1657. The paper bears a watermark of a cross with three balls below, which is probably a fragment of the ubiquitous Foolscap watermark.

#### A-105

# **HEAD OF AN OLD WOMAN WEARING A CAP, C. 1656-7**

Dresden, Staatliche Kunstsammlungen Dresden, Kupferstichkabinett, inv. no. C 1047

Black chalk partially within framing lines in gray-brown ink, laid down to the mount,  $130 \times 133$  mm

### **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Not signed

### Provenance:

Acquired before 1764

### Literature:

Woermann 1898, p. 85, no. 283, w/ image.

### Notes:

The drawing is related to the *Man with a Cloak and a Polish Hat* in the Maida and George Abrams Collection, Boston, Massachusetts (**A-106**), though the gender of the figure has changed in the later drawing.

#### A-106

# MAN WITH A CLOAK AND A POLISH HAT, C. 1656-7

Maida and George Abrams Collection, Boston, Massachusetts Black chalk, oiled black chalk, laid down to supporting card, 177 x 163 mm (within an arch)

# **Authenticated:**

Based on first-hand inspection of the drawing.

# Signature:

Not signed; inscribed center verso in pen and black ink "16" within a circle and "C Visscher / 1 . 11 . 6" lower right in pencil

# Watermark:

Fragment of a Strasbourg lily

# **Provenance:**

Sold, London (Phillips), 17 April 1996, lot 72

With Otto Naumann, Ltd., New York, where acquired by Maida and George Abrams in 1998.

# **Exhibited:**

London, Paris, and Cambridge 2002-2003, pp. 198-9, no. 86. Boston 2010-2011, no cat.

### Notes:

See note above.

### A-107

# THE GYPSY, C. 1656-7

Paris, Musée du Louvre, Collection Edmond de Rothschild, inv. no. 566DR Black chalk within framing lines in black chalk, on vellum, 360 x 279 mm

#### Authenticated:

Based on firsthand inspection of the drawing.

### Signature:

Signed upper left "C Visscher / fecit."

#### **Provenance:**

Possibly Lambert ten Kate Hermansz.; his sale, Amsterdam (Carpi, Thirion), 16 June 1732, Portefeuille F, no. 1

Possibly Sebastiaan Heemskerk a.o.; their sale, Amsterdam (de Leth), 31 March 1749, Kunstboek B, no. 7

Dionis Muilman; his sale, Amsterdam (de Bosch a.o.), 29 March 1773, Kunstboek C, no. 137 (f 480 to de Vos)

Jacob de Vos; his sale, Amsterdam (de Vries a.o.), 30 October 1833, Kunstboek F, no. 11 (f 210 to de Vries)

Jacob de Vos Jbzn.; his sale, Amsterdam (Roos a.o.), 22 May 1883, lot 591 (*f* 435 to Thibaudeau) Edmond de Rothschild, Paris (L. 900c), by whom given to the Musée du Louvre in 1935.

#### Literature:

Josi 1821, n.p.

# **Graphic Reproduction:**

Engraved by the artist (Hollstein 49)

### Copy:

After the drawing:

Attributed to Reinier Vinkeles (1741-1816)

Cambridge, Massachusetts, Fogg Art Museum, inv. no. 1965.218

Black chalk, brown wash, framing line in black chalk, on vellum, 362 x 280 mm

Described in detail under R-128

# After the print:

Willem van Loon (1794-1847)

Said to be Dresden, Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett

Red chalk, graphite, on vellum, 285 x 305 mm

### Notes:

This appears to have always been considered the primary autograph version of this composition. A second apparently autograph version was last seen at the de Visser sale of 1881 as lot 492 (**U-34**). The handling of the chalk is quite similar to a drawing in the Pushkin (**A-121**).

# THE GYPSY WITH ONE CHILD (THE SO-CALLED "SECONDE BOHÉMIENNE"), C. 1656-7

Paris, Musée du Louvre, Collection Edmond de Rothschild, inv. no. 565DR Black chalk, touches of black ink, within framing lines in gray ink, on vellum, 351 x 278 mm

### **Authenticated:**

Based on firsthand inspection of the drawing.

### Signature:

Signed upper right "C. Visscher / fecit."

#### Provenance:

Possibly Sebastiaan Heemskerk a.o.; their sale, Amsterdam (de Leth), 31 March 1749, Kunstboek B, no. 7

Sybrand II Feitama; his sale, Amsterdam (de Bosch), 16 October 1758 Letter A, no. 22 (f 168 to Yver)

Johan Aegidiusz. van der Marck; his sale, Amsterdam (de Winter, Yver), 29 November 1773, Konstboek A, no. 2 (*f* 207 to de Vos)

Jacob de Vos; his sale, Amsterdam (de Vries a.o.), 30 October 1833, Kunstboek F, no. 11 (f 100 to de Vries)

Jacob de Vos Jbzn.; his sale, Amsterdam (Roos a.o.), 22 May 1883, lot 592 (*f* 405 to Clément) Edmond de Rothschild, Paris (L. 900c), by whom given to the Musée du Louvre in 1935.

# Literature:

Josi 1821, n.p.

# **Graphic Reproduction:**

Engraved in reverse by Pieter de Mare (1758-1796)

# Notes:

This appears always to have been considered the primary autograph version of this composition. A second autograph version was last seen at the de Visser sale of 1881 as lot 493 (**U-35**). The black ink is applied only to the gypsy's eye brows, nostrils, eyes, and lips.

# A-109

# A CRYING BOY HOLDING A BOWL AND SPOON, C. 1656-7

Boston, Massachusetts, Maida and George Abrams Collection Black chalk, on vellum, 133 x 108 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

### Signature:

Signed upper right "C Visscher / fecit."

# **Provenance:**

Cornelis Ploos van Amstel (according to an inscription on the mount); his sale, Amsterdam (v.d. Schley a.o.), 3 March 1800, possibly Kunstboek C, no. 31

Sold, Amsterdam (Christie's), 25 November 1991, lot 88, where acquired by Maida and George Abrams.

# **Graphic Reproduction:**

Engraved by Pieter de Mare (1758-1796) in 1779(?).

# Copy:

Abraham Delfos, 1779 Boston, Massachusetts, Maida and George Abrams Collection Black chalk, 134 x 112 mm

### Notes:

The sheet is a study for the boy who appears in different locations in Cornelis' two drawn versions of *The Gypsy* (**A-108** and **A-109**). Delfos' copy is inscribed by the artist on the verso at upper right "A. Delfos naar C. Visscher / 1773," and on the mount under the drawing in graphite "F 30.-.- . te Amsterdam door / Pl. v. Amstel geboden / in t by zijn der voornammste / Liefhebbers". There is also an erased graphite inscription visible beneath this inscription, mostly illegible, but "1770" visible and a further inscription is on the mount below the drawing in graphite "f. 30" and "510".

#### A-110

# STUDY OF A DRAPERY-COVERED HAND AND ARM, C. 1656-7

Dresden, Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett, inv. no. C 1043 Black chalk within framing lines in brown ink, laid down to the mount, 112 x 104 mm

### **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Not signed

### **Provenance:**

Acquired before 1764.

### Notes:

The drawing bears some resemblance to the extended right arm of the crying boy in the Abrams Collection (**A-109**) and was perhaps an initial sketch before the artist decided to depict him holding a spoon.

#### A-111

# STUDY OF THE HEAD OF AN OLD WOMAN, C. 1657

London, British Museum, inv. no. 1847,1113.1 Black chalk, on vellum, 95 x 98 mm

### **Authenticated:**

Based on a high resolution photo.

# Signature:

Not signed

### **Provenance:**

Donated to the museum by "H Farrer" in 1847.

#### Literature:

Hind 1931, vol. 4, p. 96, no. 10.

#### **Notes:**

The drawing is a study of the head for Cornelis' signed *Old Woman, Half-Length* in Vienna (**A-112**).

### A-112

# **OLD WOMAN, HALF-LENGTH, C. 1657**

Vienna, Albertina, Graphische Sammlung, inv. no. 9971 Black chalk within framing lines in black chalk, on vellum, 179 x 147 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Signed(?) lower left "Corn Visscher. f"

# **Provenance:**

Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

### Notes:

See note above.

# A-113

# OLD WOMAN WITH A RAISED FIST AND AGGRESSIVE EXPRESSION, C. 1657

Vienna, Albertina, Graphische Sammlung, inv. no. 9970

Black chalk within framing lines in black ink outside the margins of the drawing, on vellum, laid down to the mount,  $203 \times 179 \text{ mm}$ 

# **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Not signed; inscribed by a later hand in pen and brown ink lower left "C Vischer."; numbered in the lower margin "No 1"

### **Provenance:**

Prince Charles de Ligne; his sale, Vienna (Blumauer), 4 November 1794, p. 221, no. 1

Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

# **Graphic Reproduction:**

Etched in reverse by Adam von Bartsch, 1786.

### A-114

# A SEATED OLD WOMAN WITH DISHEVELLED HAIR AND A STERN EXPRESSION, C. 1657

Vienna, Albertina, Graphische Sammlung, inv. no. 9969

Black chalk within framing lines in gray-black ink around the outside margins of the drawing, on vellum, laid down to the mount, 222 x 179 mm

### **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Not signed

### Provenance:

Gottfried Winckler, Leipzig

Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

#### A-115

# ST. PETER, THREE-QUARTER-LENGTH, C. 1657

Frankfurt am Main, Graphische Sammlung im Städel Museum, inv. no. 2761 Black chalk within framing lines in black chalk, laid down to the mount, 188 x 151 mm

### **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Signed upper right "C Visscher / fecit"

### **Provenance:**

Possibly Michiel Oudaan; his sale, Rotterdam (Bosch a.o.), 3 November 1766, Kunstboek E, no. 37 (f 5.5 w/ 36 to Yver)

Possibly Louis Metayer Phz.; his sale, Amsterdam (v.d. Schley a.o.), 16 December 1799, Kunstboek D, no. 10 (*f* 12.10 to Yver)

Possibly Jan Gildemeester Jansz.; his sale, Amsterdam (v.d. Schley a.o.), 24 November 1800, Konst-boek N, no. 2 (*f* 28 to Gruyter)

Johann Friedrich Städel, Frankfurt am Main (L. 2356), by whom given to the museum in 1862.

#### Notes:

The execution of the figure's clothing is reminiscent of the *Man with a Cloak and a Polish Hat* in the Abrams collection (**A-106**), while the hands recall the strong, broad shadows that are so prominent in works such as the *Seated Old Woman with Disheveled Hair and a Stern Expression* in Vienna (**A-114**).

### A-116

# A CAT LICKING A CANDLESTICK, C. 1657

Amsterdam, Rijksprentenkabinet, inv. no. A 4029

Black chalk within framing lines in graphite, on vellum, 198 x 143 mm (corners trimmed)

#### **Authenticated:**

Based on firsthand inspection of the drawing.

### Signature:

Not signed; inscribed on verso lower left in pen and black ink "No. 110"

### **Provenance:**

Isaac Walraven; his sale, Amsterdam (de Winter), 14 October 1765, Konstboek P, no. 913 (f 8.10 to van der Mark)

Johan Aegidiusz. van der Marck; his sale, Amsterdam (de Winter, Yver), 29 November 1773, Konstboek G, no. 537 (*f* 41)

Daniel de Jongh; his sale, Rotterdam (van Ryp), 28 March 1810, Kunstboek I, no. 39 (*f* 12 to Josi) Sold, Amsterdam (v.d. Schley a.o.), 29 April 1817, Kunstboek I, no. 23 (*f* 3 to J. de Vries) Isaac Danckerts; his sale, Amsterdam (de Vries a.o.), 3 December 1849, Kunstboek D, no. 113 Gérard Leembruggen Jz.; his sale, Amsterdam (Roos a.o.), 5 March 1866, lot 734 (*f* 9.50 to Roos) D. Francken, le Vésinet, by whom given to the museum in 1898.

# Notes:

The drawing is stylistically similar to that seen in the *St. Peter, Three-quarter-length* in Frankfurt (**A-115**).

### A-117

# HEAD OF AN OLD WOMAN, TRADITIONALLY DESCRIBED AS A PORTRAIT OF VISSCHER'S MOTHER ("HET VISCHVROUWTJE"), C. 1657(?)

Vorden, Collection of the Heirs of V. de Steurs Black chalk, 123 x 80 mm

### **Authenticated:**

Based on a medium resolution photo.

# Signature:

Not signed

# **Provenance:**

Sybrand Feitama II; his sale, Amsterdam (de Bosch), 16 October 1758, Letter A, no. 24 (f 29 to Gol)

Johan Goll van Franckenstein; his sale, Amsterdam (de Vries a.o.), 1 July 1833, Kunstboek K, no. 21 (f 14 to Rombouts)

L. Dupper Wz.; his sale, Dordrecht (Roos a.o.), 28 June 1870, lot 407 (f 21 to de Steurs) Collection of Victor de Steurs, Vorden, by descent in the family.

### **Exhibited:**

The Hague 1898, no. 407 Rotterdam 1961, p. 32, no. 151 w/ image New York, Boston, and Chicago 1972-1973, p. 64, no. 106, w/ image.

### Literature:

Wussin 1865, p. 89, under no. 57.

### **Graphic Reproduction:**

Engraved by the artist with differences (Hollstein 171)

# Copy (in reverse):

Attributed to Jan Matthias Kok (1720-1771)
Copenhagen, Statens Museum for Kunst, inv. no. Tu 65/6
Red chalk within framing lines in black ink, on vellum, 134 x 110 mm

### Notes:

This drawing is particularly difficult to date, though it is probably a late work. The loose handling of the fur around the woman's collar finds some parallels with the *Old Woman, Half-Length* in Vienna (A-112). Further evidence for the late date of the drawing is perhaps seen in the corresponding print. In the Hollstein volume, Christiaan Schuckman suggested that "The plate largely etched, by Johannes Visscher, work with the burin by Cornelis Visscher" (p. 189). If Jan indeed finished Cornelis' plate as Schuckman suggested, it may have been on account of Cornelis' premature death.

# A-118

# SELF-PORTRAIT, 1657

London, British Museum, inv. no. 1855,0714.58 Black chalk, touches of gray wash, on vellum, 343 x 284 mm

### **Authenticated:**

Based on a high resolution photograph.

# Signature:

Signed indistinctly upper right "C. de Visscher / fec." and dated "Ao. 1657" below.

### Provenance:

Walter Benjamin Tiffin, London, from whom purchased by the museum in 1855.

### Literature:

Hind 1931, vol. 4, p. 95, no. 4. Van Hall 1963, p. 355, no. 7. Paris 1974a, p. 163, under no. 118.

### **Graphic Reproductions:**

a. Partially engraved in reverse in oval by Jan de Visscher (Hollstein 144)

b. British Museum, color facsimile, in 1893 (Plate 9 of Part III of "Reproductions of Drawings by Old Masters in the British Museum").

# Copy:

London, British Museum, inv. no. 1895,0915.1345

Black chalk, gray wash, 345 x 288 mm

Literature: Robinson 1876, pp. 262-3, no. 870.

### A-119

# PORTRAIT OF JOOST VAN DEN VONDEL (1587-1679), 1657

Vienna, Albertina, Graphische Sammlung, inv. no. 17601

Black chalk, corrections in white within framing lines in gray-brown ink, on vellum, laid down to the mount, 324 x 265 mm (upper corners trimmed and made up)

### **Authenticated:**

Based on firsthand inspection of the drawing.

### Signature:

Signed on column at right "C de Visscher / fecit." and dated lower right "Ao. 1657"

#### Provenance:

Dionis Muilman; his sale, Amsterdam (de Bosch a.o.), 29 March 1773, Kunstboek H, no. 543 (f 200 to Ploos van Amstel)

Cornelis Ploos van Amstel; his sale, Amsterdam (van der Schley a.o.), 3 March 1800, Kunstboek DD, no. 1 (*f* 32 to van der Schley)

Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

# Literature:

Josi 1821, n.p.

Schönbrunner and Meder 1895-1908, vol. 12, no. 1330 w/ image.

Wurzbach, vol. 2, p. 796.

Benesch 1967, p. 366, no. 190 w/ image.

Dickey 2004, p. 135.

### **Exhibited:**

Vienna 1949, p. 28, no. 111.

# **Graphic Reproduction:**

After the drawing:

- a. Engraved by the artist, with differences (Hollstein 164)
- b. Engraved by Jacobus van den Bergh, with differences

After the print:

Lithograph by H.I. Colleye (fl. first half nineteenth century), head and shoulders only

# Copies:

After the drawing:

Jan Stolker (1724-1785)

Weimar, Kunstsammlungen zu Weimar (Schloßmuseum), inv. no. KK 5458 Pen and black and gray ink, gray wash, 373 x 293 mm

# After the print:

John Faber (c. 1650/60-1721) Amsterdam, Van Eeghen Collection Pen and brown ink, on vellum, 118 x 118 mm Literature: Bakker et. al. 1989, p. 106, no. 48.

### A-120

# THE LARGE CAT, 1657

Paris, Musée du Louvre, Collection Edmond de Rothschild, inv. no. 563DR Black chalk, touches of pen and black ink within framing lines in brown ink, on vellum, 174 x 235 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

### Signature:

Signed at upper right "C. Visscher" (the "C" redrawn) and dated "Ao 1657"; inscribed on verso lower left in red chalk "N 2963" and at upper left in pen and brown ink "A-6." and below in pencil "38"

# **Provenance:**

Valerius Röver, Delft; Röver 1730 under Kunstboek 6, no. 45 as "de kat van Visscher met swart kryt / Ao. 1657. op perkement, zeer natuurlijk" (*f* 4)

Johan Goll van Franckenstein; his sale, Amsterdam (de Vries a.o.), 1 July 1833, Kunstboek Z, no. 7 (f 141 to Brondgeest)

Johan Gijsbert Baron Verstolk van Soelen; his sale, Amsterdam (de Vries a.o.), 22 March 1847, Kunstboek F, no. 251 (f 152 to de Vries)

Jacob de Vos Jbzn.; his sale, Amsterdam (Roos a.o.), 22 May 1883, lot 594 (*f* 455 to Clément) Edmond de Rothschild, Paris (L. 900c), by whom given to the Musée du Louvre in 1935.

#### Literature:

Dutuit 1881-1888, vol. III, p. 480, under no. 46. Paris 1974a, p. 164, under no. 119.

### **Exhibited:**

Paris 1970, p. 51, no. 119.

# **Graphic Reproduction:**

Engraved by the artist in 1657 (Hollstein 42)

#### Copy:

Munich, Staatliche Graphische Sammlung, inv. no. 1136 (after the print) Red and black chalks, watercolor, 156 x 245 mm Literature: Wegner 1973, p. 142, no. 1032.

#### Notes:

The additions in black ink may have been added by a later hand.

#### A-121

# PORTRAIT OF A LADY IN THE GUISE OF DIANA, POSSIBLY QUEEN CHRISTINA OF SWEDEN (1626-1689), C. 1657(?)

Moscow, Pushkin State Museum of Fine Arts, inv. no. 1092 Black chalk, framing lines in pen and brown ink, on vellum, 285 x 208 mm

# **Authenticated:**

Based on a catalogue photo.

### Signature:

Signed middle right on the base of the column "C. Visscher / fecit"

### Provenance:

Sold, Amsterdam (de Leth), 22 November 1757, Konstboek A, no. 32 (f 80 to van Son) Hendrik De Wacker van Zon; his sale, Amsterdam (de Leth), 26 October 1761, no. 192 (f 90 to Oudaan)

Michiel Oudaan; his sale, Rotterdam (Bosch a.o.), 3 November 1766, Kunstboek E, no. 38 (f 20 to Fouquet)

S.H. de la Sablonière of Kampen or Fr. C. Ekama of Haarlem; their sale, Amsterdam (Muller), 30 June 1891, lot 238 (f 61 to Gutekunst)

George Edward Habich, Kassel (L. 862); his sale, Stuttgart (Gutekunst), 27 April 1899, lot 717 (DM 215 to Arnold)

N.S. Mosolov, Moscow (L. 1802), by whom given to the Rumyantsev Museum, Moscow (L. 1524) in 1906

Transferred to the Museum of Fine Arts (since 1937 Pushkin Museum) in 1924

# Literature:

Nevezhina 1974, no. 76 w/ image.

Levitin 1991b, no. 138 w/ image.

Amsterdam 1993, p. 112, under no. 51.

Sadkov 2001, pp. 112-3, no. 138 w/ image.

Sadkov 2010, p. 274, no. 432 w/ image.

### **Exhibited:**

Moscow 1917, no. 22.

Moscow 1959, p. 24.

Moscow and Leningrad 1966-1968, w/ image.

Brussels, Rotterdam, and Paris 1972-1973, no. 109 w/ image.

Prague 1986-1987, no. 56 w/ image.

# Copies:

a. Jan de Visscher (1633/4-1712) Vienna, Albertina, Graphische Sammlung, inv. no. 9962 (with differences) Black chalk partially within framing lines in graphite and entirely within framing lines in pen and brown ink outside the margins of the drawing, on vellum, laid down to the mount,  $251 \times 201 \text{ mm}$  (in oval)

Described in detail under R-65

b. Present whereabouts unknown (with differences)

Black chalk, on vellum, 188 x 157 mm

Described in detail under R-67

c. Present location unknown

Black chalk, unknown support, unknown dimensions Sold, Amsterdam (de Vries a.o.), 20 November 1826, Kunstboek S, no. 8 (f 4.15 to Gruiter)

d. Present location unknown

Pen and brown ink, unknown support, unknown dimensions Taelman Kip; his sale, Amsterdam (v.d. Schley a.o.), 16 March 1801, Kunstboek F, no. 44 (f 3 to Fransszen w/ no. 45)

#### Notes:

The handling of the chalk is quite close to that seen in Cornelis' *The Gypsy* (A-107), which probably also dates to around 1657, and his *Portrait of Joost van den Vondel* (A-119). Particularly close to the drawing of Vondel is the way in which the artist has conceived of the darkest shadows at lower left and below the woman's proper right hand. The dating of the drawing is, however, complicated somewhat by Cornelis' use of the fluted column, which tends to appear in the artist's drawings of the early 1650s, though the drawing style is generally more accomplished than what is seen in those early works.

### A-122

# **HEAD OF A CHILD, C. 1657(?)**

Amsterdam, Amsterdam Museum, Fodor Collection, inv. no. TA 10361 Black chalk, borderline in pen and gray ink,  $182 \times 155 \text{ mm}$ 

# **Authenticated:**

Based on firsthand inspection of the drawing.

#### Signature:

Not signed; inscribed at upper right verso "B" and at lower right "244".

### Provenance:

Possibly Huquier of Paris; his sale, Amsterdam (Dankmeyer, Yver), 14 September 1761 Letter E, no. 614 (f 2.10)

Possibly Hendrik van Eyl Sluyter; his sale, Amsterdam (v.d. Schley a.o.), 26 September 1814, Kunstboek G, no. 21 (*f* 20.10 to de Vries)

Possibly Gerrit Muller; his sale, Amsterdam (de Vries a.o.), 2 April 1827, Kunstboek C, no. 36 (f 15 to Lamberts)

Possibly Johan Gijsbert Baron Verstolk van Soelen; his sale, Amsterdam (de Vries a.o.), 22 March 1847, Kunstboek I, no. 348 (f 66 to Brondgeest)

Possibly Hawkins; his sale, London (Sotheby's), 29 April 1850, lot 469 (11s to Webber) Carel Joseph Fodor, Amsterdam (L. 1036), by whom given to the museum in 1860.

### Literature:

Beschrijving 1863, p. 43, no. 244.

Gower 1875, p. 126.

Broos and Schapelhouman 1993, p. 209, no. 164 w/ image.

Stefes 2011, vol. 2, p. 580, under no. 1106.

#### **Exhibited:**

Amsterdam 1932, no. 85.

Cologne 1955, no. 93.

Berlin 1979-1980, vol. 1, p. 388, no. 444, vol. 2, p. 3 w/ image.

# **Graphic Reproductions:**

Etching, in reverse, by Gerard van Nijmegen (1735-1808) in 1796.

# **Notes:**

No visible watermark. The broad handling of the chalk is closest to some of the late works by Cornelis, though the proposed dating of this drawing is by no means guaranteed.

# A-123

# **HEAD OF A BOY, C. 1657**

Weimar, Goethe Nationalmuseum, inv. no. 905 Black chalk, 129 x 128 mm

### **Authenticated:**

Based on a high resolution photo.

# Signature:

Not signed

# **Provenance:**

Unknown

### Literature:

Unknown

### **Exhibited:**

Unknown

### A-124

# HEAD AND SHOULDERS OF A BOY ASLEEP (RECTO); STUDY OF AN EYE (VERSO), C. 1657

Present location unknown Black chalk, 225 x 177 mm

### **Authenticated:**

Based on a sale catalogue photo.

# Signature:

Not signed

# **Provenance:**

Cornelis Ploos van Amstel; his sale, Amsterdam (v.d. Schley a.o.), 3 March 1800, vol. 1, Kunstboek C, no. 25 (*f* 20 to Roos)

Emil Wauters, Paris (L. 911); his sale, Amsterdam (Muller), 15-16 June 1926, lot 199 (FF 800) Sold, Park Avenue (Christie's), 30 January 1998, lot 382

#### Literature:

Broos and Schapelhouman 1993, p. 209, under no. 164.

### **Exhibited:**

According to HdG "Fiches", exhibited in Paris in April 1911 (I have been unable to verify this statement, as HdG does not give an exhibition title and no catalogues of exhibitions known to me reference this drawing)

# Copies:

- Jan Hulswit (1766-1822)
   Paris, Fondation Custodia, inv. no. 8007
   Black chalk within framing lines in black chalk, 245 x 178 mm
- b. Jean Bernard (1765-1833)
   Amsterdam, Rijksprentenkabinet, inv. no. RP-T-1904-375
   Black chalk, graphite within framing lines in graphite, 232 x 194 mm

# A-125

# HEAD AND SHOULDERS OF A BOY IN A BROAD-BRIMMED HAT, C. 1657(?)

London, British Museum, inv. no. 1895,0915.1347 Black chalk, 164 x 146 mm

### **Authenticated:**

Based on a high resolution photo.

# Signature:

Not signed

### Provenance:

John Malcolm of Poltalloch, London; by descent to Col John Wingfield Malcolm, from whom purchased by the museum in 1895.

# Literature:

Robinson 1876, p. 263, no. 872. Hind 1931, vol. 4, p. 96, no. 12.

#### Notes:

The same boy is probably the model for a drawing in the Rijksprentenkabinet, Amsterdam (A-126).

### A-126

# **HEAD OF A YOUNG BOY IN A WIDE-BRIMMED HAT, C. 1657(?)**

Amsterdam, Rijksprentenkabinet, inv. no. A 4626 Black chalk, within brown ink framing lines, 122 x 123 mm

### **Authenticated:**

Based on firsthand inspection of the drawing.

### Signature:

Not signed; inscribed on verso in pencil at center "2" and at lower left "PEB sa II," below in pencil "Visscher Cornelis," and in pencil in lower left corner "K969," "71182," and "23H" and in pen and brown ink "443"

### **Provenance:**

Sybrand Feitama II, by whom acquired in 1736 and sold to Antony Sydervelt in 1756 (f 1, according to Feitama NdT 1623)

Antony Sydervelt; his sale, Amsterdam (de Winter), 23 April 1766 Konstboek B, no. 45 (f 8 to Yver)

Josef Carl Ritter von Klinkosch (L. 577); sold, Vienna (Miethke), 2 April 1889, lot 969 William Pitcairn Knowles, Wiesbaden (L. 2643); his sale, Amsterdam (Muller), 25 June 1895, lot 708 (f 62 to Roos)

Acquired by the museum in 1902.

# Literature:

Van Regteren Altena 1962, p. 1a w/ image.

Broos 1985, p. 123 w/ image.

Broos and Schapelhouman 1993, p. 211, under no. 166 w/ image.

### **Exhibited:**

Brussels and Hamburg 1961, p. 102, no. 136.

# Copy:

Red chalk, dimensions unknown

Probably sold, Amsterdam (v.d. Schley a.o.), 22 March 1802, Kunstboek H, part of no. 29 (f 7)

# Notes:

See note above. There is no visible watermark on the sheet.

#### A-127

# **BUST PORTRAIT OF A YOUNG GIRL (OVAL), 1657**

Paris, Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Dutuit Collection, inv. no. D 1030 Black chalk within framing lines in brown ink, on brown prepared paper(?), 197 x 165 mm

### **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Signed middle right "C. Visscher / f." and dated above "Ao. 1657"

# Provenance:

N. Revil; his sale, Paris, 29 March 1842, lot 274 (FF 40) Eugène and Auguste Dutuit, by whom given to the city of Paris in 1902.

### Literature:

Weigel 1865, p. 731, no. 8548b. Le Blanc 1890, vol. 4, p. 92, no. 27. Michel 1903, p. 240. Lugt 1927, p. 37, no. 88 w/ image.

### **Exhibited:**

Paris 1970, p. 51, no. 118.

# **Graphic Reproduction:**

Engraved by Vincenzo Vangelisti (1728-1798) in 1774 as "La Jeune Flamande".

### A-128

# HEAD AND SHOULDERS OF AN OLD MAN WITH A BEARD (OVAL), 1657

Dresden, Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett, inv. no. C 1048 Black chalk, laid down to the mount, 179 x 151 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Not signed

### **Provenance:**

Acquired before 1764

### Literature:

Woermann 1898, p. 84, no. 280 w/ image. Stefes 2011, vol. 2, p. 580, under no. 1106 as "Jan de Visscher".

# Copy:

Hamburg, Hamburger Kunsthalle, inv. no. 1963-385 Black chalk, 183 x 150 mm (within an arch) Described in detail under **R-114** 

#### Notes:

Though undated, the drawing can be securely dated to 1657 based on a signed and dated drawing executed at the same time as this work by Jan de Visscher (fig. 83).

### A-129

# AFRICAN BOY WITH A BOW AND ARROW, C. 1657

Present location unknown Black chalk, 300 x 265 mm

### **Authenticated:**

Based on a catalogue photo.

### Signature:

Signed upper left "C de Visscher / fecit"

### Provenance:

Jhr. Mr. J.A. Repelaer, 's-Gravenhage; sold, 's-Gravenhage (Venduehuis der Notarissen), 7-8 November 1967, lot 183 Adolph Schwarz, Amsterdam Mr. Paul W.L. Russell, Amsterdam

#### **Exhibited:**

Amsterdam 1968, p. 37, no. 114 w/ image

# Copies:

After the drawing:

Jan Matthias Kok (1720-1771)

Red chalk, approx. 283 x 264 mm

J.W. Barchman Wuytiers; his sale, Utrecht (Wild & Altheer), 17 September 1792, Konstboek E, no. 74

# After the print:

Red chalk, 298 x 255 mm

Sold, Berlin (Bassenge), 21-5 April 1970, lot 300.

# **Graphic Reproduction:**

Engraved by Jan de Visscher (1633/4-after 1692) (Hollstein 148)

### Notes:

The dating of the drawing is supported on grounds of stylistic evidence as well as the fact that Jan produced an engraved copy after it. Jan may have fulfilled Cornelis' intentions by engraving a handful of works that Cornelis had yet to engrave at the time of his death, including his 1657 self-portrait (A-118).

# A-130

# STUDIES OF FOUR DIFFERENT HANDS, DATE UNKNOWN

Bern, Private collection

Black chalk, on vellum, 148 x 205 mm

# **Authenticated:**

Based on a low resolution catalogue photo.

# Signature:

Not signed; inscribed on verso "C. Visser"

# **Provenance:**

Arthur Friederich Theodor Bohnenberger, Stuttgart (L. 68a) Private Collection, Bern

# **Exhibited:**

Ingelheim am Rhein 1964, no. 85 w/ image.

# Notes:

The photographic reproduction in the 1964 exhibition catalogue is far too small to confirm the attribution to Cornelis with certainty, though there is no reason to doubt that it is a work by the artist given his apparent interest in the depiction of hands.

# PROBLEMATIC ATTRIBUTIONS

### Portraits of Male Sitters

#### **B-1**

# THREE-QUARTER-LENGTH PORTRAIT OF A MAN STANDING

Present location unknown

Black chalk, heightened with white, on blue prepared paper, 330 x 255 mm

### **Authenticated:**

Based on a high resolution photo.

### Signature:

Signed(?) lower right "C. de / Visscher / fecit"

### **Provenance:**

Sold, Amsterdam (Sotheby's), 25 April 1983, lot 65 With the William H. Schab Gallery by 1984, from whom acquired by Fr. John Walch Private collection, Oklahoma; offered, Philadelphia (Freeman's), 17 June 2014, lot 4

### **Exhibited:**

New York 1984, no. 10, p. 17 w/ image.

# Notes:

The drawing is undoubtedly by the same hand as a work in Stockholm (**B-2**). The handling is somewhat different than is typical of Cornelis. The lights and shadows are not built up as strongly as in the artist's vellum drawings and the hatching has an overall softer appearance. The signature employed on this drawing is close to that of Cornelis, though it is broken up into three lines of text, which is without parallel in Cornelis' oeuvre. The signature that appears on the Stockholm sheet is very similar to that which is seen on a number of other works securely attributed to the artist. While blue paper as a support is anomalous in Cornelis' drawings, it was regularly used by his Haarlem contemporary Leendert van der Cooghen (1632-1681; see Coenen 2005, p. 9).

### **B-2**

### **PORTRAIT OF A MAN**

Stockholm, Nationalmuseum, inv. no. 1877/1863 Black chalk, heightened with white, on blue prepared paper, 247 x 215 mm

# **Authenticated:**

Based on a high resolution photo.

# Signature:

Signed(?) upper left "C de Visscher / fecit"

### Provenance:

Pierre Crozat, Paris (1665-1740), apparently his sale Count Carl Gustaf Tessin, Stockholm (L. 2985), by whom given to the museum.

### **Exhibited:**

Stockholm 1953, p. 77, no. 256 as "Cornelis Visscher the Younger"

#### Notes:

See note above.

# B-3

### **PORTRAIT OF A MAN**

Darmstadt, Hessisches Landesmuseum, inv. no. AE-831 Black chalk, 258 x 200 mm

### **Authenticated:**

Based on a medium resolution photo.

### Signature:

Signed upper right "C de Visscher / fecit"

### **Provenance:**

Possibly Bernardus de Bosch; his sale, Amsterdam (v.d. Schley a.o.), 10 March 1817, Kunstboek D, no. 11 (70.- to Josi)

G. Duuring of Breukelen; his sale, Amsterdam (v. Pappelendam), 13 November 1883, lot 102 W. Pitcairn Knowles of Wiesbaden; his sale, Amsterdam (Muller), 25 June 1895, lot 124 or 707 (lot 707, 40.- to Muller)

Franz Hauser; his sale, Leipzig (C.G. Boerner), 4 May 1905, lot 509 (DM 165)

# Notes:

Though signed, this drawing is executed on paper and is in a style rather looser than what is typically found in Cornelis' works. The closest stylistic comparison, particularly evident in the sketchy execution of the drapery, is in the *Portrait of a Seated Man, resting his right arm on the back of a chair* of 1685, in Brussels, which I have recently attributed to Cornelis' brother Jan based on the date and signature (Hawley 2014, pp. 79-81, no. B5). Based on the photograph, the signature also appears to be entirely different than those seen on confirmed drawings by Cornelis, particularly the use of two long "s"es in the surname.

### **B-4**

# PORTRAIT OF FRANS FRANCKEN THE YOUNGER (1581-1642), AFTER VAN DYCK

Weimar, Kunstsammlung zu Weimar (Schlossmuseum)
Medium unknown, support unknown, and dimensions unknown

# **Authenticated:**

Image not available

#### Provenance:

Lambert ten Kate Hermansz.; his sale, Amsterdam (Carpi, Thirion), 16 June 1732, Portefeuille P, no. 22

Possibly sold, London (Sotheby's), 25 June 1923, lot 64

#### Literature:

Van Gelder 1970, p. 178.

Broos and Schapelhouman 1993, p. 209, under no. 164.

#### Notes:

This drawing is a copy of a drawing by van Dyck in Rotterdam (V. 15, see Vey 1962, vol. 1, pp. 318-9, no. 252, vol. 2, fig. 311).

#### Portraits of Female Sitters

#### **B-5**

## **PORTRAIT OF A WOMAN**

Vienna, Albertina, Graphische Sammlung, inv. no. 9961 Black and red chalks within framing lines in black ink applied largely outside the margins of the drawing, on vellum, laid down to the mount, 318 x 247 mm

#### **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Not signed

# **Provenance:**

Possibly [Lenoir]; his sale, Paris (Regnault), 13 July 1795, part of lot 111 Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

## Literature:

Lugt 1927, p. 37, under no 89.

## Notes:

Lugt previously suggested as the pendant to the *Portrait of an Unknown Man* in the Petit Palais (A-77), though the quality of this drawing raises questions regarding the validity of that assertion. While there is a pentiment visible in the woman's bonnet where the artist has decreased its size, the drawing is unsigned and the quality is somewhat lower than would typically be expected of Cornelis.

#### **Tronies**

**B-6** 

## **HEAD OF A MAN IN A FUR CAP (OVAL)**

Paris, Musée du Louvre, inv. no. 23116

Black chalk, touches of red chalk partially within framing lines in pen and brown ink, on vellum, 177 x 142 mm

#### Authenticated:

Based on firsthand inspection of the drawing.

## Signature:

Not signed

## **Provenance:**

P.J. Mariette (L. 1852); his sale, Paris (Basan), 15 November 1775, lot 1058 (FF 80 to Lempereau), where acquired by the museum.

## Literature:

Reiset 1866, vol. 1, pp. 336-6, no. 620. Lugt 1931, vol. 2, p. 53, no. 867 w/ image.

#### Notes:

The modeling of the face, particularly along the proper left cheek, is less tenderly rendered than would be expected for a work by Cornelis. It is closer to works by Jan, as is the somewhat aimless scribbling seen around the left portion of the man's collar.

## **B-7**

#### HEAD OF A CHILD SEEN FROM THE FRONT

Munich, Staatliche Graphische Sammlung, inv. no. 21221 Black chalk, on vellum, 85 x 93 mm (corners trimmed)

## **Authenticated:**

Based on a medium resolution photo.

# Signature:

Not signed

## **Provenance:**

Given by King Ludwig I to the museum in 1868.

## Literature:

Wegner 1973, vol. 1, p. 142, no. 1030 as "Cornelis Visscher," vol. 2, Plate 235.

# Notes:

The drawing appears weaker than what would be expected of Cornelis, particularly in the poorly-defined lips and rather awkward shading of the child's cheeks. In his catalogue, Wegner noted that the boy may be the same as the one depicted in a drawing in Berlin (A-87). This is not possible, as the Berlin drawing depicts a young girl. The facial features of the boy do, however, quite closely resemble those of a slightly older boy depicted in a drawing formerly in the

collection of Prof. I.Q. van Regteren Altena in Amsterdam (A-89) as well as a drawing in Stockholm (A-90).

## **B-8**

#### **HEAD OF A WOMAN WITH A BONNET**

Munich, Staatliche Graphische Sammlung, inv. no. 1798 Black and red chalks, 248 x 191 mm

## **Authenticated:**

Image not available

## Signature:

Not signed

## Provenance:

Unknown

#### Literature:

Wegner 1973, vol. 1, p. 142, no. 1031.

#### Notes:

In his catalogue, Wegner describes this drawing under "Visscher, Cornelis, Kopie nach?".

## **B-9**

## HEAD AND SHOULDERS OF AN OLD WOMAN LOOKING DOWN

Haarlem, Gemeentearchief Haarlem, inv. no. 13903 Black chalk, dimensions unknown

# **Authenticated:**

Based on a medium resolution photo.

# Signature:

Not signed

## **Provenance:**

Unknown

## Notes:

The drawing is plausibly by Cornelis, though the hatching is somewhat drier than would be expected.

#### B-10

# **HEAD OF A YOUNG GIRL LOOKING DOWN**

Leiden, University of Leiden Print Room, inv. no. PK-T-AW-1216 Black chalk, heightened with white, on grayish paper, 153 x 172 mm

#### Authenticated:

Based on a high resolution photo.

## Signature:

Not signed

#### Provenance:

Croockewit(?)
Dr. A. Welcker, Amsterdam (L. 2793c)
Acquired by the museum in 1957.

## Notes:

The manner of hatching is somewhat stiffer than is traditionally seen in Cornelis' drawings. The face is also rather awkwardly handled. This is especially evident in the uneven quality of the eyelids, which are not of the same size and are shifted too far to the left.

#### B-11

## A BOY WITH A FUR HAT AND A DRINKING JUG KNEELING BY A BARREL

Vienna, Albertina, Graphische Sammlung, inv. no. 9972 Black chalk, brush and black-gray ink within framing lines in gray-black ink outside the margins of the drawing, laid down to the mount, 292 x 193 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Signed(?) upper right "C Visscher / fecit"

## Provenance:

Prince Charles de Ligne; his sale, Vienna (Blumauer), 4 November 1794, p. 221, no. 2 Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

## **Graphic Reproduction:**

Etched by Adam von Bartsch.

#### Notes:

The drawing exhibits certain tendencies that can be found in other autograph works, specifically the hatching of the boy's proper left sleeve. The signature is also quite close to that used in a number of other works. In general, however, the execution is somewhat awkward, as in the boy's proper left leg. Moreover, the prevailing use of ink to delineate dark passages is without comparison in Cornelis' oeuvre.

## Historical, Religious, Allegorical, and Genre Subjects

#### B-12

#### **HEAD OF ST. PETER**

Princeton, Princeton University Art Museum, inv. no. x1948-943 Pen and brown ink, 153 x 143 mm

#### **Authenticated:**

Based on a high resolution photo.

## Signature:

Not signed

## **Provenance:**

Dan Fellows Platt, by whom given to the museum in 1948

#### Notes:

The drawing bears a watermark "IHS" below a cross, similar to Heawood 2996. The drawing reproduces the head of St. Peter as seen in Cornelis' drawing in Frankfurt (**A-115**). The drawing is of a very high quality and may be an autograph version of the head in the Frankfurt drawing, though pen and ink drawings are seldom encountered in Cornelis' oeuvre.

#### Animals

## B-13

# A DOG LYING DOWN (RECTO); A STANDING HORSE (VERSO)

Amsterdam, Amsterdam Museum, Fodor Collection, inv. no. TA 10360 Black chalk within framing lines in pencil, on brown colored paper, 133 x 194 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Inscribed verso lower left in seventeenth-century hand "c. visser."

## Provenance:

Possibly Beudeker; his sale, Amsterdam (Cloppenburg a.o.), 27 July 1751 p. 12, no. 20 (f 5 with no. 21)

Possibly Isaac Walraven; his sale, Amsterdam (de Winter), 14 October 1765, Konstboek P, no. 912 (*f* 15 to van der Mark)

Probably Johan Aegidiusz. van der Marck; his sale, Amsterdam (de Winter, Yver), 29 November 1773, Konstboek S, no. 1682 (f 13.15)

Probably Danser Nyman; his sale, Paris (Basan), 8 July 1776, no. 1136 (f 72 with nos. 1137 and 1138)

Possibly Frans Munnikhuyzen; his sale, Amsterdam (de Vries a.o.), 27 November 1820, Kunstboek H, no. 9 (f 2.5 to Versteeg)

Johan Goll van Franckenstein (L. 2987); his sale, Amsterdam (de Vries a.o.), 1 July 1833, Kunstboek Z, no. 19 (f 8 to Gruyter)

Carel Joseph Fodor (?-1860), Amsterdam (L. 1036), by whom given to the museum in 1860.

#### Literature:

Beschrijving 1863, p. 43, no. 243. Gower 1875, p. 126. Van Regteren Altena 1932, no. 84. Paris 1974a, pp.164-5, under no. 119. New York and Paris 1977-1978, pp. 179-80, under no. 122. Broos and Schapelhouman 1993, p. 208, no. 163 w/ image.

## **Exhibited:**

Haifa 1959, p. 17, no. 65. Tel Aviv 1959, no. 126.

#### Notes:

Partial foolscap watermark with a cross above three balls arranged in a triangle below. Though the attribution to Cornelis has never previously been questioned, the study of a horse on the verso of the sheet bears little resemblance to any known drawings by the artist.

## B-14

#### A DOG SLEEPING

Stockholm, Nationalmuseum, inv. no. 1878/1863 Black and red chalks, 126 x 172 mm

## **Authenticated:**

Based on a high resolution photo.

#### Signature:

Not signed but inscribed by a later hand lower right in pen and brown ink "Vischer" and dated "16[8]7"; inscribed lower center in the same hand "48" (crossed out)

#### Provenance:

Pierre Crozat, Paris (1665-1740), apparently his sale Count Carl Gustaf Tessin, Stockholm (L. 2985), by whom given to the museum.

# **Exhibited:**

Stockholm 1953, p. 77, no. 257 as "Cornelis Visscher the Younger".

## Notes:

The drawing bears a watermark of a hand, which dates to the early 16<sup>th</sup> century. The subject is quite similar to that of the dog in the drawing in Amsterdam (**B-13**), though executed in reverse. Changes to the arrangement of the paws and one of the ears are the most notable differences between the drawings.

# REJECTED WORKS

## **Portraits of Male Sitters**

#### **R-1**

## **PORTRAIT OF CORNELIS VISSCHER**

Present location unknown
Black chalk, touches of black ink, on vellum, 175 x 140 mm

## **Authenticated:**

Based on an old photo.

# Signature:

Falsely inscribed at upper right "CV"

#### **Provenance:**

J. Whitehead; his sale, Munich (Helbing), 19 June 1897, lot 372 (DM 125 to Glas) Kanzleirath Rück; his sale, Berlin (Lepke), 14 May 1901, lot 416

## Literature:

Van Hall 1963, p. 355, no. 12.

# Notes:

The unfamiliar signature on the drawing and rather weak handling precludes it from being given to the artist. It is instead a copy of a now-lost drawing of larger size that was previously in the collection of Vassal de Saint-Hubert (L-5).

## R-2

## PORTRAIT OF A CATHOLIC PRIEST(?)

Darmstadt, Hessisches Landesmuseum, inv. no. AE-845 Black chalk, 286 x 252 mm

## **Authenticated:**

Based on a medium resolution photo.

## Signature:

Not signed

## Provenance:

Unknown

#### Notes:

The execution of this drawing on paper, lack of signature, and somewhat unconvincing nature of the folds, particularly evident in the background drapery, suggest it may be a copy after a now-

lost portrait by Cornelis. The presence of a skull cap on the sitter's head suggests the sitter was a Catholic priest. The drawing may also plausibly be by Jan.

## R-3

## PORTRAIT OF A SEATED MAN WITH A MOUSTACHE, 1642

Leiden, University of Leiden Print Room, inv. no. PK-T-2082 Graphite(?), on vellum, 253 x 209 mm

## **Authenticated:**

Based on a medium resolution photo.

## Signature:

Not signed; illegibly inscribed at upper right

## **Provenance:**

Unknown

#### Notes:

The drawing has a pendant (**R-55**).

## R-4

## PORTRAIT OF CORNELIS VISSCHER HOLDING A SKULL, DATED 10 APRIL 1653

Copenhagen, Statens Museum voor Kunst, inv. no. Tu 65/7 Black chalk within framing lines in black ink, on vellum, 208 x 149 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

#### Signature:

Not signed; inscribed upper right "AETATIS XXIV," below "Aen Sien / Doet gedeucke," and dated below "Ao. 1653 de 10 April."; inscribed on verso in pencil lower left "81," above "82 / Larpent," and "Inv. no. 6682" and at lower center in pen and black ink "Corn. Visscher / Selvportrait"

# **Provenance:**

Sophus Edme Conrad Larpent, Copenhagen (L. 3390), by whom given to the museum in 1913.

#### Notes:

The drawing is an extremely high quality copy after Cornelis' original in Amsterdam (**A-32**). Given the quality of the drawing, an attribution to Hendrik Pothoven (1725-1807) can be proposed.

#### R-5

# PORTRAIT OF CORNELIS VISSCHER IN A POINTED HAT

Paris, Fondation Custodia, inv. no. 3028 Black chalk within framing lines in brown ink, 144 x 97 mm (within oval)

#### **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Inscribed middle left "C. Visscher ad. viv."; inscribed verso lower left in brown ink "1803" and "P 134" on either side of Esdaile's mark; inscribed in pencil "5" at lower right; inscribed at middle of sheet in pencil "f 1-4-"

#### Provenance:

Possibly M.\*\*\*; his sale, Paris (Basan), 1 March 1786, lot 47

William Esdaile (L. 2617); his sale, London (Christie, Manson & Woods), 17 April 1905, part of lot 274

F. A. van Scheltema a.o.; sold, Amsterdam (Muller), 11 June 1912, lot 695 (f 180 to Frederiks) Bellingham Smith a.o.; sold, Amsterdam (Muller), 5 July 1927, lot 329 Frits Lugt, The Hague, by whom given to the museum.

#### Literature:

Van Hall 1963, p. 355, no. 14.

## **Exhibited:**

Rotterdam 1938, vol. 1, p. 103, no. 420.

# **Graphic Reproduction:**

Engraved in reverse by the artist(?) in 1651 (Hollstein 163)

#### Notes:

When HdG saw this drawing at auction in 1927, he described it as "zwak." There is no visible watermark on the drawing. Neither the signature nor the lack of finish in Cornelis' clothing is consistent with drawings by the artist. It is possible that this drawing copies a now-lost autograph version, though the inscription on Cornelis' print does not explicitly indicate the existence of one. Consequently, none has been catalogued here.

#### **R-6**

# PORTRAIT OF ABRAHAM BLOEMAERT (1566-1651), 1650

Edinburgh, The National Galleries of Scotland, inv. no. D 528 Black chalk, wash, on vellum, 228 x 168 mm

## **Authenticated:**

Based on a high resolution photo.

## Signature:

Not signed; inscribed at middle right "ETATIS 87." and on verso by a later hand "Vischer"

## **Provenance:**

David Laing; by whom given to the Royal Scottish Academy, Edinburgh and transferred to the National Gallery of Scotland in 1910

#### Literature:

Andrews 1985, vol. 1, p. 97, vol. 2, p. 173, repr. (as "Cornelis Visscher") Bolten 1993, pp. 25-6, repr. (as "anonymous Utrecht school") Judson and Ekkart 1999, p. 318, under no. 488 Utrecht and Schwerin 2012, p. 28, repr. (as "Anonymous")

#### Notes:

Though previously attributed to Cornelis, the drawing has rightly been rejected by all commentators since Bolten's article on portraits of Bloemaert in 1993. This or another version of this drawing is depicted in a self-portrait by Gerrit van Honthorst.

## R-7

# PORTRAIT OF A BEARDED MAN SITTING AT A TABLE, 1645

Berlin, Staatliche Museen zu Berlin, Kupferstichkabinett, inv. no. 14306 Black chalk within framing lines in black ink, on vellum, 288 x 233 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Not signed; inscribed upper right "1645 / aetatis suae 41".

# **Provenance:**

Acquired before 1831.

## Literature:

Bock and Rosenberg 1930, vol. 1, p. 309 as "Cornelis Visscher II".

# **R-8**

## BUST PORTRAIT OF A MAN IN A WIDE-BRIMMED HAT, SAID TO BE CORNELIS VISSCHER

Present location unknown Black chalk, 144 x 96 mm (in oval)

## **Authenticated:**

Based on an old sale catalogue photo.

## Signature:

Falsely signed at middle right "C. Visscher ad. viv."

# **Provenance:**

William Esdaile, London (L. 2617); probably his sale, London (Christie's), 17 April 1905, part of lot 274

F. Adama van Scheltema a.o.; their sale, Amsterdam (Muller), 11 June 1912, lot 695 (f 180 to Frederiks)

## **PORTRAIT OF ROBERT JUNIUS (1606-1655)**

Frankfurt am Main, Graphische Sammlung im Städel Museum, inv. no. 882 Black chalk, on vellum, 296 x 216 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Falsely signed middle right "Corn. Visscher"

## **Provenance:**

Acquired by the museum before 1862.

## R-10

# PORTRAIT OF THE HAARLEM REMONSTRANT MINISTER PASSCHIER DE FYNE (1588-1667)

Present location unknown Black chalk, on vellum, 205 x 180 mm

## **Authenticated:**

Based on a medium resolution photo.

# **Provenance:**

Sold, Amsterdam (Muller), 15 June 1908, lot 641 P. Langerhuizen Lzn.; his sale, Amsterdam (Muller), 29 April 1919, lot 861

# Notes:

The sitter was an early Remonstrant preacher, who famously escaped prosecution in 1619 by the Counter-Remonstrants by disguising himself as a glazier. In 1633, following a period of itinerant preaching, de Fyne took a post in Haarlem, where he lived for the rest of his life.

## R-11

# HALF-LENGTH PORTRAIT OF A MAN, HOLDING A BATON IN HIS LEFT HAND

London, The Courtauld Gallery, inv. no. D.1952.RW.3933 Black chalk, watercolor(?), on vellum, 341 x 280 mm

# **Authenticated:**

Based on a high resolution photo.

## Signature:

Inscribed upper right "C. Visscher fe."

## **Provenance:**

Alcide Donnadieu (c. 1791-1861), London (L. 97) Alfred Morrison (1821-1897), London (L. 151) With Colnaghi and Co. by 1934

John F. Keane; his sale, London (Sotheby's), 3 December 1947, lot 43 (40.- to Colnaghi) Sir Robert Clermont Witt, London (L. 2228b), by whom given to the museum in 1952.

#### **Exhibited:**

London 1934, no. 41.

#### Notes:

Though traditionally regarded as an autograph drawing by Cornelis, this work is instead a copy after a now-lost drawing known to have been in the collection of Danser Nyman (**L-11**). This drawing is probably by the same hand as that which produced the version of the *Portrait of the Amsterdam Mennonite Preacher and Surgeon Jacob Cornelisz. van Dalen (1608-1664)* in Berlin (**R-12**), a version in Paris (**R-13**), the *Portrait of the Painter Philips Wouwerman (1619-1668)* in Vienna (**R-19**), and the *Portrait of Lieven van Coppenol* (**R-20**) in Vienna.

#### R-12

# PORTRAIT OF THE AMSTERDAM MENNONITE PREACHER AND SURGEON JACOB CORNELISZ. VAN DALEN (1608-1664)

Berlin, Staatliche Museen zu Berlin, Kupferstichkabinett, inv. no. 130 Black chalk within framing lines in black chalk, on vellum, laid down, 308 x 245 mm (top arched)

#### **Authenticated:**

Based on firsthand inspection of the drawing.

#### Signature:

Falsely signed in the upper right corner above the arch "C. de Visscher / fecit".

#### **Provenance:**

Acquired before 1831.

#### Literature:

Bock and Rosenberg 1930, vol. 1, p. 308 as "Cornelis Visscher II," vol. 2, Plate 212.

#### Notes:

For drawings by the same hand, see "Notes" under **R-11**. For information regarding Cornelis' relationship with the sitter, see **L-43**.

## R-13

# PORTRAIT OF THE AMSTERDAM MENNONITE PREACHER AND SURGEON JACOB CORNELISZ. VAN DALEN (1608-1664)

Paris, Musée du Louvre, Collection Edmond de Rothschild, inv. no. 567DR Black chalk, black and brown ink, within framing lines in black ink, on vellum, 308 x 275 mm (top arched)

#### Authenticated:

Based on firsthand inspection of the drawing.

Inscribed by a later hand in brown ink at middle right "C. de Visscher f."; illegibly inscribed in graphite on a leaf on the book on the table "Wenn ick even [...] / om [m]ijn(?) [...] / [...] / [te] mijn(?)"; inscribed in pen and brown ink on the leaf at lower right "Ende hier in / [...] ick mijn / selven om altyt / een onergerlyke / [..]ientive te / [he(?)]bber by godt en der Menschen."

#### Provenance:

Edmond de Rothschild, Paris (L. 900c), by whom given to the Musée du Louvre in 1935.

#### Notes:

See note above. Parts of the drawing have been heavily and rather crudely re-worked by a later hand in pen and black ink. The inscriptions on the sheets of paper on the table do not match those which ultimately appear on the print by Frederick Hendrick van den Hove (1628/9-1698) after Cornelis' lost original. The print has verses 1 Peter 2:19 and Luke 6:26 from the Bible.

#### R-14

## PORTRAIT OF A MAN WITH LONG HAIR AND A HAT

Paris, Fondation Custodia, inv. no. 5418 Black chalk, 285 x 203 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

#### Signature:

Not signed

#### **Provenance:**

William Esdaile

Frits Lugt (1884-1970), The Hague (Lugt 1028); by whom given to the museum.

#### **Exhibited:**

Rotterdam 1938, vol. 1, p. 104, no. 423, vol. 2, p. 174, fig. 275.

## Notes:

The watermark is a foolscap with five points. The execution of this drawing is close to Cornelis' style, though the hatching in the clothing is broader than would typically be expected of the artist. Its execution on paper and lack of a signature cast significant doubt on the attribution.

#### R-15

# PORTRAIT OF A YOUNG BOY

Cambridge, Massachusetts, Fogg Art Museum, inv. no. 680.1927 Black chalk, 137 x 112 mm

#### **Authenticated:**

Based on a high resolution photo.

Not signed; inscribed upper right verso in graphite "57," lower center "Corn: Vissher," lower left "571," "6823," and "a64055," and lower right "FWO-".

#### Provenance:

Adalbert Freiherr von Lanna, Prague (L. 2773); his sale, Stuttgart (Gutekunst), 6 May 1910, lot 571

With Frederick Keppel & Co., New York; from whom acquired by Meta and Paul J. Sachs, Cambridge, MA, by whom given to the museum in 1965.

## Literature:

Mongan, and Sachs 1946, vol. 1, pp. 282-283, no. 539, vol. 2, fig. 279 Van Gelder 1958, p. 96, no. 121 w/ image Cambridge 1965-1966, p. 206 Wellesley *et. al.* 1969, under no 3. Sciolla 1974, p. 82, under no. 152. Sciolla 2007, pp. 213-4, under no. 174.

#### **Exhibited:**

New York 1947, no cat. Cambridge 1954, p. 19, no. 79

# R-16

## PORTRAIT OF A MAN HOLDING AN INSTRUMENT

Present location unknown Black chalk, on vellum, 265 x 210 mm

#### **Authenticated:**

Based on an old sale catalogue photo.

#### Provenance:

Mad<sup>e</sup> Viel; her sale, Paris (Drouot), 25 March 1925, lot 118 Sold, Paris (Drouot), 28 June 1926, lot 148

## Notes:

At the Viel sale in 1925, HdG noted in his "Fiches" that he believed the drawing looked more like a work by Jan Thopas (1625/7-1685/95).

#### R-17

# PORTRAIT OF A MAN, TRADITIONALLY DESCRIBED AS ABRAHAM ORTELIUS (1527-1598)

Groningen, Groninger Museum, inv. no. 1931-238 Black chalk, on vellum, 163 x 125 mm

#### Authenticated:

Based on a catalogue photo.

Not signed

#### Provenance:

Probably Hendrik Harmen Klijn; his sale, Amsterdam (Roos a.o.), 27 May 1856, Kunstboek H, no. 197 (2.75- to Gruyter)

Max von Heyl zu Herrnsheim; his sale, Stuttgart (Gutekunst), 25 May 1903, lot 323. Cornelis Hofstede de Groot, by whom given to the museum in 1931.

#### Literature:

Wijnman 1933b, p. 1116

Bolten 1968, pp. 129-30, no. 114 w/ image as "Cornelis Visscher?, *Portrait of the painter Adam van Oort?*".

## **Exhibited:**

Leiden 1916, no. 105.

## R-18

## PORTRAIT OF THE PAINTER PHILIPS WOUWERMAN (1619-1668)

Amsterdam, Rijksprentenkabinet, inv. no. A 4019

Black chalk, pen and black ink, within black ink framing lines, on vellum, 309 x 244 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Not signed; inscribed on verso at center "E," lower left in pen and black ink "Portrait de Philips Wouwerman par C. de Visscher / Vente Rud. Weigel, Stuttgart 15 Mai 1883" and at extreme lower left in pen and brown ink "c / o Visser"

#### Provenance:

Possibly Jean-Baptiste-Pierre Lebrun; his sale, Paris (Lebrun), 11-30 April 1791, lot 279 (FF 331 to Daudet)

J.A.G. Weigel of Leipzig; his sale, Stuttgart (Gutekunst), Cat. 31, 15 May 1883, lot 1120 D. Francken, le Vésinet, by whom given to the museum in 1898

## Literature:

Lugt 1931, vol. 2, p. 53, under no. 866. Van Hall 1963, p. 355, under no. 11.

#### R-19

# PORTRAIT OF THE PAINTER PHILIPS WOUWERMAN (1619-1668)

Vienna, Albertina, Graphische Sammlung, inv. no. 17600

Black chalk within framing lines in pen and black ink, on vellum, laid down to the mount, 267 x 199 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Falsely signed at upper right "C de Visscher / f."

#### Provenance:

Danser Nyman; his sale, Paris (Basan), 8 July 1776, lot 1142 (FF 86.2) Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

## Literature:

Schönbrunner and Meder 1895-1908, vol. 8, no. 929 w/ image. Lugt 1931, vol. 2, p. 53, under no. 866.

## Notes:

For drawings by the same hand, see "Notes" under **R-11**.

## R-20

# PORTRAIT OF LIEVEN VAN COPPENOL (C. 1599-AFTER 1671)

Vienna, Albertina, Graphische Sammlung, inv. no. 9955

Black chalk within framing lines in pen and black ink, on vellum, laid down to the mount, 254 x 220 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

#### Signature:

Falsely signed and dated upper right "C Visscher / Ao. 1654" and inscribed below "M Coppen..."

## **Provenance:**

Possibly Theodorus van Duysel; his sale, Amsterdam (v.d. Schley a.o.), 11 October 1784, Omslag OO, no. 2277

Possibly Jurriaans; his sale, Amsterdam (Roos a.o.), 5 January 1818, Kunstboek I, no. 3 (16.10- to Mensart)

Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

#### Literature:

Wurzbach, vol. 2, p. 797.

#### **Exhibited:**

".....1962 ?" (according to Albertina files)

## Notes:

For drawings by the same hand, see "Notes" under **R-11**. This and related drawings could plausibly be by Engel Sam (1699-1769). A drawing of this subject by the artist was sold Maarseveen 1793 under Kunstboek U, no. 5. The copy by Sam to my knowledge does not appear

in any subsequent sales, and Prince Albert Casimir was actively collecting in the 1790s. The existence of an authentic drawing by Cornelis can be inferred from the inscription on the print of Coppenol. The drawing is described fully under **L-49**.

#### R-21

## PORTRAIT OF A BOY IN FORMAL DRESS

Maida and George Abrams Collection, Boston, Massachusetts Black chalk, gray wash, on vellum, 173 x 142 (oval)

## **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Falsely signed at center right "C de Visscher / in... Valusdelt(?) lower line illegible)"; inscribed lower left verso in black chalk "f. 11.(?)"

#### Provenance:

Paul Drey Gallery, New York by 1964, where acquired by Maida and George Abrams.

## Literature:

Broos and Schapelhouman 1993, p. 214, under no. 168.

#### **Exhibited:**

Wellesley et al. 1969, no. 3 as "Cornelis Visscher". Sarasota 1980-1981, no. 85, w/ image as "Cornelis Visscher".

## Notes:

Though signed, the signature and medium is inconsistent with Cornelis' other works, as the drawing is executed primarily in wash.

#### R-22

# PORTRAIT OF KAREL VAN MALLERY (1571-1635), AFTER VAN DYCK

Formerly Paris art market Black chalk, 263 x 182 mm

#### **Authenticated:**

Based on a high resolution photo.

# Signature:

Not signed; inscribed by a later hand lower right "C Visscher f."

#### Provenance:

Louis Deglatigny, Rouen (Lugt 1768a) Formerly Paris art market

## Notes:

The drawing is an anonymous copy after the portrait in van Dyck's *Iconography*.

#### R-23

# PORTRAIT OF ROBERT VAN VOERST (1597-1636), AFTER VAN DYCK

Kansas City, Nelson-Atkins Museum of Art, inv. no. 34-285/1 Black and red chalks within a borderline in pen and brown ink, 210 x 165 mm

## **Authenticated:**

Based on a high resolution photo.

# Signature:

Not signed

#### Provenance:

Acquired by the museum in 1934.

#### R-24

## PORTRAIT OF ADMIRAL MAARTEN HARPERTSZ. TROMP (1598-1653)

Weimar, Kunstsammlungen zu Weimar (Schloßmuseum), inv. no. KK 5576 Black chalk, on vellum, 292 x 254 mm

## **Authenticated:**

Based on an exhibition catalogue photo.

# Signature:

Falsely signed upper left "C Visscher fecit"; middle left "AEtatis 42 / Ao 1640"

#### Provenance:

Not known

#### **Exhibited:**

Weimar 1981, p. 116, no. 620 w/ image as "Cornelis Visscher". Venice 1987, p. 76, no. 73 w/ image as "Cornelis Visscher". Amsterdam 1999, pp. 111-3, w/ image as "Cornelis Visscher".

#### R-25

# PORTRAIT OF A WELL-DRESSED BOY WITH A STAFF AND HAT IN HIS HANDS, 1651

Vienna, Albertina, Graphische Sammlung, inv. no. 9966 Graphite within framing lines in gray ink, on vellum, 201 x 156 mm

#### **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Falsely signed and dated "C. Visscher / fecit. / Ao. 1651"

#### **Provenance:**

Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

#### Notes:

The drawing is the pendant to the portrait of a young girl, which appears to have been trimmed at top and along the sides, in the same collection (R-69).

## R-26

# PORTRAIT OF JACOMO DE CACHIOPIN (1578-1642)

Vienna, Albertina, Graphische Sammlung, inv. no. 9965

Black chalk, brush and gray ink, gray wash within framing lines in gray ink outside the margins of the drawing, laid down to the mount,  $151 \times 135 \text{ mm}$  (oval, laid down to a secondary rectangular sheet)

# **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Not signed

## **Provenance:**

Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

## Notes:

In the Albertina, the drawing is catalogued as a portrait of Lucas Vorsterman (1595-1675). It is in fact a portrait of Cachiopin done in reverse of Vorsterman's engraving of the sitter for Anthony van Dyck's *Iconography*, possibly by an artist familiar with van Dyck's preparatory drawing. Nor does the portrait accord with Frans van den Wyngaerde's etched portrait of the artist after a drawing by Lievens.

## R-27

#### HALF-LENGTH PORTRAIT OF A STANDING MAN

Munich, Staatliche Graphische Sammlung, inv. no. 19275 Black chalk, on vellum, 190 x 144 mm

#### **Authenticated:**

Based on a medium resolution photo.

# Signature:

Not signed but inscribed "1644" at lower left.

## **Provenance:**

Acquired by the museum in 1864 from Gyppen.

## Literature:

Wegner 1973, vol. 1, p. 142, no. 1029 as "Cornelis Visscher," vol. 2, Plate 235.

#### Notes:

Though first attributed to Cornelis by I.Q. van Regteren Altena, the attribution cannot be sustained based on the quality and apparent date of the drawing.

#### R-28

## **PORTRAIT OF A YOUNG PAINTER, 1649**

Paris, Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Dutuit Collection, inv. no. D 1032 Black chalk within framing lines in brown ink, 158 x 139 (in oval, trimmed?)

## **Authenticated:**

Based on firsthand inspection of the drawing.

## Signed:

Not signed; dated lower right "1649"; inscribed in pencil on the verso along the right margin " $27 \times 22$ " and upper right "72"

#### **Provenance:**

Eugène and Auguste Dutuit, by whom given to the city of Paris in 1902.

## Literature:

Lugt 1927, p. 38, no. 91 w/ image as "Cornelis Visscher". Van Hall 1963, p. 354, no. 2 as "Zelfportret?"

# **Graphic Reproduction:**

Pieter de Goeje (1789-1859)
As "Portrait of Pieter Wouwerman"
Medium unknown, size unknown (in oval)
Leiden, University of Leiden Print Room (inv. no. PK 0944)

#### Notes:

Lugt notes in his 1927 publication that the drawing exhibited tendencies somewhat different from Cornelis' own and that it might alternatively be given to Dirck Helmbreker (1633-1696) but that, based on the date of the drawing, he was inclined to respect the traditional attribution. The drawing style is too stylistically different from Cornelis' *Self-Portrait* of the same year (**A-1**) to confirm an attribution to the artist.

# R-29

#### PORTRAIT OF A SEATED YOUNG MAN IN A WIDE-BRIMMED HAT

Boston, Museum of Fine Arts, inv. no. 15.1266 Graphite, black chalk, partially within black chalk framing lines, on vellum, 240 x 187 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

Not signed; inscribed in black chalk center verso "C. Vischer" and upper right in pen and black ink "h(?) 19"

## **Provenance:**

Paul Mathey, Paris (L. 2100b), from whom acquired by the museum through Mr. Walter Gay in 1915.

## Literature:

White and Crawley 1994, p. 356, under no. 497 as "probably a copy".

#### Notes:

This is a copy after Cornelis' original in Windsor Castle (A-83).

## R-30

## HALF-LENGTH PORTRAIT OF AN UNKOWN MAN

Rotterdam, Museum Boijmans Van Beuningen, inv. no. H 73 Black chalk, on vellum, 200 x 159 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Not signed

#### Provenance:

Stichting Boijmans van Beuningen, Rotterdam.

#### Literature:

Sciolla 2007, p. 214, under no. 175.

# R-31

## PORTRAIT OF AN UNKNOWN MAN STANDING

Rotterdam, Museum Boijmans Van Beuningen, inv. no. CVisscher4 Graphite within framing lines in graphite, on vellum, 373 x 263 mm

#### **Authenticated:**

Based on firsthand inspection of the drawing.

#### Signature:

Not signed but inscribed lower left by a later hand in pen and black ink "C. Visscher"

# Provenance:

Acquired by the museum after 1921.

## **PORTRAIT OF A SCRIBE**

Washington, National Gallery, inv. no. 2009.70.246 Red and black chalks, 201 x 146 mm

#### **Authenticated:**

Based on a medium resolution image.

## Signature:

Not signed

## **Provenance:**

The Earl of Warwick, Warwick (L. 2600)

Joseph F. McCrindle, New York, by whom given to the museum in 2009.

#### R-33

# HALF-LENGTH PORTRAIT OF A YOUNG MAN STANDING, HOLDING GLOVES IN HIS RIGHT HAND

Turin, Biblioteca Reale, inv. no. 16475 D.C.

Black chalk, wash, on prepared paper, 294 x 200 mm

#### Authenticated:

Based on a catalogue photo.

# Signature:

Falsely signed lower left in pen and ink "C. Visscher / [?]" and inscribed upper left "ÆTATIS 40"

## Provenance:

Giovanni Volpato (1735-1803), Rome

Charles Albert of Sardinia (1798-1849), by whom given to the museum in 1845.

## Literature:

Sciolla 1973, p. 299 as "Cornelis Visscher".

Sciolla 1974, p. 82, no. 153 as "Cornelis Visscher" w/ image.

Sciolla 1978, p. 14 as "Cornelis Visscher".

Ekkart 1991, p. 327 as "Cornelis Visscher".

Broos and Schapelhouman 1993, p. 210, under no. 165 as "Cornelis Visscher".

Sciolla 2007, pp. 214-5, no. 175 w/ image as "Cornelis Visscher".

# **Exhibited:**

Turin 2006-2007, p. 92-3, no. 25 w/ image (as "Cornelis Visscher").

# **Notes:**

The choice of media and manner of execution do not accord with Cornelis' autograph portraits. The drawing is extraordinarily close to Cornelis in composition and may copy a now-lost work by the artist.

## **PORTRAIT OF A BOY**

Frankfurt am Main, Graphische Sammlung im Städel Museum, inv. no. 2762 Black chalk partially within framing lines in graphite, laid down to the mount, 177 x 154 mm

#### **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Not signed

#### **Provenance:**

Johann Friedrich Städel, Frankfurt am Main (L. 2356), by whom given to the museum in 1862.

#### R-35

# HALF-LENGTH PORTRAIT OF A MAN HOLDING GLOVES IN HIS RIGHT HAND

New Haven, Yale University Art Gallery, inv. no. 1937.338 Black chalk, touches of pencil, on vellum, 249 x 211 mm

## **Authenticated:**

Based on a high resolution photo.

## Signature:

Signed upper right "Visscher fecit."

#### Provenance:

Possibly "Süddeutscher Kunstfreunde"; sold, Berlin (Amsler, Ruthardt), 8 June 1896, lot 699 Czeczowiczka; his sale, Berlin (Boerner and Graupe), 12 May 1930, lot 159. Edward B. Greene, Cleveland, by whom given to the museum in 1937.

## Literature:

Wolf 1942, p. 138, no. 5 w/ image as "Cornelis Visscher".

Haverkamp-Begemann and Logan 1970, vol. 1, p. 240, no. 440, vol. 2, Plate 244 as "Cornelis Visscher".

Sciolla 2007, p. 214, under no. 175.

Hawley 2014, pp. 75-6, cat. B8 as "Jan de Visscher".

#### **Exhibited:**

Sarasota 1980-1981, no. 84 w/ image.

#### Notes:

This drawing, though traditionally attributed to Cornelis, bears the "Visscher" signature that instead appears to be that used by his brother Jan from 1659 on. The awkward foreshortening of the left shoulder might also suggest an attribution to Jan, whose own portraits are often of a somewhat lower quality than those by Cornelis. A drawing of similar description appeared in the Liphart sale of 1898 but the Yale drawing does not bear Liphart's collectors mark. It may have been added to a now-lost mount.

## HALF-LENGTH PORTRAIT OF A SEATED MAN

Present location unknown Black chalk, on vellum, 205 x 170 mm

#### **Authenticated:**

Based on a catalogue photo.

## Signature:

Not signed

#### **Provenance:**

Sold, New York (Sotheby's), 23 January 2001, lot 265

#### R-37

## PORTRAIT OF A MAN SEATED AT A TABLE, A LANDSCAPE IN THE BACKGROUND

Present location unknown Black chalk, graphite, on vellum, 400 x 275 mm

## **Authenticated:**

Based on an old catalogue photo.

## Signature:

Not signed

## **Provenance:**

Theodore Hippert, Brussels (Lugt 1377)

A. Köster; his sale, Leipzig (Boerner), Cat. 145, 13 November 1924, lot 506

# R-38

## PORTRAIT OF A YOUNG MAN, SAID TO BE A MEMBER OF THE DE BRAY FAMILY

Present location unknown Black chalk, 203 x 165 mm

## **Authenticated:**

Based on a medium resolution photo

# Signature:

Not signed; apparently inscribed on verso "Salomon de Bray in zijne Jongen tijd"

# **Provenance:**

Francis Wellesley; his sale, London (Sotheby's), 28 June 1920, lot 811 as a portrait of Jacob de Bray by Cornelis Visscher

Acquired by Thomas Agnew and Sons, London from the above sale

Brinsley Ford, Esq., London

## Literature:

Van Hall 1963, p. 45, no. 269:5 as a portrait of Salomon de Bray by Leendert van der Cooghen Coenen 2005, p. 69, no. C4 as "Comparable to works by Cornelis Visscher"

#### R-39

## PORTRAIT OF A SEATED BOY WITH A BOOK IN HIS RIGHT HAND, AGED 11, 1658

Frankfurt am Main, Graphische Sammlung im Städel Museum, inv. no. 879 Black chalk within framing lines in brown ink, on vellum, 284 x 205 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Signed upper right "J de Visscher / fecit" and dated below "Ao. 1658"; inscribed below date by the artist "Aetatis. 11" and vaguely above "AT"

#### **Provenance:**

Graaf van Neale a.o.; sold, Amsterdam, 28 March 1774, Kunstboek E, no. 298 (*f* 14 to Yver) Cornelis Ploos van Amstel; his sale, Amsterdam (van der Schley), 3 March 1800, Kunstboek C, no. 9 (*f* 49 to Josi)

Probably Diderick Baron van Leyden of Vlaardingen, Amsterdam (v.d. Schley a.o.), 13 May 1811, Omslag M, no. 34 (as a portrait of Hugo Grotius)

Johann Friedrich Städel, by whom given to the museum in 1862..

## Literature:

Schönbrunner and Meder 1895-1908, vol. 5, no. 483. Hawley 2014, pp. 61-2, 68, cat. A3 as "Jan de Visscher"

## **Exhibited:**

Frankfurt am Main 2000, p. 188, no. 81 w/image

#### Notes:

Though traditionally given to Cornelis, this drawing is actually by Jan.

#### R-40

# STANDING PORTRAIT OF A MIDDLE-AGED MAN

Leiden, University of Leiden Print Room, inv. no. PK-T-AW-1247 Black chalk, on vellum, 290 x 230 mm

#### **Authenticated:**

Based on a catalogue photo.

## Signature:

Falsely signed lower right "C. Visscher" (?)

#### **Provenance:**

A. Mouriau, Belgium (L. 1829 and 1853)

F. Adama van Scheltema, Armand Sigwalt a.o.; their sale, Amsterdam (Muller), 11 June 1912, lot 700 (380.-)

Bellingham Smith a.o.; their sale, Amsterdam (Muller), 5 July 1927, lot 327 (300.-)

A.W.M. Mensing; his sale, Amsterdam (Muller), 27-29 April 1937, lot 785

## R-41

#### HALF-LENGTH PORTRAIT OF A BOY

Black chalk, on vellum, within black ink framing lines, 220 x 175 mm

# Signature:

Not signed; inscribed in ink lower left "3250?"

#### Provenance:

Possibly D. van Akerlaken a.o.; their sale, Amsterdam (de Vries), 26 April 1893, lot 348 (5.-) John, Lord Northwick; his sale, London (Sotheby's), 5 July 1921, lot 109 Reginald Pole; his sale, London (Sotheby's), 26 March 1930, lot 3 H.S. Reitlinger; his sale, London (Sotheby's), 22 June 1954, lot 740 Sold, South Kensington (Christie's), 25 April 2007, part of lot 429 With Galerie de Bayser, Paris by 2008

# Notes:

The drawing is probably an eighteenth-century copy after an unidentified portrait by Cornelis.

## R-42

#### **BUST PORTRAIT OF AN OLD MAN**

Vienna, Albertina, Graphische Sammlung, inv. no. 9963 Black chalk within framing lines in gray ink, on vellum, laid down to the mount, 185 x 144 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Not signed; numbered upper right in pencil "36" by another hand.

# **Provenance:**

Gottfried Winckler (1731-1795), Leipzig

Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

#### Notes:

The drawing is a very high quality copy after Cornelis' signed original in London (A-60) and may plausibly be by Hendrik Pothoven.

#### PORTRAIT OF A YOUNG MAN

Dresden, Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett, inv. no. C 1910-19 Black chalk, heightened with white chalk, on gray prepared paper within framing lines in brown ink, laid down to the mount, 187 x 148 mm (rounded upper corners)

#### **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Not signed

#### **Provenance:**

Acquired by the museum in 1910

#### R-44

# **PORTRAIT OF ADMIRAL MICHIEL DE RUYTER (1607-1676)**

Berlin, Staatliche Museen zu Berlin, Kupferstichkabinett, inv. no. 14318 Graphite within framing lines in brown ink, on vellum, 166 x 132 mm

#### Authenticated:

Based on firsthand inspection of the drawing.

# Signature:

Not signed; old inscription bottom recto in pen and black ink over an earlier inscription in pencil "J: D: Visscher d: Admirael de Ruyter"

## **Provenance:**

Probably Johan Aegidiusz. van der Marck; his sale, Amsterdam (de Winter, Yver), 29 November 1773, Kunstboek Z, no. 2247 (1.02- w/ nos. 2245 and 2247 to van den Berg)

Probably Nicolaes Marcus; his sale, Amsterdam (v.d. Schley a.o.), 15 March 1779, Kunstboek F, part of no. 480 (1.- to Oets)

Sold, The Hague (de Visser), 8 March 1869, lot 316 as "J. de Visscher" (11.-)

Barthold Suermondt, Aachen (L. 415), from whom acquired by the museum in 1874.

## Literature:

Bock and Rosenberg 1930, vol. 1, p. 309 as "Cornelis Visscher II".

## R-45

# THREE-QUARTER-LENGTH PORTRAIT OF A MAN WITH HIS RIGHT ARM RESTING ON HIS HIP, 1659

Berlin, Staatliche Museen zu Berlin, inv. no. 14308

Black chalk partially within framing lines in black chalk, on vellum, partially laid down to a supporting sheet, 379 x 275 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Signed lower right "Visscher / fecit" and dated below "Ao. 1659"; falsely signed upper right by a later hand "de Visscher" and dated "Ao. 1652"

#### Provenance:

J.M. von Radowitz, Kassel and Berlin (L. 2125), from whom acquired by the museum in 1856.

#### Literature:

Bock and Rosenberg 1930, vol. 1, p. 309 as "Cornelis Visscher II". Hawley 2014, p. 75, cat. B2 as "Jan de Visscher".

#### Notes:

The drawing should instead be given to Jan de Visscher. It has a pendant that is listed under **R-81** in the same institution.

#### R-46

## PORTRAIT OF A MAN WITH FLOWERS IN HIS HAND, AGED 35, 165[9] (LATER ALTERED TO 1652)

Vienna, Albertina, Graphische Sammlung, inv. no. 9950

Black chalk within framing lines in graphite, on vellum, laid down to the mount, 292 x 204 mm

#### **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Signed and dated "Visscher f. / Ao. 165[9]," which was later changed to "C. Visscher f. / Ao. 1652," the "2" in graphite; inscribed upper left "AETATIS. 35."

## Provenance:

Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

# Literature:

Hawley 2014, pp. 74-5, cat. B1 as "Jan de Visscher".

## Notes:

The quality of the drawing is lower than that which would be expected of Cornelis and shows some of the hallmarks that can be associated with Jan's drawing style, including the flat conception of the tassel of the background curtain which lacks form and the less convincing hatching in the drapery and conception of the hair.

#### R-47

# PORTRAIT OF A SEATED YOUNG MAN WITH A MAP OF ASIA IN HIS HAND

Vienna, Albertina, Graphische Sammlung, inv. no. 9952

Black chalk within framing lines in black ink, on vellum, laid down to mount,  $285 \times 221 \text{ mm}$  (within an arched top)

#### **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Signed at upper right "Visscher / fecit." and inscribed below "INVIA VIRTUTI NULLA EST VIA"; inscribed on the map "OMNE SOLUM FORTI PATRIA EST" and with the description "ASIÆ"

## **Provenance:**

Gottfried Winckler, Leipzig

Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

## Literature:

Hawley 2014, pp. 77-9, cat. B7 as "Jan de Visscher".

## Notes:

The drawing is actually by Jan, evident not only by the signature but also by the comparatively lower quality of the pointing right hand.

## R-48

## PORTRAIT OF A SEATED MAN (A PRIEST?)

Ottawa, National Gallery of Canada Black chalk, on vellum, 310 x 235 mm

## **Authenticated:**

Based on a catalogue photo.

#### Signature:

Signed middle right at the base of the column "C. de Visscher / f"

## **Provenance:**

Possibly Frans van de Velde; his sale, Amsterdam (Ploos van Amstel a.o.), 16 January 1775, Kunstboek L, no. 668 (24.- to Yver)

Possibly Baron Karl Eduard von Liphart of Florence, by descent to Reinhold von Liphart; his sale, Leipzig (Boerner), Cat. 64, 27 June 1899, lot 629 (though apparently lacking his mark)

John, Lord Northwick; his sale, London (Sotheby's), 1 November 1920, lot 234.

Sold, Amsterdam (Muller), 15 June 1926, part of lot 469 (1700.- to Colnaghi)

A.W.M. Mensing; his sale, Amsterdam (Muller), 29 April 1937, part of lot 784

J.T. Cremer, New York

**Norton Simon** 

With Bernard Houthakker, Amsterdam by 1966

Sold, London (Sotheby's), 27 June 1974, lot 122

Sold, Amsterdam (Sotheby's Mak van Waay), 18 November 1980, lot 124

Private Collection, Toronto, by which given to the museum.

#### **Exhibited:**

Amsterdam 1966, no. 55 w/ image as "Cornelis Visscher".

Ottawa 2003, pp. 100-1, no. 39 w/ image as "Cornelis Visscher".

#### Notes:

This drawing is a high-quality copy of a drawing in the Rijksprentenkabinet (**A-58**). It has a pendant copy that was sold in New York in 2010 (**R-82**). In light of the exceptionally high quality of the drawing, it can tentatively be attributed to Hendrik Pothoven.

#### R-49

# THREE-QUARTER-LENGTH PORTRAIT OF A STANDING MAN, HIS RIGHT HAND RESTING ON A CHAIR

Frankfurt am Main, Graphische Sammlung im Städel Museum, inv. no. 5560 Graphite within framing lines in graphite, on vellum, laid down to a supporting sheet, 230 x 175 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Not signed

#### Provenance:

Unknown

## R-50

#### PORTRAIT OF A YOUNG MAN IN A SPANISH COLLAR

Vienna, Albertina, Graphische Sammlung, inv. no. 9968

Black chalk within framing lines in pen and gray ink, on vellum, laid down to the mount, 118 x 90 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Not signed

#### Provenance:

Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

# Notes:

A drawing described as "Orlando di Lasso, der berühmte Musiker. Brust-bild. 116X87. / Schwarze Kreide auf Pergament" was sold as lot 457 at the Peltzer sale of 1914. The dimensions and subject would appear to be extremely close to this drawing, one perhaps being a copy of the other.

### PORTRAIT OF A YOUNG MAN

South Bend, IN, Snite Museum of Art, University of Notre Dame, inv. no. 1961.003 Red and white chalks, on buff paper, 323 x 279 mm

## **Authenticated:**

Based on a high resolution photo.

# Signature:

Falsely monogrammed at lower left in bluish-purple ink "CV"

## **Provenance:**

Acquired by the museum in 1961.

#### R-52

## **PORTRAIT OF A MAN**

Warsaw, University of Warsaw Library, inv. no. Inw.zb.d. 245 Red and black chalks within framing lines in brown ink, dimensions unknown

## **Authenticated:**

Based on a high resolution photo.

## **Provenance:**

Unknown

## Notes:

The authenticity of the drawing was previously denied by both Horst Gerson and Frits Lugt.

## R-53

# **PORTRAIT OF A MAN**

Warsaw, University of Warsaw Library, inv. no. Inw.zb.d. 7573 Graphite, dimensions unknown

#### **Authenticated:**

Based on a high resolution photo.

#### **Provenance:**

Unknown

## Notes:

See note above.

#### R-54

# **DOUBLE PORTRAIT OF A MAN AND A YOUNG GIRL**

Stockholm, Nationalmuseum, inv. no. 58 Black chalk, on gray-blue paper, 300 x 227 mm

#### **Authenticated:**

Based on a high resolution photo.

# Signature:

Falsely signed at upper left "C de / Visscher / fecit"

#### **Provenance:**

Pierre Crozat, Paris (1665-1740), apparently his sale Count Carl Gustaf Tessin, Stockholm (L. 2985), by whom given to the museum.

## **Portraits of Female Sitters**

#### R-55

# **PORTRAIT OF A SEATED WOMAN, 1642**

Leiden, University of Leiden Print Room, inv. no. PK-T-2083 Graphite(?), on vellum, 253 x 212 mm

## **Authenticated:**

Based on a medium resolution photo.

## Signature:

Not signed; inscribed illegibly at upper right

## Provenance:

Unknown

# Notes:

The drawing has a pendant (R-3).

## R-56

# PORTRAIT OF A WOMAN WEARING A BONNET, HANDS CROSSED, 1658

Los Angeles, J Paul Getty Museum, inv. no. 2004.57 Black chalk, on vellum, 202 x 178 mm

# **Authenticated:**

Based on a high resolution photo.

# Signature:

Signed and dated middle right "J de Visscher / fecit / Ao 1658."; inscribed "Johan..."

# **Provenance:**

Marquis de Calvière

Sale, Christie's, Paris, 17 December 2003, lot 28, where acquired by the museum.

#### Literature:

Hawley 2014, pp.68-9, cat. A2 as "Jan de Visscher"

#### Notes:

Though traditionally given to Cornelis, the initial letter of the signature on this drawing is actually a "J" as opposed to a "C" and should instead be attributed to Jan. The signature is extremely close to that seen on the *Portrait of a Man Holding a Glove*, also dated 1658, in the University of Leiden Print Room (inv. no. PK-1975-T-23).

## R-57

## **PORTRAIT OF AN UNKNOWN LADY, 1649**

London, British Museum, inv. no. 1920,0710.1 Graphite, on vellum, 185 x 144 mm

## **Authenticated:**

Based on a high resolution photo.

#### Signature:

Dated "1649" lower right.

#### Provenance:

Francis Wellesley, Esq.; his sale, London (Sotheby's), 28 June 1920, lot 814, where acquired by the museum.

## Literature:

Hind 1931, vol. 4, p. 95, no. 2.

#### Notes:

Compositionally, this drawing is quite similar to the portraits produced by Cornelis and it may possibly be a copy after a now-lost work.

# R-58

## PORTRAIT OF A YOUNG WOMAN HOLDING A FAN, 1659

Paris, École Nationale Supérieure des Beaux-Arts, Armand-Valton Collection, inv. no. 34 599 Black chalk, on vellum, 283 x 211 mm

#### **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Signed upper left on column "J. de Visscher / fecit" and dated below "Ao. 1659" (the inscription was later altered, the "J" partially effaced, to read "C de Visscher / fecit"); inscribed at lower left verso in brown ink "1209"

#### **Provenance:**

Armand Valton; by descent to Prosper Valton, by whose widow given to the museum in 1908.

#### Literature:

Lavallée 1917, p. 282 as "Cornelis Fischer". Lugt 1950, p. 88, no. 714 w/ image as "Cornelis Visscher". Brugerolles 1984, p. 170, no. 244 w/ image as "Cornelis Visscher". Hawley 2014, pp. 702, cat. A6 as "Jan de Visscher".

#### **Exhibited:**

Paris 1955, no. 105.

Paris, Malibu, Hamburg 1981-2, pp. 170-171, no. 84 w/ image.

#### Notes:

In his 1950 catalogue, Lugt noted that he believed the first initial had been altered, suggesting that the apparent "J" was initially a "C" and that the drawing should be given to Cornelis because Jan could not have produced a drawing of this quality. The drawing can be compared to another drawing by Jan dated 1658 in the University of Leiden Print Room (inv. no. PK-1975-T-23). Jan's authorship is particularly evident in the more schematic execution of the figure's hand and the comparatively more hesitant manner of hatching than is typical for a work by Cornelis.

## R-59

#### PORTRAIT OF AN UNKNOWN YOUNG WOMAN

Amsterdam, Rijksprentenkabinet, inv. no. A 165 Black chalk within framing lines in black chalk, on vellum, 275 x 197 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

#### Signature:

Not signed; inscribed in pencil at middle on verso "D"

## **Provenance:**

A.G. de Visser of The Hague; his sale, Amsterdam (Muller), 16 May 1881, lot 489 (7.50-)

#### R-60

## PORTRAIT OF A YOUNG GIRL WITH A ROSE IN HER LEFT HAND, 16[43](?)

Present location unknown Black chalk, on vellum, 230 x 170 mm

## **Authenticated:**

Based on a medium resolution photo.

#### Signature:

Falsely signed at lower left "Vischer" and indistinctly dated below "16[43]"; indistinctly inscribed with the sitter's age at upper left

## **Provenance:**

Max Strauss; his sale, Vienna (Miethke), Cat. 105, 2 May 1906, lot 142

#### Notes:

Another version of this drawing, though not signed or inscribed and executed in pencil heightened with color, was sold at the Wellesley sale in 1920 under lot 813. Like this drawing, the Wellesley version cannot be given to Cornelis.

#### R-61

## PORTRAIT OF ENGELTJE PIETERSDR. KORT-LEVE

Present location unknown Black chalk, 140 x 130 mm

## **Authenticated:**

Based on a high resolution photo.

#### Provenance:

Unidentified collector's mark "JJS" (not in L.) Sold, London (Sotheby's), 3 July 2013, lot 116

## Notes:

The drawing is weaker than works by Cornelis. It is known through a print engraved in reverse by Cornelis (Hollstein 150). The present drawing is not indented for transfer. Nor does the print after which this drawing was made or its pendant of the sitter's husband Michiel Sparenbeek van Kranenburgh (Hollstein 161) indicate that Cornelis produced a preparatory drawing for his print. As such, no lost drawing has been catalogued.

#### R-62

## PORTRAIT OF A WOMAN AS A SHEPHERDESS (FLORA?), AFTER 1649

Leiden, University of Leiden Print Room, inv. no. PK-T-2081 Black chalk, gray wash, on vellum, 277 x 228 mm

# **Authenticated:**

Based on a medium resolution photo.

## Signature:

Not signed; inscribed on the verso in black chalk "C. Visscher na / schildery van Gv Eckhout / geschildert Ao 1649"; inscribed again in pen and gray ink at upper left verso "C. Visscher"

## **Provenance:**

Unknown

#### Notes:

The drawing is after a painting by Gerbrand van den Eeckhout of 1649 (1621-1674). The manner of drawing is somewhat closer to Eeckhout's own drawings, particularly the artist's signed and dated *Self-Portrait* of 1647 in the Fondation Custodia (inv. no. 854a), which shows a similar conception in the depiction of the hands with gracefully attenuated features. A drawing of

similar subject executed in pen and attributed to Jan de Visscher was sold in the Busserus sale of 1782 (Kunstboek 12, no. 806).

## R-63

#### **BUST PORTRAIT OF A YOUNG GIRL**

Schwerin, Staatlichen Museum, inv. no. 5951 Hz Black chalk, 156 x 124 mm

#### **Authenticated:**

Based on a high resolution photo.

#### **Provenance:**

Formerly Dukes of Mecklenburg-Schwerin, transferred to the museum in 1882.

#### **Exhibited:**

Schwerin 1982, pp. 57, 79, no. 173 w/ image as "Cornelis Visscher (?)".

## R-64

# PORTRAIT OF A WOMAN WITH CROSSED HANDS

Vienna, Albertina, Graphische Sammlung, inv. no. 9956

Black chalk partially within framing lines in black chalk and fully within framing lines in graphite, on vellum, laid down to mount, 304 x 213 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

#### Signature:

Not signed but inscribed in pencil at lower right "C V"

## **Provenance:**

Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

#### Notes:

The drawing is plausibly a copy after a now-lost drawing by Cornelis. The hatching, particularly in the lower left portion of the figure's dress is inconsistent with Cornelis'. Moreover, the conception of the balustrade at lower left is far too rudimentary to be by Cornelis.

## R-65

# PORTRAIT OF A LADY, POSSIBLY QUEEN CHRISTINA OF SWEDEN (1626-1689)

Vienna, Albertina, Graphische Sammlung, inv. no. 9962

Black chalk partially within framing lines in graphite and entirely within framing lines in pen and brown ink outside the margins of the drawing, on vellum, laid down to the mount,  $251 \times 201$  mm (in oval)

## **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Signed at right within the oval "Visscher / fecit.," subsequently the swirl of the "V" extended to include within a "C"

#### Provenance:

Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

#### Literature:

Hawley 2014, p. 77, cat. B6 as "Jan de Visscher".

## Copy:

Present whereabouts unknown (with differences)
Black chalk, on vellum, 188 x 157 mm
Described in detail under **R-67** 

#### Notes:

A drawing of the same sitter in the guise of Diana is in the Pushkin Museum (A-121). The features of the sitter in this drawing do bear some similarity with those seen in Robert Nanteuil's 1654 portrait of Queen Christina of Sweden (Petitjean and Wickert, no. 212), though the identification is by no means conclusive. The drawing should instead be given to Jan de Visscher.

## R-66

# PORTRAIT OF A YOUNG WOMAN WITH ROSES IN HER LEFT HAND (IN OVAL)

Vienna, Albertina, Graphische Sammlung, inv. no. 9959 Black chalk within framing lines in pen and black ink, on vellum, laid down to the mount, 227 x 200 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Falsely signed in black chalk "C Visscher / fecit" over remains of original signature "J de Visscher"; initial "J" (presumably for "Jan de Visscher") above

#### Provenance:

Gottfried Winckler (1731-1795), Leipzig Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

# Literature:

Hawley 2014, p. 72, cat. A7 as "Jan de Visscher".

# Notes:

The notes on the mount show that HdG's comment "Bezeichnung falsch" while Meder thought it was "nur überzeichnet." In the end, they are both partially right. The signature of Cornelis is false but it is written over the remains of Jan's previous signature.

#### R-67

# PORTRAIT OF A WOMAN, POSSIBLY QUEEN CHRISTINA OF SWEDEN (1626-1689)

Present whereabouts unknown Black chalk, on vellum, 188 x 157 mm (in oval)

## **Authenticated:**

Based on a catalogue photo.

# Signature:

Falsely signed at lower left along the oval "C Visscher fe" over an earlier monogram(?)

#### Provenance:

Possibly sold, Amsterdam (Muller), 23-25 July 1940, lot 442 Private Collection, United States Sold, London (Christie's), 4 July 1978, lot 97

With Bob P. Haboldt & Co., New York, from whom acquired by Jacobus A. Klaver in 1987; his sale, Amsterdam (Sotheby Mak van Waay), 10 May 1994, lot 28

#### Literature:

Sadkov 2010, p. 274, under no. 432 as "Cornelis (II) Visscher"

#### **Exhibited:**

Amsterdam 1993, pp. 112-3, no. 51 w/ image as "Cornelis Visscher".

#### Notes:

This is a reduced version with changes to the sitter's clothing of a drawing attributed to Jan in the Albertina (R-66). The signature appears to have been altered. There are the remains of a previous "C" as well as what appears to be an "N" beneath the current signature. There also appear to be the remains of an unidentified letter below the "V" in "Visscher".

# R-68

#### **HEAD AND SHOULDERS PORTRAIT OF A LADY**

Present location unknown Gray wash, gouache, on vellum, 168 x 131 mm

# **Authenticated:**

Based on a high resolution photo.

# Signature:

Not signed

## **Provenance:**

Sold, London (Sotheby's), 7 July 2011, lot 71 as "Attributed to Cornelis Visscher"

#### R-69

## PORTRAIT OF A WELL-DRESSED GIRL HOLDING A FAN

Vienna, Albertina, Graphische Sammlung, inv. no. 9967

Graphite, with later additions in pen and brown ink within framing lines in gray ink outside the margins of the drawing, on vellum, laid down to the mount, 173 x 130 mm

#### **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Not signed

## Provenance:

Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

#### Notes:

See note for R-25.

## R-70

#### PORTRAIT OF A WOMAN BEFORE A CURTAIN WITH A FAN AND BAG

Copenhagen, Statens Museum for Kunst, inv. no. Tu 65/5

Black chalk, brush and black ink within framing lines in black chalk, on vellum, 291 x 200 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

#### Signature:

Not signed; inscribed verso lower left in pencil "Cat. de Spengler 1580/ Corn. Visscher (underlined twice)"

#### **Provenance:**

Johan Conrad Spengler, Copenhagen (L. 1434, apparently without his mark); his sale, Copenhagen (Printer Luno), 8 October 1839, lot 1580

## R-71

# PORTRAIT OF A WOMAN WITH A RUFFLED COLLAR, DATED 1657

Boston, Museum of Fine Arts, inv. no. 27.1332

Graphite, on vellum, within graphite framing lines, laid down to a supporting board, 274 x 217 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

#### Signature:

Falsely signed "C. Visscher / fecit" and dated below "1657"

#### Provenance:

Mrs. Horatio Greenough Curtis, by whom given to the museum in 1927.

#### Notes:

This drawing is stylistically very close to the *Portrait of an Old Lady Seated* in the collection of the Groninger Museum (inv. no. 1930-240). The Groningen drawing was previously given to Cornelis but is now securely attributed to Jan Gerard Waldorp (1740-1808), who regularly worked in a style similar to that of Cornelis (see Bolten 1968, pp. 131-2, no. 116 w/ image). Another version of this composition depicting the woman half-length and with slight changes to her left arm is in the collection of the Frans Hals Museum (see Slive 1970, vol. 3, pp. 126-7, no. L 20 w/ image). The Haarlem drawing is executed in a stylistically comparable manner and bears the signature "J.G. Waldorp del / 1779". It is believed to be after a lost portrait by Frans Hals dating to the 1640s.

#### R-72

#### **BUST-LENGTH PORTRAIT OF A WOMAN**

Frankfurt am Main, Graphische Sammlung im Städel Museum, inv. no. 881 Black and red chalks, 201 x 167 mm

#### **Authenticated:**

Based on firsthand inspection of the drawing.

# Signed:

Falsely signed middle right "C. Visscher fe / 1655"

#### Provenance:

Acquired by the museum before 1862.

#### Notes:

This drawing is on paper and, though signed and dated, is of an inferior quality to authentic works by Cornelis. It is possibly a copy after a now-lost drawing. The sitter shares certain physical characteristics with a *Portrait of a Woman* by Jan de Bray that was sold at Bonhams on 9 July 2003 as lot 71.

## R-73

# **BUST-LENGTH PORTRAIT OF A WOMAN WITH A WINDOW BEHIND HER**

Copenhagen, Statens Museum for Kunst, inv. no. Tu 65/4 Black chalk, on vellum, 212 x 176 mm

## Authenticated:

Based on firsthand inspection of the drawing.

# Signature:

Falsely signed in pen and black ink at middle left "C. Vischer f."

#### **Provenance:**

Collection of F.S. Bang, by whom given to the museum in 1861.

## R-74

#### PORTRAIT OF A WOMAN IN A CAP

Windsor, Windsor Castle, Royal Collection, inv. no. 6422 Graphite, on vellum, 139 x 108 mm

# **Authenticated:**

Based on a medium resolution photo.

## Signature:

Not signed; dated upper right "1655"

#### Provenance:

Acquired by George III.

# Literature:

Van Puyvelde 1944, p. 72, no. 729 w/ image as "Cornelis Visscher". White and Crawley 1994, p. 355, no. 494 w/ image as "Cornelis Visscher".

# R-75

## **ALLEGORICAL PORTRAIT OF A YOUNG LADY**

Windsor, Windsor Castle, Royal Collection, inv. no. 6424 Graphite, on vellum, 320 x 198 mm

# **Authenticated:**

Based on a medium resolution photo.

# Signature:

Not signed; inscribed lower right "35" (partly trimmed)

# **Provenance:**

Acquired by George III.

# Literature:

Van Puyvelde 1944, p. 72, no. 731 as "Cornelis Visscher". White and Crawley 1994, p. 356, no. 496 as "Cornelis Visscher".

## R-76

# **PORTRAIT OF A WOMAN**

Present location unknown Black chalk, on vellum, 172 x 130 (oval)

## **Authenticated:**

Based on a catalogue photo.

# Signature:

Not signed

#### **Provenance:**

Sold, Amsterdam (Sotheby's), 15 November 1995, lot 46 w/ Mireille Mosler, Ltd. by 2011

#### R-77

## PORTRAIT OF A WOMAN VIEWED FROM THE FRONT

Present location unknown Black chalk, on vellum, 270 x 235 mm

#### **Authenticated:**

Based on a catalogue photo.

# Signature:

Not signed

#### **Provenance:**

A. Mouriau, Belgium (L. 1829 and 1853).

F. Adama van Scheltema, Armand Sigwalt a.o.; their sale, Amsterdam (Muller), 11 June 1912, lot 699

Bellingham Smith a.o.; their sale, Amsterdam (Muller), 5 July 1927, lot 328 (525.-)

A.W.M. Mensing; his sale, Amsterdam (Muller), 27-29 April 1937, lot 786 (110.- to Brand)

# R-78

#### PORTRAIT OF AN OLD WOMAN

Rennes, Musée des Beaux-Arts de Rennes, inv. no. 794.1.3419 Black and white chalks, on brown prepared paper, 251 x 194 mm

# **Authenticated:**

Based on a high resolution photo.

## Signature:

Falsely signed at right "C de / Vischer / fecit."

# **Provenance:**

Christophe-Paul de Robien, Rennes, by descent to his son Paul-Christophe de Robien, Rennes Seized in 1792 during the French Revolution and given to the Bibliothèque de la Ville Transferred to the museum early in the nineteenth century.

## Literature:

Jan 1884, p. 202, no. 3

#### R-79

## **BUST PORTRAIT OF A WOMAN**

Dresden, Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett, inv. no. C 2073 Black chalk within framing lines in brown ink, laid down to the mount, 238 x 181 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Not signed

#### Provenance:

Old acquisition

#### R-80

## PROFILE BUST OF A WOMAN TURNED TO THE RIGHT (OVAL)

Dresden, Staatliche Kunstsammlungen Dresden, Kupferstichkabinett, inv. no. C 1914-68 Black chalk within framing lines in graphite, laid down to the mount, 160 x 141 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Not signed

#### Provenance:

Adalbert von Lanna, Prague (L. 1659, 1660, 2773); his sale, Stuttgart (Gutekunst), Cat. 67, 6 May 1910, lot 582 (DM 155 to F. Meyer)

Arnold Otto Meyer of Hamburg; sold, Leipzig (Boerner), 19 March 1914, lot 494, where acquired by the museum.

# R-81

## THREE-QUARTER-LENGTH PORTRAIT OF A SEATED OLD WOMAN, 1659

Berlin, Staatliche Museen zu Berlin, Kupferstichkabinett, inv. no. 14307 Black chalk partially within framing lines in black chalk, on vellum, partially laid down to a supporting sheet,  $378 \times 275$  mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Signed middle right "Visscher / fecit." and dated "Ao. 1659"

#### **Provenance:**

J.M. von Radowitz, Kassel and Berlin (L. 2125), from whom acquired by the museum in 1856.

#### Literature:

Bock and Rosenberg 1930, vol. 1, p. 309 as "Cornelis Visscher II". Hawley 2014, pp. 75-6, cat. B3 as "Jan de Visscher".

#### Notes:

See note for R-45.

## R-82

## **PORTRAIT OF A SEATED WOMAN**

Present location unknown Black chalk, on vellum, 314 x 233 mm

## **Authenticated:**

Based on a catalogue photo.

## Signature:

Signed along the chair back "C. de Visscher fe."

## **Provenance:**

Possibly Frans van de Velde; his sale, Amsterdam (Ploos van Amstel a.o.), 16 January 1775, Kunstboek L, no. 667 (*f* 20 to Yver)

Possibly Karl Eduard von Liphart; his sale, Leipzig (Boerner), Cat. 62, 26 April 1898, lot 985 (though apparently lacking his mark)

Possibly Baron Karl Eduard von Liphart of Florence; by descent to Reinhold von Liphart; his sale, Leipzig (Boerner), Cat. 64, 27 June 1899, lot 628 (though apparently lacking his mark)

John, Lord Northwick; his sale, London (Sotheby's), 1 November 1920, lot 233

Sold, Amsterdam (Muller), 15 June 1926, part of lot 469 (f 1700 to Colnaghi)

A.W.M. Mensing; his sale, Amsterdam (Muller), 29 April 1937, part of lot 784

J.T. Cremer, New York

With Bernard Houthakker, Amsterdam by 1966

Sold, London (Sotheby's), 27 June 1974, lot 121

Sold, New York (Sotheby's), 27 January 2010, lot 69

#### Literature:

Broos and Schapelhouman 1993, pp. 206-7, under no. 162 w/ image as "Kopie naar Cornelis Visscher"

#### **Exhibited:**

Amsterdam 1966, no. 56 w/ image.

## Notes:

See not for R-48.

#### R-83

#### STANDING PORTRAIT OF A GIRL

Haarlem, Teylers Museum, inv. no. P\*48 Black chalk, on vellum, within framing lines in black ink, 191 x 157 mm

#### **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Not signed

#### **Provenance:**

Acquired by the museum before 1822.

#### Literature:

Scholten 1904, pp. 173-174, no. 48. Plomp 1997, p. 430, no. 510.

#### Notes:

The shading is weaker than would be expected of a drawing by Cornelis, though the conventions are quite close to his works. The drawing is perhaps a copy of a now-lost work.

#### R-84

# HALF-LENGTH PORTRAIT OF A WOMAN, 1672

Present location unknown Black chalk, on vellum, 202 x 172 mm

## **Authenticated:**

Based on an old catalogue photo.

# Signature:

Signed at lower left "Visscher" and dated below "Ao. 1672"

#### **Provenance:**

H.M. Montauban van Swijndregt; his sale, Amsterdam (de Vries), 5 April 1906, lot 224 (as "Cornelis Visscher")

J.Knoef a.o.; sold, Amsterdam (Paul Brandt), 18 December 1950, lot 541 (as "J. de Visscher" in the catalogue and as "C. de Visscher" beneath the image)

# Literature:

Hawley 2014, pp. 75-6, cat B4 as "Jan de Visscher".

#### Notes:

The drawing should be attributed to Jan.

## R-85

#### PORTRAIT OF A LADY SEATED, TRADITIONALLY DESCRIBED AS VISSCHER'S MOTHER

Liberna Collection, Mettingen, inv. no. 90

Black chalk, brush and black ink, on vellum, 247 x 214 mm

#### **Authenticated:**

Based on a catalogue photo.

#### Signature:

Unsigned; inscribed in pen and brown ink by a later hand at bottom right "D. moeder van cornelis visscher" and "Cor. Viss. f."

#### **Provenance:**

Possibly Daniel Marsbag; his sale, Amsterdam (Ploos van Amstel a.o.), 30 October 1775, Konstboek J, no. 565 (*f* 4 to Fouquet)

Danser Nyman; his sale, Paris (Basan), 8 July 1776, lot 1143 (FF 24)

Henry Oppenheimer; his sale, London (Christie's), 10-14 July 1936, part of lot 330 (£ 46.4.0 to Knoedler)

#### Literature:

Bolten and Folmer-von Oven 1989, pp. 212-13, no. 120 w/ image (as "Visscher, Cornelis").

#### Notes:

Bolten and Folmer-von Oven already noted that drawing lacked the vitality commonly seen in Cornelis' portraits, was missing a signature, and that it "may possibly have been worked up later," though they still gave the work to the artist.

## **Tronies**

# R-86

#### **HEAD OF A BOY WEARING A DARK BONNET**

Vienna, Albertina, Graphische Sammlung, inv. no. 9975

Black chalk within framing lines in pen and black ink, laid down to the mount, 106 x 73 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Not signed

## **Provenance:**

Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

# R-87

## **HEAD STUDY OF AN OLD WOMAN**

Vienna, Albertina, Graphische Sammlung, inv. no. 9976

Black chalk, heightened with white chalk within framing lines in black ink, on blue paper, 141 x 126 mm

#### Authenticated:

Based on firsthand inspection of the drawing.

# Signature:

Not signed

#### Provenance:

Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

## **Notes:**

In choice of medium and execution, this drawing more closely resembles the work of Leendert van der Cooghen, especially the *Head of a Woman in a Bonnet, Facing Right* in Berlin (inv. no. 2875, see Coenen p. 48, no. A9 w/ image).

#### R-88

## **BUST OF AN OLD WOMAN**

East Lansing, Eli and Edythe Broad Art Museum, inv. no. 70.29.1 Black chalk, 180 x 150 mm

#### **Authenticated:**

Based on a medium resolution photo.

#### Provenance:

[Rump]; his sale, Berlin (Amsler, Ruthardt), Cat. 79, 25 May 1908, lot 567 as "Cornelis Visscher"

# R-89

# **HEAD OF A BOY**

Darmstadt, Hessisches Landesmuseum, inv. no. AE-842 Black chalk, 114 x 134 mm

## **Authenticated:**

Based on a medium resolution photo.

# Signature:

Inscribed by a later hand in pen and brown ink(?) lower right "c visscher"

# **Provenance:**

Unknown

# R-90

#### **BUST OF A WOMAN WITH A CAP**

Weimar, Kunstsammlung zu Weimar (Schloßmuseum), inv. no. KK 5574

Black chalk, 135 x 127 mm

## **Authenticated:**

Based on a medium resolution photo.

# Signature:

Not signed

## **Provenance:**

Unknown

# **Exhibited:**

Weimar 1981, p. 116, no. 618 as "Cornelis Visscher".

#### R-91

# **BUST OF A YOUNG WOMAN TURNED TO THE LEFT, 1654**

Bremen, Kunsthalle Bremen, inv. no. 56/43 Black chalk, on vellum, 200 x 165 mm

# **Authenticated:**

Based on a high resolution photo.

# Signature:

Not signed; dated at middle left "1654"

## **Provenance:**

With Walther W. Wenz, Endhoven by 1956, from whom acquired by the museum in that year.

# Literature:

Coenen 2005, p. 65, no. B2 under "Doubted or Uncertain Drawings"

# R-92

# **BUST OF A WOMAN WITH A CAP**

Darmstadt, Hessisches Landesmuseum, inv. no. AE-843 Black chalk, 147 x 147 mm

## **Authenticated:**

Based on a medium resolution photo.

# Signature:

Not signed

# **Provenance:**

Unknown

## R-93

## **BUST OF A WOMAN WITH A CAP**

Berlin, Staatliche Museen zu Berlin, Kupferstichkabinett, inv. no. 14311 Red chalk within framing lines in brown ink, on vellum, laid down to a supporting sheet, 140 x 126 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Not signed

#### **Provenance:**

Adolf von Beckerath, Berlin (L. 1612 and 2504), from whom acquired by the museum in 1902.

## Literature:

Bock and Rosenberg 1930, vol. 1, p. 309 as "Conelis Visscher II".

## R-94

# **BUST OF A WOMAN WITH A CAP**

Present location unknown
Black chalk, within brown ink framing lines, 136 x 121 mm

# **Authenticated:**

Based on the sales catalogue photo.

# Signature:

Inscribed on verso in black chalk "C.V."

# **Provenance:**

Sold, Amsterdam (Sotheby's), 15 November 1995, lot 18

# R-95

## HALF-LENGTH HEAD OF A LADY WEARING A BONNET

Present location unknown Black chalk, on vellum, 148 x 124 mm

# **Authenticated:**

Based on a catalogue photo.

# Signature:

Signed at upper right "Vissche..." (slightly trimmed)

# **Provenance:**

Possibly Johann Heinrich Beck-Dessau; his sale, Berlin (Hollstein & Puppel), 27-29 March 1922, lot 1423

C.E. Duits, London (Lugt 533a) Sold, London (Sotheby's), 8 July 1998, lot 57

#### Notes:

This drawing appears to depict the same sitter as one in the Louvre (**R-96**). Based on the apparent signature, this drawing could plausibly be attributed to Jan.

#### R-96

## **HEAD OF AN OLD WOMAN**

Paris, Musée du Louvre, inv. no. 23119 A Black chalk within framing lines in black ink, on vellum, 123 x 99 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Not signed

#### **Provenance:**

Acquired by the museum before 1802.

## Literature:

Reiset 1866, vol. 1, p. 336, no. 621.2. Lugt 1931, vol. 2, p. 53, no. 872.

#### Notes:

For information on the subject, see above.

# R-97

# **HEAD OF A PEASANT**

Paris, Musée du Louvre, inv. no. 23119

Black chalk, touches of pen and black ink within framing lines in black ink, on vellum,  $113 \times 90$  mm

# **Authenticated:**

Based on a medium resolution photo.

# Signature:

Not signed

# **Provenance:**

Acquired by the museum before 1802.

# Literature:

Reiset 1866, vol. 1, p. 336, no. 621.1. Lugt 1931, vol. 2, p. 53, no. 871.

#### Notes:

The execution of the drawing on vellum would be uncommon for a head study of this type. Moreover, the figure's gaze lacks the focus characteristically seen in Cornelis' drawings. This may, however, be due in part to the addition of ink by a later hand.

#### R-98

## **BUST OF AN OLD MAN**

Weimar, Kunstsammlungen zu Weimar (Schloßmuseum), inv. no. KK 5575 Black chalk, wash(?), 193 x 177 mm

## **Authenticated:**

Based on a medium resolution photo.

## Signature:

Falsely signed "C Visscher / fecit".

#### **Provenance:**

Probably J.A.G. Weigel of Leipzig; his sale, Stuttgart (Gutekunst), Cat. 31, 15 May 1883, lot 1121

## R-99

#### **BUST OF AN OLD MAN**

Frankfurt am Main, Graphische Sammlung im Städel Museum, inv. no. 2763 Black chalk within framing lines in black ink, on vellum, 142 x 135 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

#### Signature:

Not signed

## **Provenance:**

Johann Friedrich Städel, Frankfurt am Main (L. 2356), by whom given to the museum in 1862.

# Notes:

This and the following drawing are possibly free interpretations of Cornelis' original in Amsterdam (A-61) or, probably more likely, copies after a now-lost third version of this figure (L-41). Neither drawing is of sufficiently high quality to be considered Cornelis' original.

# R-100

#### **HEAD OF A BEARDED MAN FROM THE FRONT**

Berlin, Staatliche Museen zu Berlin, Kupferstichkabinett, inv. no. 14312 Black chalk within framing lines in black chalk, laid down to a supporting sheet, 162 x 139 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

## Signed:

Not signed

#### Provenance:

Acquired before 1831.

## Literature:

Bock and Rosenberg 1930, vol. 1, p. 309 as "Cornelis Visscher II".

#### Notes:

See note above. The drawing bears a partial crown watermark.

#### R-101

#### **BUST OF A YOUNG BOY TURNED TO THE SIDE**

Berlin, Staatliche Museen zu Berlin, inv. no. 14310

Black chalk within framing lines in black chalk, laid down to a supporting sheet, 153 x 111 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

## Signed:

Falsely monogrammed at lower left "CFV" in ligature.

#### Provenance:

Adolf von Beckerath, Berlin (L. 1612 and 2504), from whom acquired by the museum in 1902.

#### Literature:

Bock and Rosenberg 1930, vol. 1, p. 309 as "Cornelis Visscher II".

#### Notes:

The monogram on this drawing is similar to a monogram found on Cornelis' print of Michiel Sparenbeek van Kranenburgh (Hollstein 161). Though the monogram on the print is unique within Cornelis' printed oeuvre, the authenticity of the print has never been questioned. The broad, short hatching seen in the boy's coat in this drawing is rather atypical for Cornelis.

## R-102

# **BUST OF AN OLD WOMAN IN A FUR HAT**

Berlin, Staatliche Museen zu Berlin, Kupferstichkabinett, inv. no. 12169 Black chalk, 149 x 109 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Falsely monogrammed at lower left "CFV" in ligature; inscribed lower left verso in pencil "Corn. Visscher" and below in pen and brown ink "1-1-7"; inscribed lower center in pencil "J[unit]4115"; inscribed middle right verso in pencil "Hausmann 402"

## Provenance:

David Bernhard Hausmann, Hanover (L. 377 and 378), by whom given to the museum in 1875.

#### Literature:

Bock and Rosenberg 1930, vol. 1, p. 309 as "Cornelis Visscher II".

#### Notes:

There is no visible watermark. For the monogram, see above.

#### R-103

## **HEAD OF A WOMAN LOOKING UP**

Paris, Musée du Louvre, inv. no. 19871

Black chalk, watercolor within framing lines in black ink, on vellum, laid down to the mount, 125 x 104 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

#### Signature:

Not signed

#### Provenance:

Acquired by the museum before 1802.

#### Notes:

In general, the quality of this drawing is lower than is to be expected of Cornelis. This is particularly evident in the awkwardly-conceived lower part of her face. The watercolor is probably a later addition.

#### R-104

# **HEAD OF AN OLD WOMAN**

Present location unknown Black chalk, 135 x 115 mm

## **Authenticated:**

Based on a medium resolution photo

#### Signature:

Not signed; inscribed by a later hand in ink at lower right "C Visscher Fe: 1657"

#### **Provenance:**

Sold, Paris (Drouot Rive Gauche) 23 January 1980, lot 319 w/image.

#### Notes:

The drawing largely copies Cornelis' drawing and subsequent print known as "Het Vischvrouwtje" (A-117; Hollstein 171), though here the sitter's head is turned somewhat more frontally. The hatching in the darkest passages and background is more formulaic than would be expected in a work by Cornelis. Like the copy attributed to Jan Matthias Kok (described under A-117), this example largely reproduces the headgear in Cornelis' drawing but shares the orientation of Cornelis' print.

#### R-105

## PROFILE OF A BLACK MAN

Berlin, Staatliche Museen ze Berlin, Kupferstichkabinett, inv. no. 14314 Red chalk, laid down to a supporting sheet, 187 x 145 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

#### Signature:

Not signed; inscribed by a later hand in black chalk lower left "C. Visscher"

#### Provenance:

Possibly W. Baartz; his sale, Rotterdam (Lamme), 6 June 1860, Livre G, no. 164 (11.-) Possibly Gérard Leembruggen Jz.; his sale, Amsterdam (Roos a.o.), 5 March 1866, part of lot 733 (3.- to Gruyter w/ 732)

Adolf von Beckerath, Berlin (L. 2504), from whom acquired by the museum in 1902.

## Literature:

Bock and Rosenberg 1930, vol. 1, p. 309 as "Cornelis Visscher II".

# R-106

#### **HEAD OF A WOMAN**

Amsterdam, Rijksprentenkabinet, inv. no. A 4028 Black chalk partially within framing lines in pen and black ink, 85 x 88 mm (corners trimmed)

# **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Not signed

# **Provenance:**

Given to the museum by D. Francken, Le Vésinet in 1898.

# Notes:

The drawing bears a countermark "VI."

## R-107

# HEAD AND SHOULDERS OF A BOY TURNED TO THE LEFT (VERSO); STUDY OF A NOSE AND TWO EYES (RECTO)

Turin, Biblioteca Reale, inv. no. 16474 D.C. Black chalk, 178 x 135 mm

#### **Authenticated:**

Based on a catalogue photo.

# Signature:

Not signed; inscribed by a later hand on verso upper left and upside down "C Visser"

#### **Provenance:**

Giovanni Volpato (1735-1803), Rome

Charles Albert of Sardinia (1798-1849), by whom given to the museum in 1845.

#### Literature:

Sciolla 1973, p. 298.

Sciolla 1974, pp. 81-2, no. 152 as "Cornelis Visscher" w/ image.

Sciolla 2007, pp. 213-4, no. 174 w/ image.

# Copy:

Monaco, Staatlische Graphische Sammlungen, inv. no. 6230

Black chalk, 139 x 112 mm

See Wegner 1973, vol. 1, p. 201, no. 1440 w/ image as "Unbekante 17. Jahrhundert"

## Notes:

The execution of the hair and shading of the face of the boy is entirely uncharacteristic of Cornelis' head studies. A drawing executed in a similar manner that was formerly attributed to Cornelis is in the collection of the University of Göttingen (inv. no. H 1980/6).

# R-108

#### **BUST OF A BOY IN A HAT**

Frankfurt am Main, Graphische Sammlung im Städel Museum, inv. no. 5461 Black chalk, 233 x 198 mm

#### **Authenticated:**

Based on a medium resolution photo.

# Signature:

Not signed

# Provenance:

Unknown

#### R-109

#### **BUST OF A YOUNG MAN**

Collection of the Heirs of V. de Steurs, Vorden Black chalk, 144 x 125 mm

#### **Authenticated:**

Based on a high resolution photo

# Signature:

Not signed

## **Provenance:**

L. Dupper Wz.; his sale, Dordrecht (Roos a.o.), 28 June 1870, lot 412 (4.50- to Visser) Collection of Victor de Steurs, by descent in the family

## Literature:

Wurzbach, vol. 2, p. 796. Kleinmann 1921, Series II, Plate 7.

#### **Exhibited:**

The Hague 1898, no. 184. Rotterdam 1961, p. 32, no. 152 w/ image as "Cornelis Visscher".

# R-110

## **HEADS OF AN OLD MAN AND CHILD**

Rennes, Musée des Beaux-Arts de Rennes, inv. no. 794.1.3420 Black chalk, 147 x 197 mm

## **Authenticated:**

Based on a high resolution photo.

# Signature:

Not signed; inscribed lower right by a later hand in pen and black ink "Vischer"

## **Provenance:**

Christophe-Paul de Robien, Rennes, by descent to his son Paul-Christophe de Robien, Rennes Seized in 1792 during the French Revolution and given to the Bibliothèque de la Ville Transferred to the museum early in the nineteenth century.

## Literature:

Jan 1884, pp. 202-3, no. 6 as "Rubens (Pierre-Paul)"

## R-111

# **BUST OF A MAN LOOKING UP**

Dresden, Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett, inv. no. C 1042 Red chalk on yellow prepared paper(?), laid down to the mount, 122 x 119

Authenticated: Based on firsthand inspection of the drawing
Signature: Not signed
Provenance: Old acquisition

## Notes:

The drawing may be a copy of a now-lost work by Cornelis. It is by the same hand as the *Heads* of *Two Men* in the same collection (**R-112**).

## R-112

#### **HEADS OF TWO MEN**

Dresden, Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett, inv. no. C 1044 Red chalk, on yellow prepared paper(?), laid down to the mount, 97 x 185

# **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Not signed

## **Provenance:**

Old acquisition

## Notes:

See note above.

# R-113

# **HEAD OF A MAN WEARING A FUR HAT AND GLASSES**

Dresden, Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett, inv. no. C 1045 Black chalk, laid down to the mount,  $148 \times 130$ 

## **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Not signed

# **Provenance:**

Acquired before 1764

## Literature:

Woermann 1898, p. 85, no. 282 w/ image.

#### R-114

## HEAD OF A WOMAN WITH A COLLAR AND A ROUNDED HAT

Dresden, Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett, inv. no. C 1046 Black chalk, laid down to the mount, 150 x 129 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Not signed

#### Provenance:

Old acquisition

#### Notes:

The drawing is very close in style to Cornelis' head studies but the uninspired conception of the hat and comparatively small figure for the size of the sheet do not suggest his authorship.

## R-114

# BUST OF A BEARDED OLD MAN LOOKING DOWN (RECTO); FRAGMENT OF A MYTHOLOGICAL SCENE (VERSO)

Hamburg, Hamburger Kunsthalle, inv. no. 1963-385 Black chalk, 183 x 150 mm (within an arch)

#### **Authenticated:**

Based on a catalogue photo.

# Signature:

Not signed; inscribed in pen and black ink lower left "755"; verso inscribed upper right by a later hand in pen and brown ink "C Visscher" (partially trimmed), lower left by a later hand in pencil "C: Visscher," lower middle in pencil "M: 30," and lower right in pencil "H.U."

# **Provenance:**

Costa collection, according to a note in the archive of the Kupferstichkabinett Dr. M. Waldeck; his sale, Berlin (Amsler), 14 February 1887, lot 470 Washington von der Hellen, Hamburg; by descent to Gustav von der Hellen, San Isidro/Argentina, by whom given to the museum in 1962.

# Literature:

Stubbe 1963, p. 159 as "Cornelis Visscher" Stefes 2011, vol. 2, p. 580, no. 1106, vol. 3, p. 420 w/ image as "Cornelis Visscher"

#### Notes:

Further evidence that this is a copy of the same subject in Dresden (A-128) can be found in the drawing on the verso of the sheet, which is stylistically dissimilar from other known sketches by Cornelis.

#### R-116

# HEAD AND SHOULDERS OF AN OLD WOMAN IN A FUR HAT

Dresden, Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett, inv. no. C 1968-638 Black chalk within black chalk framing lines, on gray paper, laid down to the mount,  $245 \times 199$  mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Not signed

#### Provenance:

Acquired by the museum in 1968.

#### R-117

# HEAD OF AN OLD MAN IN PROFILE TO THE RIGHT

Dresden, Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett, inv. no. C 1968-639 Graphite, 155 x 136 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Not signed

#### Provenance:

Acquired by the museum in 1968.

## Notes:

This drawing has a pendant in the same institution (R-118).

## R-118

# HEAD OF AN OLD WOMAN IN A BONNET IN PROFILE TO THE LEFT

Dresden, Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett, inv. no. C 1968-640 Graphite, 144 x 136 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

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## **Provenance:**

Acquired by the museum in 1968.

#### Notes:

See note above.

## R-119

# **BUST OF A WOMAN IN A BONNET (IN OVAL)**

Dresden, Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett, inv. no. C 1977-198 Black chalk, 147 x 122 mm

#### Authenticated:

Based on firsthand inspection of the drawing.

# Signature:

Not Signed

# **Provenance:**

Acquired by the museum in 1977.

# R-120

## PROFILE OF AN OLD MAN WITH SHORT HAIR

Dresden, Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett, inv. no. C 1980-432 Black chalk, laid down to the mount,  $143 \times 134 \text{ mm}$ 

## **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Not signed

## **Provenance:**

Acquired by the museum in 1980.

## R-121

# A YOUNG MAN LOOKING UP

Dresden, Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett, inv. no. C 1968-781 Graphite, laid down to the mount,  $132 \times 113 \text{ mm}$ 

# **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

#### Not signed

#### **Provenance:**

Acquired by the museum in 1968.

## R-122

#### PROFILE OF A CHILD WEARING A CAP

Berlin, Staatliche Museen zu Berlin, Kupferstichkabinett, inv. no. 14315 Black and red chalks, laid down to a supporting sheet, 118 x 99 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Not signed

#### Provenance:

Adolf von Beckerath, Berlin (L. 1612 and 2504), from whom acquired by the museum in 1902.

## Literature:

Bock and Rosenberg 1930, vol. 1, p. 309 as "Cornelis Visscher II," though described as "Nicht ganz überzeugend".

## R-123

## STUDIES OF A YOUNG WOMAN AND A LAUGHING CHILD

Berlin, Staatliche Museen zu Berlin, Kupferstichkabinett, inv. no. 14313 Black chalk, on vellum, 138 x 202 mm

# **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Not signed; inscribed lower verso in pencil "Cornel. Visscher f." and in pen and black ink "46"

# **Provenance:**

Karl Ferdinand Friedrich von Nagler, Berlin (L. 2529), by whom sold to the state in 1835.

# Literature:

Bock and Rosenberg 1930, vol. 1, p. 309 as "Cornelis Visscher II".

#### R-124

# **HEAD OF AN OLD MAN TURNED TO THE LEFT**

Paris, Fondation Custodia, inv. no. 3525 Black chalk within framing lines in black chalk, 187 x 161 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Not signed; inscribed lower right in graphite "C Vischer f" and above in graphite "hoog 7 / breet 6 ¼ dm"

#### Provenance:

Cornelis Ploos van Amstel (?)

Frits Lugt, The Hague, by whom given to the museum.

#### R-125

## **HEAD OF AN AFRICAN WOMAN**

Coburg, Kunstsammlungen der Veste Coburg, inv. no. Z 2739 Black chalk partially heightened with white, on gray-green paper, 546 x 411 mm

#### **Authenticated:**

Based on a high resolution photo.

# Signature:

Not signed

#### **Provenance:**

Early acquisition

#### Notes:

The drawing is a copy after Cornelis van Dalen's engraving (Hollstein 33) after Govaert Flinck's lost painting of this subject (see von Moltke 1965, no. 188, p. 104).

# R-126

#### **HEAD OF AN OLD WOMAN IN A BONNET**

Stockholm, Nationalmuseum, inv. no. Coll. Anckarsvärd 474 Black chalk, 131 x 112 mm

# **Authenticated:**

Based on a high resolution photo.

## Signature:

Not signed but inscribed in graphite by a later hand lower left "C. Visscher F."

# **Provenance:**

M.G. Anckarsvärd and by descent Acquired by the museum in 1896.

#### **Exhibited:**

Stockholm 1953, p. 77, no. 255.

#### Notes:

In 1953 it was erroneously suggested that the same model was used for a drawing in Rotterdam (A-63). The drawing must have been owned by the same collector as another drawing attributed to Cornelis in Rotterdam (R-127), as the attribution to the artist is written in the same hand at the lower left verso. The drawing bears a watermark "E B".

#### R-127

## HEAD AND SHOULDERS OF AN OLD WOMAN WEARING A BONNET

Rotterdam, Museum Boijmans Van Beuningen, inv. no. CVisscher 1 Black chalk within framing lines in brown ink, 159 x 145 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Not signed but inscribed in graphite lower left by a later hand "C. Visscher fe"

#### **Provenance:**

F.J.O. Boijmans, by whom given to the museum in 1849.

#### Literature:

Kleinman 1921, vol. 1, p. 27. Spero 1990, p. 39 as "Cornelis Visscher"

#### Notes:

The drawing bears a watermark "IHS" inscribed with a cross. Based on the inscription, it seems as if the drawing came from the same early collection as a work of similar subject in Stockholm (R-126).

# **Allegorical and Genre Subjects**

## R-128

# **THE GYPSY**

Cambridge, Massachusetts, Fogg Art Museum, inv. no. 1965.218 Black chalk, brown wash, framing line in black chalk, on vellum, 362 x 280 mm

## **Authenticated:**

Based on a high resolution photo.

# Signature:

Not signed; Inscribed lower right verso in graphite "6/7 P.J.S. / with engraving," lower left "547," "578 [underlined]," "85 [crossed out]," and "471188," center "Corn d. Visscher / Coll. A.G. de Visser No. 492 [underlined]] / 1881. Mai amsterdam. / [illegible, erased]".

#### Provenance:

Possibly Reinier Vinkeles; his sale, Amsterdam (v.d. Schley a.o.), 23 April 1816, Kunstboek B, no. 3 (3.5-)

Possibly L.B. Coclers; his sale, Amsterdam (Roos a.o.), 19 April 1819, Omslag L, no. 3

Possibly Dirk Versteegh; his sale, Amsterdam (de Vries a.o.), 3 November 1823, Portefeuille I, no. 42 (5.5- to Rompel)

Possibly Johan Conrad Spengler, Copenhagen (L. 1434, without his mark); his sale, Copenhagen (Printer Luno), 8 October 1839, lot 1582

Adalbert Freiherr von Lanna (1836-1909), Prague (L. 2773); his sale, H. G. Gutekunst, Stuttgart, 6 May 1910, lot 578 (200 Mk.)

With Frederick Keppel & Co., New York; from whom purchased by Meta and Paul J. Sachs, Cambridge, MA; by whom given to Fogg Art Museum in 1965.

#### Literature:

Nagler 1835 - 1852, vol. 20, p. 401 (with regards to one of Cornelis' originals) Mongan and Sachs 1946, vol. 1, p. 283, no. 540. Cambridge 1965-1966, p. 206

#### Notes:

The drawing in the Fogg is a high-quality eighteenth-century copy after one of Cornelis' originals (A-107 or U-34). It is here attributed to Reinier Vinkeles, who is known to have produced a copy of the drawing. The attribution to Cornelis was also rejected by HdG when he saw the drawing at the Lanna sale. In his "Fiches," HdG noted "Ik betwijfel zeer, of dit de origineele teekening voor de prent en niet een copie naar de prent is." (see "Fiches" no. 1593860)

#### R-129

# HEARING ("DE FIOOL SPEELDER"), AFTER ADRIAEN BROUWER (1605-1638)

Vienna, Albertina, Graphische Sammlung, inv. no. 9973

Black chalk within framing lines in black ink outside the margins of the drawing, on vellum, laid down to the mount,  $248 \times 205 \text{ mm}$ 

#### **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Not signed

#### Provenance:

S. Schynvoet, from whom acquired by either Sybrand I or Isaac Feitama (according to Feitama, NdT 1618 "gehandeld uit de Collectie van S. Schynvoet, omtrent a° 1700; toen geschat op f 15.-.-)

Sybrand II Feitama, by descent; his sale, Amsterdam (de Bosch), 16 October 1758, Letter A, no. 19 (f 81 to Van Dyk)

Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

#### Literature:

Scholz 1985, pp. 47-8, 141, no. 77 w/ image as "Cornelis Visscher".

Broos 1987, pp. 187-8 w/ image as "Cornelis Visscher".

#### Notes:

Though one of the most expensive lots at the Feitama sale and traditionally regarded as Cornelis' preparatory drawing for his print after the painting by Brouwer in the Alte Pinakothek (Hollstein 48), the drawing is in the same direction as Cornelis' print and is instead a copy after the work. All of Cornelis' known autograph preparatory drawings for prints are executed in reverse of the prints.

#### R-130

#### STUDY OF A RIDER WITH A HAT AND SWORD, VIEWED FROM BEHIND

Vienna, Albertina, Graphische Sammlung, inv. no. 9977

Black chalk, heightened with white partially within boarder lines in gray ink, on gray prepared paper, laid down to the mount, 235 x 130 mm

## **Authenticated:**

Based on firsthand inspection of the drawing.

## Signature:

Not signed

#### **Provenance:**

Prince Albert Casimir, Vienna (L. 174), by whom given to the museum.

# **Animals**

## R-131

#### A SEATED POMERANIAN

Amsterdam, Rijksprentenkabinet, inv. no. A 3727

Black and red chalks within framing lines in black and brown ink, on vellum, 163 x 133 mm

#### **Authenticated:**

Based on firsthand inspection of the drawing.

# Signature:

Not signed; inscribed on verso lower center in penctil "26," below "T 98 428," and "h 166 / b 134"

# Provenance:

Possibly I. van Idsinga; his sale, Amsterdam (de Vries a.o.), 2 November 1840, Omslag H, no. 9 (f 25 to Brondgeest)

Possibly Neville D. Goldsmid; his sale, Paris (Clément), 25 April 1876, lot 178

Collection Beels van Heemstede, by whom given to the Rijksprentenkabinet in 1898.

# Literature:

Moes 1904-1906, no. 90 w/ image (as "Cornelis Visscher") Paris 1974a, p. 164, under no. 119.

#### Notes:

This drawing is a copy of the work in the Fondation Custodia (A-81). Unlike the Paris version, this drawing is heightened, rather clumsily, with red chalk. This version appears to have been trimmed at one point. It has the same height as the Paris version but is heavily cropped along the sides to the subject.

#### R-132

## A HISSING CAT

Weimar, Kunstsammlungen zu Weimar (Schloßmuseum), inv. no. KK 5578 Black chalk, 135 x 127 mm

## **Authenticated:**

Based on a medium resolution photo.

## Signature:

Not signed

#### Provenance:

Possibly Isaac Walraven; his sale, Amsterdam (de Winter), 14 October 1765, Konstboek P, no. 914 (6.10- to van der Mark)

Possibly Johan Aegidiusz. van der Marck; his sale, Amsterdam (de Winter, Yver), 29 November 1773, Konstboek U, no. 1880 (1.- w/ Lot 1879 to Grebe)

Cornelis Ploos van Amstel (?)

Possibly Mlle B.G. Roelofs; her sale, Amsterdam (Roos a.o.), 2 April 1873, lot 109 Probably A. van der Willigen, A. van der Willigen Pzn. of Haarlem; his sale, The Hague (de Visser), 12 August 1874, lot 297 (unsold)

#### R-133

# **HEAD OF A DOG**

Leiden, University of Leiden Print Room, inv. no. PK-T-2196 Black chalk, 120 x 153 mm

#### **Authenticated:**

Based on a medium resolution photo.

# Signature:

Not signed; dated "1634" along the bottom margin(?)

#### Provenance:

N.G. de Gijselaar (L. 1967 and 1968), Leiden, by whom given to the library.

#### Notes:

The drawing appears somewhat closer to the animal studies of Cornelis Saftleven.

# Landscapes

# R-134

# **COTTAGE IN THE DUNES**

Bremen, Kunsthalle Bremen, inv. no. 57/68 Black chalk and gray ink, 160 x 225 mm

# **Authenticated:**

Based on a high resolution photo.

# Signature:

Not signed

# **Provenance:**

Dr. E. Castens, by whom given to the museum in 1957.

# **Notes:**

Cornelis is not known to have executed any landscape drawings. The style of the landscape comes close to the drawings of Jan van Goyen (1596-1656).

# Untraced Drawings of Uncertain Attribution

#### Portraits of Male Sitters

#### U-1

# HALF-LENGTH PORTRAIT OF A BOY WEARING A WIDE-BRIMMED HAT WITH A GOAT, 1652 Black chalk, on vellum, 225 x 175 mm

# Signature:

Signed and dated

#### Provenance:

Possibly Gabriel Huquier; his sale, Amsterdam (Dankmeyer, Yver), 14 September 1761, Kunstboek E, no. 567 (f 15.15)

Possibly Gerardus Schroder; his sale, Amsterdam (de Winter, Yver), 20 February 1764, no. 225 (f 11 to Yver)

J.A.G. Weigel; his sale, Stuttgart (Gutekunst), Cat. 31, 15 May 1883, lot 1122 Edward Habich, Boston and Kassel (L. 862); his sale, Stuttgart (Gutekunst), Cat. 51, 27 April 1899, lot 716 (DM 270 to Brandes)

#### Notes:

See note for A-22.

#### U-2

# HALF-LENGTH PORTRAIT OF A PAINTER, 1652

Black chalk, support unknown, 343 x 241 mm

# **Provenance:**

Possibly F. Adama van Scheltema a.o.; their sale, Amsterdam (Muller), 11 June 1912, lot 702 as dated "1658"

Luigi Grassi; his sale, London (Sotheby's), 13 May 1924, lot 18

## Notes:

Having seen the drawing at the Grassi sale, HdG described it in his "Fiches" as "Echt en importante." In the same year, Cornelis is known to have portrayed at least one other artist, the *Portrait of a Painter, aged 24, possibly Vincent Laurensz. van der Vinne (1628-1702)* (A-15).

#### U-3

# PORTRAIT OF A MAN WITH TWO HANDS, WEARING A SKULL CAP AND SEEN FROM THE FRONT, 1653

Black chalk, pen and ink, on vellum, 293 x 236 mm

## Signature:

Apparently signed at right "C. Visscher fecit anno 1653"

#### **Provenance:**

A. Mouriau; his sale, Paris (Vignères and Delbergue), 11-12 March 1858, lot 312 (FF 4[5])

## Notes:

That the sitter is described as wearing a skull cap and that the drawing bears a date of 1653 suggests strongly that the sitter was one of the many Haarlem Catholic priests Cornelis portrayed in the period.

#### **U-4**

# HALF-LENGTH PORTRAIT OF A SEATED MAN, 1654

Black chalk, pen and ink, support unknown, 235 x 203 mm

## Signature:

Unknown; apparently inscribed "Out Synde 46 Jaer 1654"

#### Provenance:

Lady F. Balfour; sold, London (Sotheby's), 10 June 1931, lot 33 (£ 6.0.0 to Hedley)

#### **U-5**

## PORTRAIT OF AN ADOLESCENT, AGED 19, 1658

Black chalk, support unknown, 271 x 200 mm

## Signature:

Signed "C. Visscher" and dated "1658"

## **Provenance:**

Baron d'Isendoorn à Blois de Cannenburg; his sale, Amsterdam (Roos), 19 August 1879, lot 179 (f 31 to Schoffer)

#### Notes:

Though the sale describes the drawing as signed by Cornelis, the lack of any known drawings dated 1658 by the artist suggests that it might instead be a drawing by Jan.

#### **U-6**

#### **SELF-PORTRAIT**

Black chalk, support unknown, 235 x 203 mm

#### **Provenance:**

Francis Abbott; his sale, Edinburgh (Dowell), 22-26 January 1894, part of lot 280 (to Kay)

# U-7

## PORTRAIT OF ADRIAEN HENDRICX. DE WEES (1593-1674)

Black chalk, on vellum, 302 x 227 mm

# Signature:

Signed "C. Visscher f."

#### Provenance:

Probably Adriaen Hendricx. de Wees; possibly his sale, Amsterdam (Dirck van Kattenburgh), 5 October 1674

Warner Lulofs; his sale, Amsterdam (Schouten a.o.), 4 January 1751, p. 54, no. 45 (as a portrait of "H. de Wees")

Joannes de Bosch; his sale, Amsterdam (v.d. Schley a.o.), 23 May 1785, Kunstboek K, no. 752 J.T. Bodel Nyenhuis, Leiden

Prof. J.W. Wurfbain (L. 1556 and 1557); his sale, Amsterdam (Muller), 20 November 1899, lot 667

Sold, Amsterdam (de Vries), 1924, lot 631

#### Notes:

Though HdG doubted the identification of the sitter in his "Fiches," I am inclined to believe the identification given the sitter's close association with Cornelis following the artist's move to Amsterdam in the middle of the 1650s.

#### **U-8**

# PORTRAIT OF THE HAARLEM PREACHER WILLEM VAN DEN ZANDE (1614-1652)

Black chalk, on vellum, 165 x 140 mm

## **Provenance:**

F. Adama van Scheltema a.o.; their sale, Amsterdam (Muller), 11 June 1912, lot 698 (f 100) A.W.M. Mensing; his sale, Amsterdam (Muller), 27-29 April 1937, lot 788 (f 32 to Beresteyn)

#### Notes:

Cornelis made a print of this sitter after a painting by Pieter Soutman from 1652. The dimensions of this drawing correspond closely with those of Cornelis' engraved portrait.

# U-9

# PORTRAIT OF THE GRONINGEN PREACHER JOHANNES CLAUBERG (1622-1665)

Black chalk, on vellum, 330 x 230 mm

#### Provenance:

Charles M. Dozy, Leiden (L. 692); his sale, Amsterdam (de Vries), 6 May 1902, lot 359

# U-10

# HALF-LENGTH PORTRAIT OF FREDERICK III OF DENMARK (1609-1670) HOLDING A BATON IN HIS RIGHT HAND AND WEARING THE ORDER OF THE ELEPHANT

Black chalk, heightened with white, 260 x 220 mm

## **Provenance:**

F. Adama van Scheltema a.o.; their sale, Amsterdam (Muller), 11 June 1912, lot 696 (f 80 w/697)

Gerritsen; his sale, Amsterdem (Muller), 29 November 1939, lot 76 (f 14 to Brand)

#### Notes:

The drawing had a pendant depicting Sophie-Amalie of Brunswick-Lüneburg (U-17).

#### U-11

# BUST PORTRAIT OF A MAN, SAID TO POSSIBLY DEPICT WILLEM JANSZ. BLAEU (1571-1638) Black chalk, on vellum, 175 x 145 mm

#### **Provenance:**

S.H. de la Sablonière and Fr. C. Ekama; their sale, Amsterdam (Muller), 30 June 1891, lot 237 (*f* 50)

#### U-12

#### **PORTRAIT OF PIERRE DE WITT**

Black chalk, on vellum, dimensions unknown

#### Provenance:

Daigremont; his sale, Paris (Gauthier, Pillet), 3-7 April 1866, lot 707

# Notes:

At the sale, the drawing was said to depict one Pierre de Witt, though no supporting information was provided. Given their mutual acquaintances in the 1650s, the sitter might plausibly be associated with the Rembrandt pupil Pieter de With (c. 1635-after 1689).

# U-13

# PORTRAIT OF FRANS FRANCKEN THE ELDER (1542-1616), AFTER SIR ANTHONY VAN DYCK (1599-1641)

Black chalk, support unknown, 216 x 165 mm

## **Provenance:**

Possibly Lambert ten Kate Hermansz.; his sale, Amsterdam (Carpi, Thirion), 16 June 1732, Portefeuille P, no. 22 Sold, London (Sotheby's), 25 June 1923, lot 64

## Notes:

The dimensions of the drawing are very close to those of van Dyck's print. It is probably one of numerous anonymous copies after van Dyck.

# U-14

#### **BUST PORTRAIT OF A YOUNG MAN**

Black chalk, black wash, on vellum, 175 x 143 (oval)

# Signature:

Signed "C. de Visscher ad vivum del."

## **Provenance:**

F. Adama van Scheltema a.o.; their sale, Amsterdam (Muller), 11 June 1912, lot 701 (*f* 50 to Ederheimer)

## U-15

# **PORTRAIT OF A MAN**

Black and red chalks, 130 x 115 mm (oval)

#### **Provenance:**

Sold, London (Sotheby's), 23 April 1929, lot 321 (£ 2.0.0 to Meatyard)

#### Portraits of Female Sitters

#### U-16

# HALF-LENGTH PORTRAIT OF A STANDING YOUNG WOMAN WITH A FAN IN HER LEFT HAND, AGED 28, 1652

Black chalk, on vellum, 295 x 205 mm

# Signature:

Signed and dated "1652"; inscribed "Aeta. 28"

## **Provenance:**

Karl Eduard von Liphart; his sale, Leipzig (Boerner), Cat. 62, 26 April 1898, lot 987

# U-17

# HALF-LENGTH PORTRAIT OF SOPHIE-AMALIE OF BRUNSWICK-LÜNEBURG (1624-1685)

Black chalk, heightened with white, 260 x 220 mm

# **Provenance:**

F. Adama van Scheltema a.o.; their sale, Amsterdam (Muller), 11 June 1912, lot 697 (f 80 w/696)

Gerritsen; his sale, Amsterdem (Muller), 29 November 1939, lot 77 (f 20 to Brand)

## Notes:

See note for **U-10**.

#### U-18

# PORTRAIT OF A WOMAN, SAID TO BE M. KIEKELER OF HAARLEM, AGED 104

Black(?) chalk, support unknown, dimensions unknown

#### **Provenance:**

Sold, Amsterdam (Muller), 27 February 1900, lot 232

#### U-19

## **PORTRAIT OF A LADY**

Black chalk, support unknown, 235 x 178 mm

#### Provenance:

Francis Abbott; his sale, Edinburgh (Dowell), 22-26 January 1894, part of lot 280 (to Kay) Arthur Kay; his sale, London (Christie's), 11 May 1911, lot 189 Sold, London (Christie's), 10 July 1925, lot 17

#### Notes:

According to his "Fiches," HdG saw this drawing at the Kay sale and thought it was too weak for Cornelis. He then saw it again at the 1925 sale and thought it was genuine.

#### U-20

## BUST PORTRAIT OF A YOUNG WOMAN WITH LONG HAIR SEEN FROM THE FRONT

Black chalk, on vellum, 370 x 320 mm

## Signature:

Signed

## Provenance:

Baron Karl Eduard von Liphart, by descent to Reinhold von Liphart; his sale, Leipzig (Boerner), Cat. 64, 27 June 1899, lot 628

## U-21

#### PORTRAIT OF A YOUNG GIRL WITH A PENDANT AND A LARGE PEARL ON HER CHEST

Black chalk, on vellum, 370 x 320 mm

## Signature:

Signed "C. de Visscher fecit."

#### **Provenance:**

S.H. de la Sablonière and Fr. C. Ekama; their sale, Amsterdam (Muller), 30 June 1891, lot 239 (*f* 295 to Gutekunst)

## Notes:

A note on the verso apparently describes the sitter as Anna Maria Van Schurman (1607-1678).

#### U-22

**PORTRAIT OF A GIRL** 

Black chalk, on vellum, dimensions unknown

## Signature:

Signed

#### Provenance:

Lord Spencer, Helmington Hall (L. 2305)

Samuel Woodburn (L. 2378a and 2584); his sale, London (Christie's), 16 June 1854, probably lot 142

J.P. Heseltine, Esq. (L. 1507 and 1508); his sale, London (Sotheby's), 27 May, 1935, lot 202

#### U-23

## HALF-LENGTH PORTRAIT OF A STANDING YOUNG WOMAN HOLDING A FAN IN HER HAND WITH A CHAIR AT RIGHT

Black chalk, graphite, on vellum, 400 x 310 mm

#### Provenance:

Possibly Daniel de Jongh Az.; his sale, Rotterdam (van Ryp), 28 March 1810, Kunstboek M, no. 12 (*f* 28)

Pierre Dufer and Henri Dumesnil; their sale, Paris (Drouot), 10 May 1900, lot 112

### **Tronies**

#### U-24

## **BUST OF A MAN**

Black chalk, 250 x 190 mm

#### **Provenance:**

Gerard van Nijmegen; his sale, Amsterdam (v.d. Schley a.o.), 20 March 1809, Kunstboek B, no. 27 (f 40 to Josi).

Van Parijs, Brussels (L. 2531); their sale, Amsterdam (Muller), 11 January 1878, lot 352

## U-25

## **HEAD OF AN OLD WOMAN**

Black chalk, 185[135?] x 130 mm

#### Provenance:

Simon Fokke; his sale, Amsterdam (v.d. Schley a.o.), 6 December 1784, Kunstboek L, no. 769 Hendrik van Maarseveen; his sale, Amsterdam (Brunel a.o.), 28 October 1793, Kunstboek K, no. 5

H. van Cranenburgh; his sale, Amsterdam (Roos a.o.), 26 October 1858, Portefeuille K, no. 245 (*f* 10)

L. Dupper, apparently not in his sale

Reede van Oudtshoorn

A.G. de Visser; his sale, Amsterdam (Muller), 16 May 1881, lot 490 (f 9) W. Pitcairn Knowles, Rotterdam and Wiesbaden (L. 2643); his sale, Amsterdam (Muller), 25 June

#### U-26

## **HEAD OF A BOY ASLEEP**

1895, lot 709 (f 74 to Valk)

Black chalk, approx. 173 x 151 mm

#### Provenance:

Bernardus de Bosch; his sale, Amsterdam (v.d. Schley a.o.), 10 March 1817, Kunstboek K, no. 13 (*f* 30 to Hulswit)

H. van Cranenburgh; his sale, Amsterdam (Roos a.o.), 26 October 1858, Portefeuille K, no. 248 (*f* 14.50 to Coster)

#### Notes:

The subject matter of the drawing is similar to that of the work last seen on the New York art market in 1998 (A-124) but the dimensions are smaller.

## U-27

#### HEAD OF A BOY IN A WIDE-BRIMMED HAT TURNED TO THE RIGHT

Black chalk, 125 x 120 mm

## **Provenance:**

Josef Carl Ritter von Klinkosch, Vienna (L. 577); sold, Vienna (Miethke), 2 April 1889, lot 969 W. Pitcairn Knowles, Rotterdam and Wiesbaden (L. 2643); his sale, Amsterdam (Muller), 25 June 1895, lot 708 (f 62 to Roos)

Sold, Amsterdam (de Vries), 9 March 1920, lot 583

## U-28

#### **BUST OF AN OLD WOMAN WITH A BONNET AND WIDE COLLAR**

Black chalk, 180 x 150 mm

#### **Provenance:**

Karl Eduard von Liphart; his sale, Leipzig (Boerner), Cat. 62, 26 April 1898, lot 989 Rump; his sale, Berlin (Amsler, Ruthardt), Cat. 79, 25 May 1908, lot 567

## U-29

## **BUST OF AN OLD WOMAN WEARING A BONNET**

Black chalk, 180 x 120 mm

#### **Provenance:**

Sold, Leipzig (Boerner), Cat. 22, May 1904, lot 99 (DM 145)

#### U-30

#### STUDY OF THE LEFT HAND AND BUST OF A WOMAN

Black chalk, 230 x 280 mm

## **Provenance:**

Carl Faber, Stuttgart (L. 918); his sale, Stuttgart (Gutekunst), 10 November 1904, lot 545

#### U-31

#### **BUST OF A WOMAN**

Black chalk, 200 x 160 mm

#### **Provenance:**

Baron d'Isendoorn à Blois de Cannenburg; his sale, Amsterdam (Roos), 19 August 1879, lot 180 (f 28 to Dirksen)

## Historical, Religious, Allegorical, and Genre Subjects

#### U-32

## STUDY OF A BOY SEATED HOLDING A PANCAKE

Private collection, Darmstadt(?)
Probably black chalk, dimensions unknown

## **Provenance:**

Johan Goll van Franckenstein, though apparently not in his sale Private collection, Darmstadt(?)

## Literature:

Josi 1821, n.p. Hollstein, p. 64

#### Notes:

In his discussion of Cornelis, Josi notes that "M. Goll possède l'étude pour le petit garçon assis avec une galette dans ses mains." In his Hollstein volume, Schuckmann notes the drawing was in Darmstadt. I have thus far been unable to verify that.

## **U-33**

## ST. LUKE SEATED AT A TABLE

Black chalk, 220 x 180 mm

## **Provenance:**

John MacGowan, Edinburgh (L. 1496) Ludwig Heinrich Storck; his sale, Berlin (Amsler, Ruthardt), Cat. 47, 25 June 1894, lot 636

## Notes:

The drawing is apparently preparatory for Cornelis' print (Hollstein 13).

#### U-34

## **THE GYPSY**

Black chalk, on vellum, 360 x 280 mm

#### Provenance:

Possibly Lambert ten Kate Hermansz.; his sale, Amsterdam (Carpi, Thirion), 16 June 1732, Portefeuille F, no. 1

Possibly Sebastiaan Heemskerk a.o.; their sale, Amsterdam (de Leth), 31 March 1749, Kunstboek B, no. 7

Hendrik de Wacker van Zon; his sale, Amsterdam (de Leth), 26 October 1761, no. 20 (f 27 to Fokke)

Simon Fokke; his sale, Amsterdam (v.d. Schley a.o.), 6 December 1784, Kunstboek F, no. 481 (*f* 34)

J. Hoofman and P.N. Quarles van Ufford; their sale, Amsterdam (v.d. Schley a.o.), 19 October 1818, Kunstboek E, no. 3 (*f* 40 to van der Willigen)

M. Hoofman; her sale, Haarlem (Engesmet), 9 June 1846, Kunstboek A, no. 49 (*f* 36) A.G. de Visser; his sale, Amsterdam (Muller), 16 May 1881, lot 492 (*f* 30)

#### **Graphic Reproduction:**

Engraved by the artist (Hollstein 49)

#### **U-35**

## THE GYPSY WITH ONE CHILD (THE SO-CALLED "SECONDE BOHÉMIENNE")

Black chalk, on vellum, 355 x 280 mm

#### Provenance:

Possibly Sebastiaan Heemskerk a.o.; their sale, Amsterdam (de Leth), 31 March 1749, Kunstboek B, no. 7

A.G. de Visser; his sale, Amsterdam (Muller), 16 May 1881, lot 493 (f 290)

#### **Graphic Reproduction:**

Engraved by Pieter de Mare (1757-1796)

## **Animals**

## U-36

#### A HISSING CAT

Black chalk, 135 x 175 mm (oval)

#### **Provenance:**

Cornelis Ploos van Amstel; his sale, Amsterdam (v.d. Schley a.o.), 3 March 1800, Kunstboek C, no. 40

A.G. de Visser; his sale, Amsterdam (Muller), 16 May 1881, lot 494 (f 21)

Drawings Known only through Pre-1850 Sales Records, Copies by Other Artists, Inscriptions on Prints, or Early References in the Literature

## Drawings Known only through Pre-1850 Sales Records

Portraits of Male Sitters

#### L-1

## **PORTRAIT OF A BOY WEARING A HAT, 1650**

Black chalk, support unknown, dimensions unknown

#### **Provenance:**

Valerius Röver, Delft; Röver 1730 Portefeuille no. 33 as "een jongelings portret na't leven, modern met hoed en mantel, met swart kryt, Ao. 1650 van Visser (4:10:-)"

#### Notes:

This is possibly the same drawing as one of the works that reappeared in Goll's sale of 1833 under Kunstboek K, Lot 26 as "Twee stuks, het portret van den Zoon van Cornelis Visscher, oud 13 en 17 jaren. Uitvoerig met zwart krijt, door C. VISSCHER," which sold for f 17.- to Engelberts.

## L-2

## PORTRAIT OF THE REFORMED MINISTER AND MISSIONARY ROBERT JUNIUS (1606-1655), C. 1654

Black chalk, on vellum, approx. 297 x 216 mm

#### Provenance:

Sold, Amsterdam (v.d. Schley), 18 October 1773, Kunstboek D, no. 11 (*f* 16.10) Danser Nyman; his sale, Paris (Basan), 8 July 1776, lot 1143 (FF 120) Cornelis Ploos van Amstel; his sale, Amsterdam (v.d. Schley a.o.), 3 March 1800, Kunstboek C, no. 8 (*f* 36 to Yver)

## **Graphic Reproduction:**

Engraved by the artist in 1654 (Hollstein 148)

## Copy:

Frankfurt am Main, Graphische Sammlung im Staedelschen Kunstinstitut, inv. no. 882 Black chalk, 295 x 215 mm

Described in detail under **R-9** 

#### L-3

# **PORTRAIT OF A MAN WEARING A HAT AND VIEWED FROM THREE-QUARTERS, 1657** Black chalk, on vellum, approx. 345 x 280 mm

## Signed:

Unknown but dated "1657"

## Provenance:

Jean de Jullienne; his sale, Paris (Remy Julliot), 30 March 1767, no. 653 (FF 201 to Joullain)

#### L-4

## **SELF-PORTRAIT WITH A SMALL GOAT**

Black chalk, support unknown, approx. 263 x 193 mm

#### **Provenance:**

Johan Aegidiusz. van der Marck; his sale, Amsterdam (de Winter, Yver), 29 November 1773, Kunstboek S, no. 1680 (*f* 14 to Winter)

#### Literature:

Van Hall 1963, p. 355, no. 8.

## L-5

## SELF-PORTRAIT, THE RIGHT HAND RESTING ON A TABLE AND THE LEFT HOLDING A PENCIL

Medium unknown, support unknown, approx. 216 x 162 mm

## **Provenance:**

Vassal de Saint-Hubert; his sale, Paris (Remy), 29 March 1779, no. 56 (FF 200)

## Literature:

Van Hall 1963, p. 355, no. 13 (references the print after the drawing)

## **Graphic Reproduction:**

Engraved in reverse by Benoit Audran (1698-1772).

## Copy:

Present location unknown
Black chalk, touches of black ink, on vellum, 175 x 140 mm
Described in detail under **R-1** 

## L-6

## PORTRAIT OF JAN LUTMA (1584-1669)

Black chalk, support unknown, dimensions unknown

#### **Provenance:**

Samuel van Huls; his sale, The Hague (Swart), 14 May 1736, no. 2047

## **PORTRAIT OF REMBRANDT VAN RIJN (1606-1607)**

Red chalk, dimensions unknown

#### Provenance:

H.D.G. de Maree and W. Horstink; their sale, Haarlem (Engesmet), 12 May 1817, Kunstboek L, part of no. 21

Everhardus Boers; his sale, The Hague (Mandemaker), 21 September 1818, Omslag B, no. 6

#### Notes:

Given the drawing's execution in red chalk, it is unlikely to be by Cornelis.

#### L-8

## PORTRAIT OF A MAN, SAID TO BE EITHER PIETER (1608-1669) OR FRANS POST (1612-1680) Black chalk, dimensions unknown

## **Provenance:**

David Heemskerk; his sale, Haarlem (van der Vinne), 26 April 1796, Kunstboek K, no. 620 Probably Daniel de Jongh Az.; his sale, Rotterdam (van Ryp), 28 March 1810, Kunstboek M, no. 11 (f 18)

Possibly J.B.P. Lebrun; his sale, Paris (Constantin), 18 December 1810, no. 58 (FF 19.50)

#### L-9

## PORTRAIT OF A ROMAN CATHOLIC PRIEST BEFORE A TABLE WITH A CRUCIFIX AND SKULL, HIS RIGHT HAND RESTING ON A BOOK

Black chalk, on vellum, approx. 315 x 218 mm

## **Provenance:**

Dionis Muilman; his sale, Amsterdam (de Bosch a.o.), 29 March 1773, Kunstboek H, no. 546 (f 26 to van de Velde)

Frans van de Velde; his sale, Amsterdam (Ploos van Amstel a.o.), 16 January 1775, Kunstboek L, no. 669 (f 20 to Heemskerk)

#### Copy(?):

Jan de Bray (1627-1697)

1660s

Oil on panel, 390 x 305 mm

Literature: Ekkart 1995, pp. 65-6, no. 8 w/ image; Waiboer 2012, p. 326, no. D-41 w/ image.

#### Notes:

Though the Muilman sale identifies the sitter as Barchman Wuytiers, this is impossible, as he was a bishop in the eighteenth century. Though unlikely, it is possible that the sitter was the Amsterdam Jesuit priest Johannes Banning Wuytiers (1591-1647), who was twice portrayed in print by Theodor Matham. The composition of this drawing is extremely close to that seen in a painting now given to Jan de Bray in the collection of the Boijmans van Beuningen Museum in Rotterdam (inv. no. 1517;8). De Bray is known to have produced a painted copy after Cornelis' *Portrait of Pieter van der Wiel (1624-1666)* of 1654 (**A-53**), suggesting that this painting may also

potentially be a copy after Cornelis' lost drawing. The painting in Rotterdam is almost identical in size to de Bray's painting of van der Wiel.

#### L-10

## HALF-LENGTH PORTRAIT OF A MAN SEATED, HIS RIGHT ARM RESTING ON THE CHAIR BACK AND HIS HAT RESTING ON HIS KNEE

Black chalk, support unknown, dimensions unknown

#### Provenance:

Jacob de Vos; his sale, Amsterdam (de Vries a.o.), 30 October 1833, Kunstboek F, no. 2 (f 385 to Brondgeest)

#### L-11

## HALF-LENGTH PORTRAIT OF A MAN, HOLDING A BATON IN HIS LEFT HAND

Black chalk, on vellum, approx. 351 x 270 mm

#### Provenance:

M. Neyman [Danser Nyman] of Amsterdam; his sale, Paris (Basan), 8 July 1776, no. 1145 (FF 245)

#### Copy:

London, The Courtauld Gallery, inv. no. D.1952.RW.3933 Black chalk, watercolor(?), on vellum, 341 x 280 mm Described in detail under **R-11** 

## L-12

## THREE-QUARTER-LENGTH PORTRAIT OF A MAN WITH HIS RIGHT HAND RESTING ON A TABLE

Black chalk, on vellum, approx. 308 x 257 mm

## **Provenance:**

Dionis Muilman; his sale, Amsterdam (de Bosch a.o.), 29 March 1773, Kunstboek C, no. 142 (f 75 to Yver)

Bertheels of Brussels; his sale, Paris (Paillet), 3 February 1789(?), lot 34

#### L-13

#### **BUST PORTRAIT OF AN OLD MAN**

Black chalk, support unknown, approx. 199 x 199 mm

## **Provenance:**

Dionis Muilman; his sale, Amsterdam (de Bosch a.o.), 29 March 1773, Kunstboek C, no. 141 (f 70 to Fouquier)

#### L-14

## **BUST-LENGTH PORTRAIT OF A MAN WITH A SHORT BEARD**

Black chalk, support unknown, approx. 257 x 193 mm

#### **Provenance:**

Dionis Muilman; his sale, Amsterdam (de Bosch a.o.), 29 March 1773, Kunstboek C, no. 146 (f 70)

#### L-15

## PORTRAIT OF A MAN WEARING A LARGE HAT

Black chalk, support unknown, approx. 283 x 199 mm

#### **Provenance:**

Dionis Muilman; his sale, Amsterdam (de Bosch a.o.), 29 March 1773, Kunstboek C, no. 148 (f 23 to de Vos)

Probably Jacob de Vos; his sale, Amsterdam (de Vries a.o.), 30 October 1833, Kunstboek L, part of no. 1 (f 201 to Brondgeest)

#### Notes:

This drawing had a pendant (L-22), with which it was sold at the de Vos sale.

#### L-16

## **PORTRAIT OF A MAN**

Black chalk, approx. 141 x 90 mm

#### **Provenance:**

Dionis Muilman; his sale, Amsterdam (de Bosch a.o.), 29 March 1773, Kunstboek C, no. 154 (f 14.15, possibly together w. no. 153)

#### Notes:

Though Muilman's sales catalogue describes the work as a "Portretje," given the size, it may also be a head study. The drawing had a pendant that was sold as no. 153 in the same sale (**L-23**).

## L-17

#### HALF-LENGTH PORTRAIT OF A MAN WITH HIS LEFT HAND RESTING ON A TABLE

Black chalk, support unknown, approx. 289 x 225 mm

#### Provenance:

Dionis Muilman; his sale, Amsterdam (de Bosch a.o.), 29 March 1773, Kunstboek H, no. 544 (f 91 to Pothoven)

## **Notes:**

This drawing had a pendant that was sold as no. 545 in the same sale (L-24).

#### L-18

PORTRAIT OF A MAN SEATED WITH A FLAT COLLAR AND TWO ACORNS DANGLING FROM IT

Black chalk, on vellum, approx. 297 x 216 mm

#### **Provenance:**

Danser Nyman; his sale, Paris (Basan), 8 July 1776, no. 1144 (FF 120) Poulain; his sale, Paris (Constantin), 9 December 1803, no. 185

#### L-19

## A DEAD CHILD SURROUNDED BY FLOWERS

Black chalk, on vellum, dimensions unknown

## **Provenance:**

Hendrik Busserus; his sale, Amsterdam (v.d. Schely a.o.), 21 October 1782, Kunstboek 1, no. 34 (f 1.10)

Jan van Dyk; his sale, Amsterdam (v.d. Schley a.o.), 14 March 1791, Kunstboek Q, no. 39 (f 1 to Versteeg)

Portraits of Female Sitters

#### L-20

## A STANDING WOMAN WITH A HANDKERCHIEF IN HER LEFT HAND AND HER DRESS IN HER RIGHT, 1657

Black chalk, support unknown, approx. 283 x 225 mm

## Signature:

Unknown but dated "Ao. 1657"

## **Provenance:**

Johan Aegidiusz. van der Marck; his sale, Amsterdam (de Winter, Yver), 29 November 1773, Kunstboek A, no. 3 (*f* 64 to Sonne)

Probably J.B.P. Lebrun; his sale, Paris (Constantin), 18 December 1810, no. 57 (FF 60.20)

#### Notes:

While the description of the Lebrun sale inverts the actions of the left and right hands, it is likely that this is the same drawing. One cataloguer may have been speaking of the proper right and left while the other from the viewer's perspective.

#### L-21

## PORTRAIT OF A WOMAN, TRADITIONALLY SAID TO BE JOHANNA CORNELIA VISSCHER, THE ARTIST'S SISTER

Black chalk, on vellum, approx. 270 x 198 mm

## **Provenance:**

Gabriel Huquier; his sale, Paris (Joullain), 9 November 1772, no. 272 (FF 400 to Joullain)

Dionis Muilman; his sale, Amsterdam (de Bosch a.o.), 29 March 1773, Kunstboek C, no. 139 (*f* 75)

Frans van de Velde; his sale, Amsterdam (Ploos van Amstel a.o.), 16 January 1775, Kunstboek C, no. 129 (f 50 to Yver)

Probably Christiaan Josi; his sale, Amsterdam (Roos a.o.), 20 April 1818, Kunstboek B, no. 2 (f 10.5 to Gruiter)

## Copy(?):

Present location unknown
Pen and ink, dimensions unknown
Benôit Coster; his sale, Amsterdam (Roos), 18 March 1875, lot 110 (f 76)

## L-22

#### PORTRAIT OF A WOMAN WITH HER HEAD TURNED TO THE RIGHT

Black chalk, support unknown, approx. 283 x 199

#### Provenance:

Dionis Muilman; his sale, Amsterdam (de Bosch a.o.), 29 March 1773, Kunstboek C, no. 147 (f 23 to de Vos)

Probably Jacob de Vos; his sale, Amsterdam (de Vries a.o.), 30 October 1833, Kunstboek L, part of no. 1 (*f* 201 to Brondgeest)

#### Notes:

This drawing had a pendant (L-15), with which it was sold at the de Vos sale.

## L-23

## **PORTRAIT OF A WOMAN**

Black chalk, approx. 141 x 90 mm

## **Provenance:**

Dionis Muilman; his sale, Amsterdam (de Bosch a.o.), 29 March 1773, Kunstboek C, no. 153 (f 14.15, possibly together w/ no. 154)

#### Notes:

Though Muilman's sale catalogue describes the work as a "Portretje," given the size, it may also be a head study. The drawing had a pendant that was sold as no. 154 in the same sale (**L-16**).

#### L-24

## PORTRAIT OF A SEATED WOMAN WEARING A FUR COAT

Black chalk, support unknown, approx. 289 x 225 mm

#### **Provenance:**

Dionis Muilman; his sale, Amsterdam (de Bosch a.o.), 29 March 1773, Kunstboek H, no. 545 (f 44)

#### Notes:

This drawing had a pendant that was sold as no. 544 in the same sale (L-17).

#### L-25

#### PORTRAIT OF A WOMAN WITH AN OVULAR PEARL HANGING FROM HER STOMACH

Black chalk, approx. 324 x 297 mm

## **Provenance:**

Danser Nyman; his sale, Paris (Basan), 8 July 1776, no. 1146 (FF 12)

#### Notes:

The comparatively low price and apparent execution of this drawing on paper suggests that it is probably not a work by Cornelis.

#### **Tronies**

#### L-26

## **HEAD OF A WOMAN**

Black chalk, on vellum, approx. 131 x 124 mm

#### **Provenance:**

Johan Aegidiusz. van der Marck; his sale, Amsterdam (de Winter, Yver), 29 November 1773, Kunstboek A, no. 5 (f 30 to Fouquet)

Probably "Un Amateur Étranger"; his sale, Paris (Basan), 3 February 1774, no. 300 (FF 90.19)

## **Graphic Reproduction:**

Etched by Jan de Visscher (c. 1633/6-after 1692) (Hollstein 146)

## L-27

## **BUST OF A WOMAN WITH A CAP**

Black chalk, on vellum, approx. 131 x 127 mm

## **Provenance:**

Probably Sybrand Feitama; his sale, Amsterdam (de Bosch), 16 October 1758, Letter A, no. 23 (*f* 33 to Gol)

## **Graphic Reproduction:**

Etched by Jan de Visscher (c. 1633/6-after 1692) (Hollstein 147)

## Copies:

After the drawing:

Weimar, Kunstsammlung zu Weimar (Schloßmuseum), inv. no. KK 5574 Black chalk, 135 x 127 mm Described in detail under **R-90** 

## After the print:

- a. Darmstadt, Hessisches Landesmuseum, inv. no. AE-843
  - Black chalk, 147 x 147 mm
  - Described in detail under R-92
- Berlin, Staatliche Museen zu Berlin, Kupferstichkabinett, inv. no. 14311
   Red chalk within framing lines in brown ink, on vellum, laid down to a supporting sheet, 140 x 126 mm
  - Described in detail under R-93
- c. Present whereabouts unknown
  - Black chalk, within brown ink framing lines, 136 x 121 mm
  - Described in detail under R-94

#### L-28

## **BUST OF AN OLD MAN WITH A BEARD**

Black chalk, approx. 167 x 116 mm

#### Provenance:

Dionis Muilman; his sale, Amsterdam (de Bosch a.o.), 29 March 1773, Kunstboek C, no. 152 (f 46 to Menter)

Historical, Religious, Allegorical, and Genre Subjects

#### L-29

## **MERCURY AND ARGUS, AFTER GUIDO RENI (1575-1642)**

Gray wash, dimensions unknown

#### **Provenance:**

Valerius Röver, Delft; Röver 1730 Kunstboek 6, no. 44 as "Argus en Mercurius, met de zoen(?) Ao. 1706 / van Corn: Visser, na Guido / deze is mijn meester 6 jaren in de teken konst gewust, hij schilderde zeer konstig in 't graauw" (3.-, with note beside it saying "verkogt," the whole text scratched out)

#### Notes:

Based on the description of the drawing, it is possible this was a preparatory drawing for the *Caelaturae*, the print of which was apparently never executed.

## L-30

#### A SINGING WOMAN

Black chalk, support unknown, approx. 270 x 206 mm

#### **Provenance:**

Sybrand Feitama I, by descent to Sybrand Feitama II; his sale, Amsterdam (de Bosch), 16 October 1758, Letter A, no. 21 (f 95 to Mottaye(?))

#### Notes:

The drawing is also described in Feitama NdT [000] under no. 1619 as "Een zingende vrouw, als voren, omtr. 1664, naar het leven geteckend. Volgens oudste notitie omtr. 1690 (f 10)."

## L-31

#### ST. MATTHEW

Black chalk, dimensions unknown

#### Provenance:

Dezallier d'Argenville; his sale, Paris (Remy), 18 January 1779, no. 282 (FF 14)

#### Notes:

According to d'Argenville's sales catalogue, this drawing can be connected with the print of the same subject (Hollstein 11). An untraced drawing of St. Luke for the same project apparently also existed, last seen at auction in 1894 (**U-33**).

#### L-32

## **A SKULL**

Black chalk, dimensions unknown

#### **Provenance:**

J.H. Troost van Groenendoelen and J. Versteegen; their sale, Amsterdam (v.d. Schley a.o.), 27 June 1796, Kunstboek B, part of no. 47

## Notes:

This drawing was originally part of a single sheet with four drawings of skulls that was in van Huls' collection. By the 1796 sale, the drawing had been cut into four sheets, after which point it can no longer be traced.

## L-33

#### **A SKULL**

Black chalk, dimensions unknown

#### **Provenance:**

J.H. Troost van Groenendoelen and J. Versteegen; their sale, Amsterdam (v.d. Schley a.o.), 27 June 1796, Kunstboek B, part of no. 47

#### Notes:

See note above.

## L-34

#### A SEATED CHILD PLAYING WITH A DOG

Black chalk, support unknown, dimensions unknown

#### **Provenance:**

Sybrand Feitama II (1694-1758), by whom probably given to Hendrik Pothoven (1725-1807) Possibly Hendrik Verschuuring; his sale, Amsterdam (de Winter, Yver), 28 January 1771, Konstboek M, no. 889 (f 1 to Fokke)

#### Literature:

Broos 1985, p. 114.

#### Notes:

The drawing is probably similar to the examples today preserved in Stockholm (A-101 and A-103) and New York (A-100 and A-102). Indeed, Broos tentatively associated the Feitama drawing with the version of this drawing given to Nikolaas Verkolje in the Rijksprentenkabinet (inv. no. RP-T-1960-53). This is not possible, however, as that drawing and the versions by Cornelis include two children.

#### L-35

## STUDY OF TWO CHILDREN, APPARENTLY AFTER FRANÇOIS DUQUESNOY (1597-1643)

Black chalk, support unknown, dimensions unknown

#### Provenance:

J.G. Cramer; his sale, Amsterdam (Cok), 13 November 1769, Konstboek H, no. 474

## Notes:

The sale information does not reference a dog, making it unlikely that this drawing is identical to those in either New York or Stockholm (A-100 – A-103).

#### L-36

## A BOY PLAYING WITH A GOAT

Black chalk, support unknown, dimensions unknown

## **Provenance:**

Michiel Oudaan; his sale, Rotterdam (Bosch a.o.), 3 November 1766, either Kunstboek F, no. 61 or Kunstboek P, no. 72 (the first, f 10.10 to Yver; the second, f 9.10 w/ no. 71 to Fouquet) Johan Aegidiusz. van der Marck; his sale, Amsterdam (de Winter, Yver), 29 November 1773, Konstboek Z, no. 2248 (f 11.15 w/ nos. 2248-2252 to Fokke) Simon Fokke; his sale, Amsterdam (v.d. Schley a.o.), 6 December 1784, Kunstboek E, no. 410 (f 7.5)

D. van Dijl; his sale, Amsterdam (Vinkeles), 22 November 1813, Kunstboek D, no. 2

#### L-37

#### A STUDY OF A NAKED WOMAN

Black chalk, dimensions unknown

## **Provenance:**

E.M. Engelberts; his sale, Amsterdam (v.d. Schley a.o.), 14 December 1807, Kunstboek F, no. 24 (f 11 to Josi)

Probably Mendes de Léon; his sale, Amsterdam (de Vries a.o.), 20 November 1843, Omslag Q, no. 7 (f 4 to Engelberts)

## L-38

#### STUDY OF THREE STANDING CHILDREN

Black chalk, dimensions unknown

## **Provenance:**

Sybrand Feitama; his sale, Amsterdam (de Bosch), 16 October 1758, Letter R, no. 43 (f 2 to van Dyk)

## **Animals**

#### L-39

## TWO LIONS LYING DOWN, AFTER SIR PETER PAUL RUBENS (1577-1640)

Black chalk, 218 x 296 mm

#### **Provenance:**

Dionis Muilman; his sale, Amsterdam (de Bosch a.o.), 29 March 1773, Kunstboek T, no. 1479 (f 12)

## **Drawings Known only through Copies by Other Artists**

#### L-40

## **TWO HEADS OF DOGS**

Black chalk, dimensions unknown

## **Provenance:**

Possibly Cornelis van Noorde; sold, The Hague (v.d. Vinne), 1 November 1796, Konstboek F, no. 456

## **Graphic Reproduction:**

Crayon manner print by Cornelis van Noorde (1731-1795) in 1777

#### Copy:

Attributed to Cornelis van Noorde Haarlem, Teylers Museum, inv. no. P\*54 Black chalk, 331 x 237 mm

## L-41

#### **BUST PORTRAIT OF AN OLD MAN**

Black chalk, support unknown, dimensions unknown

## Copies:

- a. Frankfurt am Main, Graphische Sammlung im Städel Museum, inv. no. 2763
   Black chalk, on vellum, 142 x 135 mm
   Described in detail under R-99
- b. Berlin, Staatliche Museen zu Berlin, Kupferstichkabinett, inv. no. 14312 Black chalk within framing lines in black chalk, laid down to a supporting sheet,  $162 \, x$

139 mm

Described in detail under R-100

#### Notes:

It does not appear possible to trace Cornelis' original through any old sales records or extant drawings. Its existence is presumed based on the copies in Frankfurt and Berlin, neither of which is of a sufficiently high quality to be seen as Cornelis' original. The same sitter is depicted in at least two other drawings, one in Amsterdam (A-61) and the other in London (A-60).

#### L-42

## HEAD AND SHOULDERS OF AN OLD WOMAN WEARING A BONNET

Black chalk, dimensions unknown

#### Provenance:

Pierre François Basan père; his sale, Paris (Regnault-Delalande), 1-19 December 1798, part of no. 52 (FF 34 to Basan)

## **Graphic Reproduction:**

Engraved by Charles Eschard (1748-1810) c. 1792 (Basan 1792, Plate 63)

## L-43

## PORTRAIT OF THE AMSTERDAM MENNONITE PREACHER AND SURGEON JACOB CORNELISZ. VAN DALEN (1608-1664)

Black chalk, support unknown, dimensions unknown

## **Graphic Reproductions:**

- a. Engraved by Frederick Hendrick van den Hove (1628/9-1698) c. 1660-3 (Hollstein 10)
- b. Engraved by Jan Caspar Philips (c. 1700-1775), in oval

## Copies:

- a. Paris, Musée du Louvre, Collection Edmond de Rothschild, inv. no. 567DR
   Black chalk, black and brown ink, within framing lines in black ink, on vellum, 308 x 275 mm (top arched)
  - Described in detail under (R-13)
- b. Berlin, Staatliche Museen zu Berlin, Kupferstichkabinett, inv. no. 130 Black chalk within framing lines in black chalk, on vellum, laid down, 308 x 245 mm (figure only, top arched)

#### Described in detail under (R-12)

#### Notes:

It is unfortunately not known what relation, if any, Jacob Cornelisz. van Dalen was to Cornelis' proposed pupil Cornelis van Dalen II. Cornelis appears to have been close with Jacob Cornelisz. following his move to Amsterdam, for not only did he depict the surgeon in this now-lost drawing but he also produced a print depicting the removal of a goiter from the neck of Anneken Jacobs of Tetenbüll (Hollstein 147). The inscription on the print notes that the surgery took place in Amsterdam on 9 November 1656 and was performed by Mr. Jacob Cornelisz. assisted by Mr. Claes van Dalen his brother and Mr. Pieter Adriaensz. Joost van den Vondel published a poem on Claes van Dalen (see Sterck 1927-1937, vol. 9, p. 680).

#### L-44

#### PORTRAIT OF A WOMAN ON HER DEATH BED

Black chalk, support unknown, dimensions unknown

## Copy:

Abraham Delfos Amsterdam, Rijksprentenkabinet, inv. no. RP-T-1918-371 Black chalk, graphite within framing lines in graphite

## **Drawings Known only through Inscriptions on Prints**

## L-45

PORTRAIT OF CORNELIS VOSBERGEN (1618-1653), C. 1653

#### Literature:

Dirkse 1989, p. 268

#### **Graphic Reproduction:**

Engraved by the artist with inscription "C. Visscher Delinea. et sculp" (Hollstein 165)

#### L-46

PORTRAIT OF ANDREAS DEONYSZOON WINIUS (1605-1662), C. 1653

#### Literature:

Sterck 1927-1937, vol. 5, p. 596.

## **Graphic Reproduction:**

Engraved by the artist with inscription "Corn. Visscher / Delinea. et Sculp."

#### **PORTRAIT OF WILLEM DE RIJCK, C. 1655**

## **Graphic Reproduction:**

Engraved by the artist with inscription "Corn: Visscher delinia: et sculp."

#### Copy:

John Faber (c. 1650/60-1721), dated "1655" (probably referencing the date on Cornelis' drawing)

Amsterdam, Stadsarchief

Pen and brown ink, on vellum

#### L-48

## PORTRAIT OF THE REFORMED MINISTER GELLIUS DE BOUMA (1579-1658), C. 1656

## **Graphic Reproduction:**

Engraved by the artist with inscription "C. de Visscher ad viuum deli. et sculp." (Hollstein 141)

#### L-49

## PORTRAIT OF LIEVEN VAN COPPENOL (C. 1599-AFTER 1671), 1654(?)

## **Graphic Reproduction:**

Engraved by the artist (Hollstein 143)

#### Copies:

a. Vienna, Albertina, Grafische Sammlung, inv. no. 9955

Black chalk within framing lines in pen and black ink, on vellum, laid down to the mount, 254  $\times$  220 mm

Described in detail under R-20

b. Engel Sam (1699-1769)

Black chalk, support unknown

Hendrik van Maarseveen; his sale, Amsterdam (Brunel a.o.), 28 October 1793, Kunstboek U, no. 5

c. Jacques Moyet; his sale, Amsterdam (Roos a.o.), 12 April 1859, Portefeiulle D, no. 95 (f 13.25 to Jonkers)

## Drawings Known only through References in the Early Literature

## L-50

PORTRAIT OF A BOY, SAID TO BE THE ARTIST'S SON, AGED 13 (RECTO), SKETCH OF THE PORTRAIT OF WILLEM DE RIJCK (VERSO), 1656

Black chalk, on vellum, dimensions unknown

#### Literature:

Wussin 1865, p. 20

## Notes:

The drawing was apparently in the collection of Rudolf Weigel (1804-1867) at the time Wussin saw it. Since Cornelis' print of de Rijck is dated 1655, the apparent sketch on the verso of this sheet is unlikely to be related to that print. This may be the same drawing as that which is described in Goll's 1833 sale as part of Kunstboek K, no. 26.

## **Appendix: Documents**

The following are all known documents related to Cornelis Visscher and his family. Documents related to his in-laws have been included here given Cornelis' professional relationship with Adriaen Hendicx. de Wees. Of the numerous poems penned on the portraits of Lieven van Coppenol by Cornelis and Rembrandt, only those written by Constantijn Huygens have been included. The reasons for this are twofold. First, Huygens maintained a close, personal relationship with the artist at the time he produced his engraving. Second, it is unclear which of the numerous other poems refer to Cornelis' engraving and which to Rembrandt's roughly contemporaneous etched portraits of Coppenol. That Huygens seems to have penned his poems in 1657 suggests strongly they were written in reference to Cornelis' portrait and not those by Rembrandt, each of which is traditionally dated to 1658.

#### **Abbreviations**

Arch. Gast. Archief van de Gasthuizen / Archive of the Rental Houses Administered by

the City

Arch. Schep. Archief van de Schepenen / Archive of the Magistrates

Arch. Thes. Extra. Archief van de Thesaurieren Extraordinaris / Archive of the Treasurer DTB Doop Trouw Begrafenis / Baptism Marriage and Burial Registers

NA Notarial Archief / Notarial Archive

Reg. Rent./Transp. Register van Rentebrieven en Transporten / Register of Mortgages and

Conveyances of Properties

SAA Stadsarchief Amsterdam / Municipal Archive Amsterdam

**1** 1653, 2 September Cornelis Visscher is admitted to the Haarlem Guild of St. Luke. 'September 2: Cornelis visscher plaetsnijder en Meester outste zoon... b-6--' (Miedema 1980, vol. 2, p. 632)

**2** *1654, 31 October* Banns: Jan Barentsz. from Nordstrand (Schleswig-Hollstein), a sailor, 26 years old, parents dead, living in the Lindenstraat, assisted by Jan Jansz., and Trijntje Jans, from Vollenhove, widow of Isaak Adriaensz. de Wees, living in the Boomstraat, assisted by Louisje Jans.

(SAA DTB 473, p. 529)

**3** 1655-May 1656 One "Hendrick Arientsz," presumably Hendrick Adriaensz. de Wees (1615-before 1661), rents a house on the Herenstraat for f 160 per year. (SAA Arch. Gast. no. 1461, p. 81)

4 1657, 30 March Banns: Jan de Visscher marries Catharina de Wees.

'Joannes de Visscher, van Haerlem, plaetsnÿder, out 23 jaer, ouders doot.... Woon[en]de in de Heerestraet ende Trÿntje Ariaens van A[msterdam] out 28 jaer, geas[sistee]rt met Ariaen Hendr[icksz] haer vader, woont aende Heÿligeweghspoort [signed] Johannes de Vischer, Trintken Adryaens

[margin] Winckelman / sÿn broeders [Cornelis'] consent te halen / is goet ingebracht' (SAA DTB 683, p. 152; Obreen 1877-90, vol. 2, p. 166; Havard 1881, p. 37)

**5** *1657, 30 July* Part of a letter from Constantijn Huygens to Jacob Westerbaen in which Huygens mentions a working proof of Cornelis' engraved portrait that he is sending to Westerbaen for ideas for his own portrait by Visscher.

"Effigiem hanc meam, cui suprema manus nondum imposita est, voluit Visscherus tibi ostendi; quam ob causam nescio, nisi forte ut ex hoc conijceres, quid tibi de tua promittere posses. Ex Eburonibus spero te salvum et sospitem ad Batavos redijsse." (Worp 1911-1917, vol. 5, p. 291)

**6** *1657, 4 November* Poem by Constantijn Huygens on a print of the poet Lieven van Coppenol, presumably that by Cornelis.

De tijt lieght, of mijn oogh, of die dit ijser dreef,
De man die meer bedrijft dan hij oyt jongh bedreef
Vindt in dit afbeeldt yet van sijn ontjongert weten
En schijnt het seste Cruijs ten naesten bij te weten:
Maer lett ick op de drift van sijn verstaelde pen,
Is 't kloecker jongeling dan ick geboren ben.
Eij, Snijder, scheiter uijt; ghij sult noyt eer beerven
Aen Coppenols gesicht; sijn' hant sal steets bederven
Watgh' aen sijn hooft verdient. 'Tis waer in dit gelaet
Is ijet dat op den aert van sijn vergrijsen slaet:
Maer siet weer op sijn' Veers onwedergaelick swieren,
'T is jonger zen'wen werck en onbejaerder spieren.
Eij, Snijder, scheiter uijt, blijft hij doen wat hij kan,
't Is binnen jaer en dagh een heel nieuw ander man.

Time lies, or my eyes, or he who engraved this iron
The Man who accomplishes more than he ever did when young
Finds in this image something of his aged being,
And seems to be closest to the sixth Cross [close to sixty years old]
But let me beware the passion of his steely pen,
It is a bolder youth than any I have known,
Ay, Engraver, hold back, you shall never inherit honor
On Coppenol's face, his hand shall always spoil
What you earn on his head. It is true, in this face
Is something that reveals his aging,
But look again at his quill's incomparable gliding,
It is the work of younger sinews and ageless muscles.
Ay, Engraver, hold back, if he keeps doing what he can,
It will soon be a whole new other man.
(Worp 1892-1899, vol. 6, p. 233; translation taken from Dickey 2004, pp. 155-6)

7 1657, 4 November(?) Poem by Constantijn Huygens on a print of the poet Lieven van Coppenol, presumably that by Cornelis.

Dit's Coppenol; wie kent den name niet?

De veeren diemen aende faem siet

Zyn uyt deselve wieck gelicht

Daer syn' uyt is, daer 't al voor swicht.

'T was eene vlucht daeruijt sij quamen,

En daerom vliegens' altoos t'samen. (Worp 1892-1899, vol. 6, p. 233)

**8** *1657, 4 November(?)* Poem by Constantijn Huygens on a print of the poet Lieven van Coppenol, presumably that by Cornelis.

De Schilder had gelyck, die de gesonde kaecken

Van Coppenol aenviel, en liet de rest ondaen:

Hy wist wel, het geleeck geen menschelick bestaen,

Die wond're rechter hant met eeren naer te maecken.

(Worp 1892-1899, vol. 6, p. 233)

**9** *1657* Poem by C. Boey for Jacob Westerbaen's *Gedichten van Jacob Westerbaen: verdeylt in vyf boecken* (The Hague, 1657).

Dit is de soete mond die Holland leerde kussen;

Die vyer in 't hert ontsteeckt, dat niet en is te blussen;

Die in zyn wyse jeugd en grysen ouderdom

By Lauwerdraeghers droegh de schoonste Lauwer-

Blom.

**10** 1657 Poem by S. Marchanti. Ctus for Jacob Westerbaen's *Gedichten van Jacob Westerbaen:* verdeylt in vyf boecken (The Hague, 1657).

In Effigiem Nobilissimi, Doctissimi, Clarissimique viri D. Iacobi Westerbaen Equitis, Domini Brandwici,Gyblandia &c. Hagiensis, Pöematis ipsius præfixam.

Hac Westerbanl sculptos in imagine vultus,

Quod solum poterat Mentor in ære, vides:

Quem cælo non expressit si nosse laboras,

Hæc lege, & a lecto carmine notus erit.

Mantua Virgilium, Nasonem patria Sulmo

lactet: in hoc uno cernis uirumque viro.

Mantua, Sulmo sile gelidis uberrime lÿmphis:

Uberior vobis una vel Haga fuit.

S. Marchanti. Ctus

## Vertaling

Hier siet ghy WESTERBAEN gelijck hy is van wesen

En meer vermocht hy niet die hem in 't koper

Maer wil j'hem verder sien, moet gy dit boeck doorlesen,

Dat u van hem vertoont 't geen aen de plaet ontbrack.

Dat Mantua vry roem op haeren Maro draege:

Ick laete Sulmo hoogh op haeren Naso treen:

Maer Sulmo, Mantua, wat dunckt u van den Hage?

Die gaf ons sulcke twee in desen man alleen.

**11** *1657, 17 November* Part of a letter from Constantijn Huygens to his brother-in-law David le Leu de Wilhelm (1588-1658), advisor and accountant to Frederik Hendrik in which Huygens laments how Cornelis' illness has prevented his completion of the engraved portrait, thus delaying the publication of the *Koren-bloemen*.

"Serio si dicis, ecce—et horresco referens—quo vel [Greek] expleas, totos XIX Poematum Belgicorum libros, qui carceres, ut vides, pulsant, adeo ut editionem porro nihil moretur, quam effigies, si Dijs placet, mea, quam, ab Archimede meo delineatam, sculptor Amstelodamensis jam nunc absolvisset, absque cruciatus fuissent, quos vir miserandus patitur tuis quam simillimos."

(Worp 1911-1917, vol. 5, p. 295)

**12** *1657, 18 December* Baptism: Kerk 't Boompje, Amsterdam. Petronelle. Daughter of Jan de Visscher and Catharina de Wees. Witness: Cornelis Visscher.

'Baptisatur Petronilla filia Joannis Vischer et Catharinae Adriaenen . Patrimus: Cornelis Vischer' (SAA DTB 316, p. 59; Dudok van Heel 1977, p. 97 note 4)

**13** *1657, 30 December* Adriaen Hendricx. de Wees draws up his last will and testament. (SAA NA 2456, not. R. Duee, pp. 459-60; Dudok van Heel 1979, p. 43)

14 1657 Part of a letter from Christiaan Huygens to an unknown recipient.

'Naer sluyten van desen laet mijn vader mij noch dit weten, om daer bij te doen. Dat UE gelieve den Plaetsnijder die den Titel maeckt te doen seggen dat hij een afdrucksel sendt op dat wij daer in de letters mogen schrijven van den Titel. / Voorts dat aen Mons'. Visscher het afmaecken van 't Contrefeytsel, soo veel sijn dispositie toelaet, wilt recommanderen. Den drucker Vlacq seyde van daegh, dat hij Visscher noch wel 3 weecken werck had: het welck niet en kan gelooven.' (Huygens 1888-1950, vol. 21, p. 63)

**15** *1658, 16 January* Jan's brother Cornelis Visscher, living on the Prinsengracht, is buried in the Nieuwe Kerk.

"Cornelis de Visscher op de Prinse gracht .. f 10 13" (SAA DTB 1055, p. 100; Wijnman 1933, p. 1115)

16 1658, 30 October Jan de Visscher becomes a citizen of Amsterdam.

'Joannes der Visscher van Haerlem plaatsnÿder heeft sÿn porter aed gedaen als getrout gebende Catarina Adriaens dochter van Adriaens Hendricksz de Wees makelaer ende porter deser stat.' (SAA Poorterboek, vol. 1, p. 534, 30 October 1658; Obreen 1877-1890, vol. 2, p. 166)

**17** *1658* Poem by Joost van den Vondel on Cornelis' portrait print of him.

Myn jaertal telt aen 's levens jaerewyzer

Nu seventigh. myn zilverhair wort gryzer,

En Visscher beelt met kryt en kunstigh yzer

Myn' ouderdom in koper levende af.

Zyn graefpen volght de hant, die 't leven gaf.

Men houwe een kroon van beelden op zyn graf.

(Sterck 1927-1937, vol. 8, p. 624)

**18** 1662 Poem purportedly on Cornelis Visscher (actually refers to Claes Jansz. Visscher) from Cornelis de Bie's *Het Gulden Cabinet der Edel Vry Schilderconst* (Lier, 1662)

Cornelis Visscher plaedt-snyder

Die uyt de leering van Cornelis Visscher vist

De wetenschap der Konst, en gheest, noyt faelt oft mist

Om (als de Visscher heft ghedaen) een eer te krijghen

Daer noyt het Faems Trompet door glori van sal swijghen,

Maer altijdt roepen uyt den lof van d'edel Const

Daer soo een Konstenaer is konstich med' bejonst. O wat verduldigheyt moet niet een Visscher lijden Als hy half hopeloos een nooptjen gaet verbeyden En wacht heel daghen lanck met stil en droef vermaeck, Te krijghen eenich visch aen sijnen scherpen haeck. Soo oock behoort de jeught de hersenen te breken En met veel arrebeyt naer wetenschap te steken Als Visscher heft ghedaen, die in sijn printen leert Hoe datmen in des' Const can worden eenst volleert: Hoe datmen stadichlijck moet visschen naer een naem Die door de Const alleen verbreyde wordt vande Faem, Het *Visschers* teecken is (waer in de eere leyt) Daer eenich man aen t'water sit en vist altijdt. Dit teecken leert ons al en gheeft ghenoch te kennen Van wie des' wercken sijn, jae sonder schrift der pennen Bewijst, dat Visscher overvloedigh is gheweest In't ordonneren van het Landtschap aldermeest: Daer sietmen wonderheyt van aerdighe ghesichten Perspecten, boom-ghewas, en schoone Sonnen lichten, Gheberghten steyl en hoogh soo dat Natuer niet meer Kan storten in't verstandt tot *Visschers* hoochste eer. (De Bie 1662, p. 461)

**19** 1663, 28 July Adriaen Hendricx. de Wees takes a lease on house no. 13 on the Oudemannhuispoort (the middle house on the north side of the street), through May 1670, for f 120 guilders per year, according to the terms agreed upon. (SAA Arch. Gast. no. 1462, p. 52; Dudok van Heel 1977, p. 96 note 4; See also van Eeghen 1979, p. 126)

**20** 1665, 26 December Jan de Visscher takes a four-year rent on house no. 15 on the Oudezijds Achterburgwal for f 125 per year, according to the terms agreed upon. Jan broke the lease early, having lived there only one year.

'1665: 26 December. verhuurt aan Johan de Vischer plaat-snÿder. voor vier Jaaeren ingaande Maÿ. 1666. sÿndigende May. 1670. Jaa[r]lÿke tot hondert vÿf en twintig Guld. en vordere conditien als p[er] huijs-huur-cedulen. No. 2. Fol. 100, segge f. 125-0-0 / NB. Dit huijs bij de Regenten aangenoomen.'

(SAA Arch. Gast. no. 1462, p. 54; Dudok van Heel 1977, p. 97 note 4)

**21** *1666, 5 October* Lambert Visscher acknowledges before a magistrate that he owes *f* 215 to Marretje Poppe, widow of Dr. Johannes Wassenaer.

(SAA Arch. Schep. no. 48, p. 53; Obreen 1877-1890, vol. 2, p. 166)

**22** *1667, 24 May* Cornelis Theunis Haegman takes a mortgage from Adriaen Hendricx. de Wees for a house.

(SAA Reg. Rent./Transp. no. 30, p. 25)

**23** *1668, 20 September* Claes Diedelhoff takes a mortgage from Adriaen Hendricx. de Wees for a house.

(I have been unable to locate this record, though a transaction evidently occurred based on the document for Jan's inheritance following Petronelle's death.)

**24** *1670, 21 May* Adriaen Hendricx. de Wees draws up a second last will and testament. (SAA NA 2175, not. A. Lock, pp. 85-8; Dudok van Heel 1979, p. 43)

**25** *1672, 11 November* Inventory: An inventory of Jan de Visscher's possessions was taken by Not. Jacobus Hellerus for the Weeskamer. All of Hellerus' records for the years 1672-6 are lost. (I am grateful to Jaap van der Veen for notifying me of this reference.)

**26** *1672, 19 December* Catharina de Wees, living on the Leidsegracht, is buried in the Nieuwe Kerk.

'Catarina de Wees. op [de] Leÿtse gracht , 15-0-0' (SAA DTB 1056, p. 74)

**27a-c** *1672* Poems by E. Groenewegen vander Made for Jacob Westerbaen's *Gedichten* (The Hague, 1672).

Gelijck als Michael komt op sijn borst te stralen,

So straelt oock uyt sijn hooft een goddelijcke glans:

Hy hoeft dan weynig krans,

Want niemant kan hem soo, als hy sijn selven, malen.

Geketent siet gy hem, geketent syne woorde,

Door d'eene keten hy den anderen verkreeg.

Maer niemant denck alhier, dat ick meen touw of koorde.

Syn wysheyt maeckte, dat hy tot een Ridder steeg.

Anders.

Twee dingen stryden hier, wat hem best doet gelijcke;

Sijn dicht-genege geest, of print die gy hier siet.

Maer, leser, oordeel niet voor dat gy 't bey bespiet,

Of wilt gy dat ick 't vel, so wilt meest 't werck bekijcken.

(Westerbaen 1672, vol. 1)

**28** *1674, 4 April* An inventory of Adriaen Hendricx. de Wees' possessions was drawn up. Though no specifics regarding his collection of prints and drawings are given, he is known to have possessed the enviable sum of three hundred large books containing prints and drawings. Given the spectacular size of his collection, one is inclined to believe that he was actively dealing in these works.

(SAA NA 2262B, not. A. Lock, pp. 769-74; Dudok van Heel 1979, pp. 43-4)

**29** *1674, 7 April* Adriaen Hendricx. de Wees, living in the Oudemanhuispoort, is buried in the Oude Kerk. (SAA DTB 1047, p. 216)

**30** *1674, 19 April* Jan de Visscher and Jan Pietersz. Zomer are named guardians over Jan's minor daughter Petronelle. On 4 December of that year, a note was added to the document naming Pieter van der Spar as guardian in favor of Jan Pietersz. Zomer.

(SAA Weeskamer 516, p. 80; Havard 1881, pp. 38-9)

**31** *1675*, *6 December* Banns: Jan de Visscher, from Haarlem, print maker, widower of Catharina de Wees, living on the Lauriergracht, and Margriet van Aenhoudt, from Amsterdam, 32 years old, living on the Oudezijds Achterburgwal, parents dead, assisted by Baefie Heer[?], her friend. 'Jan de Visscher, van Haerlem, plaetsnijder, wed[uwnaer] van Catrina Adriaens de Wees, op de Lauriergraft; ende Margrieta van Anhout, van A[msterdam], out 32 iaren, op de Oude Zÿds Achterburch[wal], ouders doot, geas[sister]t met Baefie Heer[?], haer bekende." [signed] Jan de Visscher, Margrieta van Aenhoudt [margin] "[crossed out: 'opgehouden'] Hij Weeskamer voldaan den 18 x-ber [December] 1675 en gaat 2 en 3-de gebodt voort den 29 dito 1675. Acte verleent den 29 x-ber 1675.' (SAA DTB 502, p. 29)

**32** 1675, 29 December Jan de Visscher and Margriet van Aenhoudt were married in the "Star." (Unedited note in HdG "Fiches"; I have been unable verify this, as HdG does not provide his source.)

**33** *1678, 5 February* Petronelle de Visscher, unmarried daughter of Jan de Visscher, living on the Nieuwezijds Achterburgwal, is buried in the Nieuwe Kerk.

'Pietronella de Visscher frÿster dochter van Jan de Visscher van de Nieuwe Zÿts achterburgwal [..] f 15-0-0 / voor 3 ueren Luÿden f 2-2-0' (SAA DTB 1056, p. 142; Dudok van Heel 1977, p. 97 note 4)

**34** *1678, 22 March* As Petronelle's sole living relative, Jan de Visscher receives her inheritance

from Adriaen Hendricx. The inheritance was f 3700 on Cornelis Haegman and an additional f 1000 on Claes Diedelhoff.

'Den 22 Maert 1678 heeft Pieter van der Spar als geweest synde voogdt over Petronella de Overleede doghter van Johannes de Visscher Pladtsnyder daer moeder af was Catharina adrians de wees, alhier opgebraght twee Custinghrentebrieven de eene van 3700 glr capitael houdende op Cornelis theunisz haegman in dato 14 may 1667, en de andere van 1000 glr capitael als wert van 2500 glr ten laste van Claes diedelhoff in dato 20 September 1668, die hy Pieter van der Spar gelauerde[?] de gemelte Petronella de Visscher gecompeteert te hebben voor haer portie in de naelaetenschap van Adiaen hendricx de wees haer grootvaeder, welche twee Custinghbrieven aen Johannes de Visscher als eenige ende universeele erfgenaem van syn voorse doghter Petronella syn ophandight. [Illegible] alle de heeren weesmeesteren [illegible] van [illegible].

(SAA Weeskamer 805, p. 215; Havard 1881, p. 39)

**35** *1699, 1 October* Margriet van Aenhoudt, wife of Jan de Visscher, living on the Nieuwezijds Achterburgwal near the Rosmarijnsteeg, is buried in the Nieuwezijds Chapel. 'Den 1 Octob. een vrou, Margareta van Aanhout, huysvrou van Jan de Visscher, compt van de Nieuwesÿts Aghter Burgwal bÿ de Rosemarÿnsteegh , f 15-0-0' (SAA DTB 1069, p. 418)

**36** *1712, 30 March* Jan de Visscher, living on the Nieuwezijds Achterburgwal, is buried in the Nieuwe Kerk.

'Jan de Visscher weuwenaer van ... Nieuwesÿdsagt[erburgwal] , f 15-0-0 , 2 uure luyt , 1-8-0' (SAA DTB 1057, p. 144v)

**37** *1718-21* Arnold Houbraken penned the first biography of Jan de Visscher in the third volume of his *Groote Schouburgh*.

'Hier nevens verschynt JOHAN VISSCHER, niet om dat hy een Konstig Plaatētzer was, en veel beroemde Printen, na schilderyen en teekeningen van Philip Wouwerman en Nicolaas Berchem gemaakt, ten dienst van de printliefdigen heeft in plaat gebragt: maar om dat zyn Konstlust hem in den ouderdom van 56 jaren dreef tot het penceel, en zig begaf onder opzigt van den Konstschilder Michiel Carée (geneigt tot het verbeelden van Osjes, Koetjes, Schaapjes, enz.) de Schilderkonst te leeren, met wel zoo veel yver als men van ymant die in 't prilste van zyn lentejeugt is, zou wagten; want gemelde Carée heeft my betuigt, dat hy hem dikwils 's morgens ten vyf uuren opklopte; en niet van zyn Ezel opstont, voor dat hem den avondstont het zien belette, en dan zyn lust, en yver tot de penceeloeffening nog onverzadigt bleef. Waar door hy ook in korten tyd zyn meesters handeling wist na te bootsen.

Hy was een Amsterdammer van geboorte, maar 't jaar van zyn geboorte (om hem behoorlyk te plaatsen) heb ik niet konnen te weten komen, als uit zeker geval, ter tyd dat de Aardbeving in den jare 1692 op den 18 van Herfstmaand, naarmiddags ten drie uuren, geheel Nederland deed schudden. Nu was VISSCHER, als ik even gezegt heb 56 jaren oud als hy aan de penceelkonst kwam, en had niet lang 'er aan geweest, wanneer zulks voorviel. Waar uit licht te rekenen is, dat hy, om en omtrent den jare 1636 moet geboren wezen.

Carée zat op de benedekamer, VISSCHER boven zyn hoofd yverig te schilderen, wanneer het een en ander huisraad dat op den zolder stond zig begon van d' een tot d' ander plaats te bewegen, en zoo groot gestommel te maken, dat Carée met een luide stem riep, Visscher! Visscher! wat maakje voor gestommel boven myn hoofd? die tot antwoord kreeg: ik maak geen gestommel; maar de Bierstelling (dit was een schraag op rollen) rolt, zonder dat ymant die aanroerd, van d'een tot d' ander kant over de zolder.

Op deze passen wy de spreuk van Antisthenes 't Is beter dat men tot het leeren spade komt, dan nimmermeer.

Onze JOHAN VISSCHER heeft twee Broeders gehad. KORNELIS en LAMBERT, die ouder waren als hy, en beide groote Konstenaars in 't plaatsnyden, waar van de laatste in Italien, daar hy ook gestorven is, verwonderlyke proefstukken heeft doen zien, gelyk de eerste in Nederland, daar benevens had KORNELIS een wyze van teekenen met swart kryt, naar 't leven, die onverbeterlyk is, zodanig dat zoo ik een wyze van teekenen onder alle uitkeuren moest ten voorbeeld van de schilderjeugt, ik zoude geen bekwamer konnen bedenken, om de vlakke dagingen, breede klare schaduwen, en vaste toetsen, met groot verstand en gemakkelyk behandeld, daar uit af te zien. Wel 't meeste gedeelte van gemelde Teekenkonst berust in 't Kabinet van den Konstlievenden Heere Jero. Tonneman, tot Amsterdam.'

Here appears JOHAN VISSCHER, not because he was an artful etcher, who made many famous prints after paintings and drawings by Philip Wouwerman and Nicolaas Berchem, which he turned into prints for print lovers: but because his artistic desires at the age of 56 turned towards the brush, and brought him under the tutelage of the painter Michiel Carée (known for his depictions of oxen, cows, sheep, etc.) to learn how to paint, with so much zeal as one could expect of someone in early youth; because Carée reported to me, that he [Jan] frequently woke him at five in the morning; he had not left his easel, though the evening had prevented him from seeing, and his desire and zeal for the painting lessons could not be satisfied. Through this he was also able to mimic his master's handling in a short period of time.

He was an Amsterdammer by birth, but the year of his birth (to situate him properly) I have not been able to determine, but through certain events, such as the time when the earthquake in

the year 1692 on the 18 day of the autumn month [September], three hours after noon, shook all of the Netherlands. VISSCHER was, as I have just said 56 years old when he came to painting, and was not long at it when it fell upon us. From this it is easy to determine that he must have been born around the year 1636.

Carée sat in the downstairs room, VISSCHER above his head zealously painting, where he moved the furniture in the attic around, and made such a clatter, that Carée called with a loud voice, Visscher! Visscher! what are you doing to make such a racket above my head? and received the answer: I am not making a racket; but the beer shelf is rolling (this was a trestle on wheels), without anyone touching it, from one side of the attic to the other.

To this we apply the motto of Antisthenes *It's* better that one comes to learn late than never. Our JOHAN VISSCHER had two brothers. KORNELIS and LAMBERT, who were older than him, both of whom were great print makers, the latter of whom in Italy, where he also died, produced wonderful impressions, equal to the best in the Netherlands, and moreover KORNELIS had a manner of drawing with black chalk done from life, that could not be bettered, so that if I should choose a method of drawing above all others as an example for young artists, I can think of none more skillful, in the surface highlights, broad clear shadows, and solid touches, handled with ease and great understanding, to look at. The best of his drawings are in the collection of the art lover Jeronimus Tonneman in Amsterdam.

(Houbraken 1718-1721, vol. 3, pp. 76-7)

## **Supplement**

The following drawing came to my attention only shortly before submitting the dissertation. I consider it to be a fully authentic work.

#### **S-1**

## **HEAD OF A MAN, C. 1654-5**

Present location unknown, formerly collection of Prof. I.Q. van Regteren Altena, Amsterdam Black chalk, on vellum, laid to a supporting sheet, 120 x 120 mm (circle)

## **Authenticated:**

Based on a high resolution photo.

#### Signature:

None; inscribed on the verso in brown ink "630"

#### **Provenance:**

R.P. Goldschmidt, Berlin; his sale, Frankfurt am Main (Prestel), 4-5 October 1917, lot 621 Prof. I.Q. van Regteren Altena, Amsterdam; his sale, Amsterdam (Christie's), 13 May 2015, lot 226

#### Notes:

This is one of only a handful of *tronies* that Cornelis executed on vellum. Comparable drawings are at the University College London Art Museum (A-60) and the Rijksmuseum (A-61). Both of those drawings bear signatures, and it is not inconceivable that this work once also bore a signature that has been lost due to its subsequent cropping. The suggestion in the 2015 sales catalogue that this drawing originates from the Goll van Franckenstein collection is unfounded. The numbered inscription on the *verso* is not consistent with Goll's handwriting, and it lacks the standard "N" preceding the number. Nor can this drawing be connected with any description in the 1833 sale of the collection.

## **Illustrations**



Fig. 1: Cornelis Visscher. *Self-Portrait*. 1649. Black chalk, touched with gray wash, on vellum. 168 x 143 mm. London, British Museum.



Fig. 2: Cornelis Visscher. *Self-Portrait Holding a Skull*. 1653. Black chalk on vellum. 208 x 150 mm. Amsterdam, Rijksprentenkabinet.



Fig. 3: Cornelis Visscher. *Self-Portrait*. c. 1654-6. Black chalk on vellum. 288 x 222 mm. Vienna, Albertina.



Fig. 4: Cornelis Visscher. *Self-Portrait*. 1657. Black chalk, touched with gray wash on vellum. 343 x 284 mm. London, British Museum.



Fig. 5: Cornelis Visscher. *The Large Cat*. 1657. Engraving (II/II). 143 x 187 mm. London, British Museum.



Fig. 6: Cornelis Visscher. *Portrait of a Man with Double Chin and a Hat, aged 36*. 1651. Black chalk with later additions in pen and brown ink on vellum. 195 x 151 mm. Vienna, Albertina.



Fig. 7: Cornelis Visscher. *Hissing Cat*. 1651. Black chalk on vellum. 1651. 122 x 149 mm. Rotterdam, Museum Boijmans Van Beuningen.

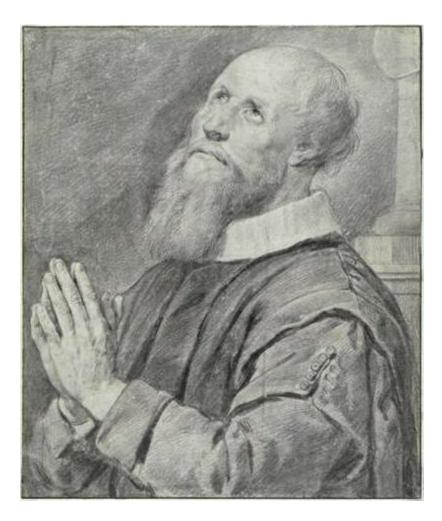


Fig. 8: Cornelis Visscher. *Portrait of Johannes de Meer (1589-1652).* c. 1652. Black chalk on vellum. 226 x 192 mm. Paris, Musée du Louvre.



Fig. 9: Cornelis Visscher. *Portrait of a Haarlem(?) Catholic Priest*. 1653. Black chalk with touches of black ink on vellum. 266 x 204 mm. Amsterdam, Amsterdam Museum.



Fig. 10: Cornelis Visscher. *Portrait of Nicolaüs de Jonge* (?-1667). 1654. Black chalk with touches of black ink. on vellum. 317 x 224 mm. Haarlem, Teylers Museum.



Fig. 11: Cornelis Visscher. *Portrait of Pieter van der Wiel* (1624-1666). 1654. Black chalk on vellum. 323 x 220 mm. Vienna, Albertina.



Fig. 12: Cornelis Visscher. *Portrait of an Unknown Catholic Priest*. 1654. Black chalk on vellum. 320 x 225 mm. Vienna, Albertina.



Fig. 13: Cornelis Visscher. *Portrait of a Seated Man (a Priest?)*. c. 1654-5. Black chalk on vellum. 295 x 223 mm. Amsterdam, Rijksprentenkabinet.



Fig. 14: Cornelis Visscher. *Portrait of the Amsterdam Priest Andreas van der Kruyssen*. C. 1656. Black chalk on vellum. 314 x 225 mm. Amsterdam, Rijksprentenkabinet.



Fig. 15: Cornelis Visscher. *Portrait of Pope Alexander VII (1599-1667)*. c. 1655. Black chalk on vellum. 268 x 220 mm. Vienna, Albertina.





Pen and brown ink on prepared vellum. 213 x 150 mm. Frankfurt am Main, Städel Museum.

Fig. 16: Cornelis Visscher. Portrait of a Boy as a Shepherd. 1653. Fig. 17: Cornelis van Dalen (II), after Govaert Flinck. Portrait of Count Johan Maurits of Nassau-Siegen (1604-1679). 1658. Black chalk. 320 x 275 mm. Amsterdam, Rijksprentenkabinet.





Fig. 19: Lorenzo Lotto. *Portrait of a Woman Inspired by Lucretia*. c. 1530-2. Oil on canvas. 965 x 1106 mm. London, National Gallery.

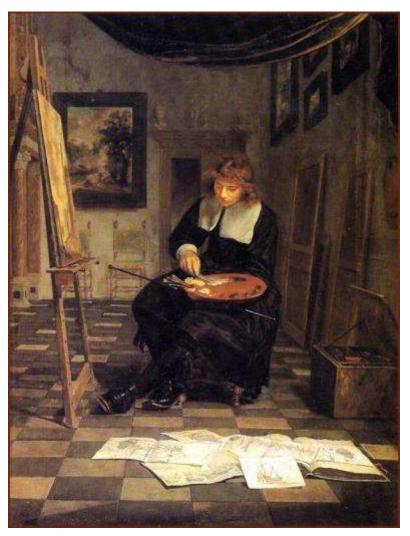
Fig. 18: Cornelis van Dalen (II), after Gerard Pietersz. van Zijl. *Portrait of Govaert Flinck (1615-1660)*. Graphite. 242 x 187 mm. Amsterdam, Rijksprentenkabinet.



Fig. 20: Adriaen Brouwer. *Interior of a Tavern*. c. 1630. Oil on panel. 324 x 432 mm. Dulwich, Dulwich Picture Gallery.



Fig. 21: Pieter Codde. *Connoisseurs in the Workshop of a Painter*. Early 1630s. Oil on panel. 383 x 493 mm. Stuttgart, Staatsgalerie.



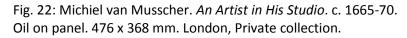




Fig. 23: Lodewijk van der Helst. *Willem van de Velde II (1633-1707)*. c. 1665-70. Oil on canvas. 1030 x 910 mm. Amsterdam, Rijksmuseum.



Fig. 24: Ludolf Backhuysen. *Self-Portrait*. 1699. Oil on canvas. 1870 x 1500 mm. Amsterdam, Amsterdam Museum.

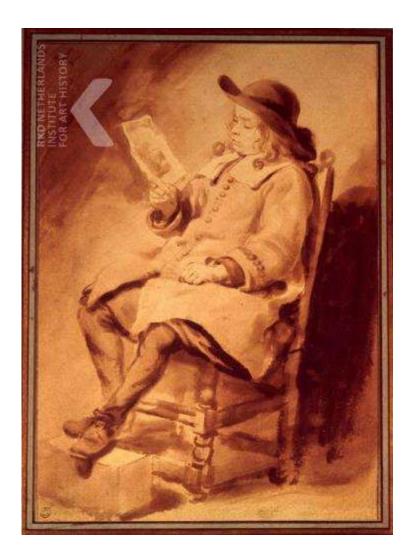


Fig. 25: Gerbrand van den Eeckhout. *A Boy Seated Looking at a Drawing*. c. 1655. Brush and brown ink. 260 x 184 mm. Paris, Musée Cognacq-Jay.



Fig. 26: Rembrandt van Rijn. *Self-Portrait, Bareheaded*. 1629. Etching (only state). 174 x 155 mm. Amsterdam, Rijksprentenkabinet.

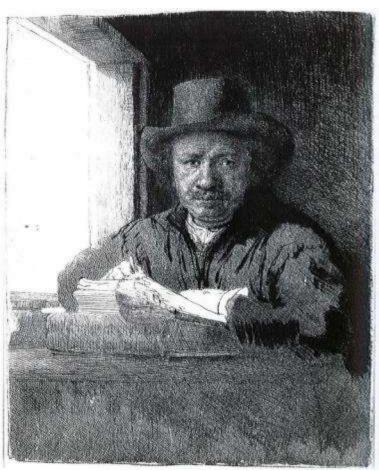


Fig. 27: Rembrandt van Rijn. *Self-Portrait at a Window, Drawing on an Etching Plate*. 1648. Etching, drypoint, and burin (I/V). 160 x 130 mm. Amsterdam, Rijksprentenkabinet.



Fig. 28: Rembrandt van Rijn. *Self-Portrait, Drawing on an Etching Plate*. 1658. Etching (only state). 117 x 63 mm. Paris Musée du Petit Palais, Dutuit Collection.



Fig. 29: Rembrandt van Rijn. *Self-Portrait*. c. 1660. Pen and brown ink. 69 x 62 mm. Rotterdam, Museum Boijmans Van Beuningen.



Fig. 30: Rembrandt van Rijn. *Portrait of Abraham Francen (1612-after 1678)*. c. 1657. Etching and drypoint (I/XI). 158 x 208 mm. London, British Museum.



Fig. 31: Willem Drost. Self-Portrait. 1652. Etching. 64 x 50 mm. Amsterdam, Rijksmuseum.



Fig. 32: Rembrandt Follower, possibly Constantijn van Renesse. *Rembrandt's Drawing School.* c. 1650. Black chalk, brush and brown wash, heightened with white. 180 x 266 mm. Darmstadt, Hessisches Landesmuseum.



Fig. 33: Aert de Gelder. *Portrait of a Connoisseur (Self-Portrait?)*. c. 1710. Oil on canvas. 790 x 640 mm. St. Petersburg, Hermitage.

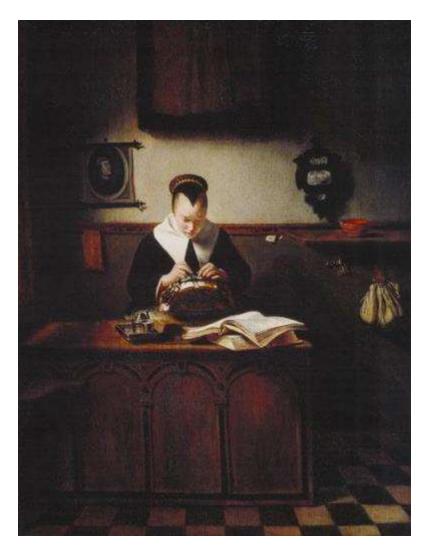


Fig. 34: Nicolaes Maes. *The Lacemaker*. 1655. Oil on panel. 571 x 438 mm. Ottawa, National Gallery of Canada.



Fig. 35: Rembrandt van Rijn. *Portrait of a Man in an Armchair*. 1634. Black and red chalks, pen and brown ink, brown wash, on prepared vellum. 373 x 272 mm. Private collection.



Fig. 36: Cornelis Visscher. *A Seated Pomeranian*. c. 1655. Black chalk, touches of red chalk and black ink, on vellum. 163 x 200 mm. Paris, Fondation Custodia.



Fig. 37: Cornelis Visscher. *A Cat Licking a Candlestick*. c. 1657. Black chalk, on vellum. 198 x 143 mm. Amsterdam, Rijksprentenkabinet.



Fig. 38: Cornelis Visscher. Study of the Hands of a Rommelpot Player. c. 1655-6. Black chalk. 92 x 150 mm. Amsterdam, Rijksprentenkabinet.



Fig. 39: Cornelis Visscher. *Two Boys with a Puppy, after François Duquesnoy(?)*. c. 1656(?). Black chalk, on vellum. 181 x 137 mm. New York, The Metropolitan Museum of Art.



Fig. 40: Cornelis Visscher. *Two Boys with a Puppy, after François Duquesnoy(?)*. c. 1656(?). Black chalk and green wash, on vellum. 208 x 146 mm. Stockholm, Nationalmuseum.



Fig. 41: Cornelis Visscher. *Two Boys with a Puppy, after François Duquesnoy(?)*. c. 1656(?). Black chalk, on vellum. 167 x 126 mm. New York, The Metropolitan Museum of Art.



Fig. 42: Cornelis Visscher. *Two Boys with a Puppy, after François Duquesnoy(?)*. c. 1656(?). Black chalk and green wash, on vellum. 198 x 146 mm. Stockholm, Nationalmuseum.



Fig. 43: Hendrick Goltzius. *Portrait of Pietro Francavilla (1548-1615)*. c. 1591. Black and red chalks.415 x 308 mm. Amsterdam, Rijksmuseum.



Fig. 44: Cornelis Visscher. *Portrait of a Man Holding a Glove in His Right Hand*. 1651. Black chalk, brush and black ink, on vellum. 259 x 200 mm. Liberna Collection, Mettingen.



Fig. 45: Cornelis Visscher. *Bust-Length Portrait of a Young Girl*. c. 1651-2 or earlier. Black chalk. 136 x 98 mm. Amsterdam, Rijksprentenkabinet.



Fig. 46: Cornelis Visscher. *Bust-Length Portrait of a Man.* c. 1651-2. Black chalk, on vellum. 177 x 146 mm. Amsterdam, Rijksprentenkabinet.



Fig. 47: Rembrandt van Rijn. *Portrait of Jan Six (1618-1700)*. 1654. Oil on canvas.  $1120 \times 1020 \text{ mm}$ . Amsterdam, Six Collection.



Fig. 48: Cornelis Visscher. *Portrait of a Man with a Wide-Brimmed Hat and Gloves in His Right Hand, aged 39.* 1652. Black chalk, on vellum. 290 x 200 mm. Present location unknown.



Fig. 49: Cornelis Visscher. *Portrait of an Unknown Middle-Aged Man*. 1652. Black chalk, touches of black wash, on vellum. 278 x 205 mm. London, British Museum.



Fig. 50: Cornelis Visscher. *Portrait of a Painter, aged 24, possibly Vincent Laurensz. van der Vinne (1628-1702)*. Black chalk, on vellum. 265 x 197 mm. Paris, Fondation Custodia.



Fig. 51: Vincent Laurensz. van der Vinne. *Self-Portrait*. 1651. Oil on panel. 250 x 200 mm. Haarlem, Frans Halsmuseum.



Fig. 52: Cornelis Visscher. *Portrait of the Painter Philips Wouwerman* (1619-1668). c. 1654-5. Black chalk, on vellum. 324 x 256 mm. Groningen, Groninger Museum.



Fig. 53: Cornelis Visscher. *Portrait of the Painter Philips Wouwerman* (1619-1668). c. 1655. Black chalk, on vellum. 211 x 165 mm. Paris, Musée du Louvre.



Fig. 54: Cornelis Visscher. *Portrait of a Young Woman with Sprigs and Gloves in Her Hands*. 12 May 1653. Black chalk, on vellum. 278 x 187 mm. Vienna, Albertina.



Fig. 55: Cornelis Visscher. *Three-quarter-length Portrait of a Young Woman*. 3 February 1654. Black chalk, on vellum. 287 x 178 mm. Berlin, Staatliche Museen zu Berlin, Kupferstickkabinett.



Fig. 56: Cornelis Visscher. *Half-length Portrait of a Seated Young Man Holding Gloves in His Left Hand*. 24 April 1654. Black chalk, touches of black ink, on vellum. 258 x 219 mm. Haarlem, Teylers Museum.



Fig. 57: Attributed to Hendrik Pothoven. *Portrait of Cornelis Visscher Holding a Skull*. Date Unknown. Black chalk, on vellum. 208 x 149 mm. Copenhagen, Statens Museum voor Kunst.



Fig. 58: Lucas van Leyden. Young Man with a Skull. 1519. Engraving (only state). 185 x 146 mm. London, British Museum. Pen and brown ink. New York, The Morgan Library & Museum.



Fig. 59: Hendrick Goltzius. Young Man Holding a Skull and Tulip. 1614.



Fig. 60: Jan Harmensz. Muller, after Michiel van Miereveldt. *Portrait of Joannes Neyn*. 1608. Engraving (II/IV). London, British Museum.



Fig. 61: Pieter Soutman. *Portrait of Willem Coopal (1549-1599)*. 1630-40. Oil on canvas. 1320 x 950 mm. Utrecht, Catharijneconvent.



Fig. 62: Jan van de Velde, after Frans Hals. *Portrait of Jacob Zaffius (1534-1618)*. 1630. Engraving (I/III). 266 x 175 mm. London, British Museum.



Fig. 63: Cornelis Visscher. *Half-Length Portrait of a Woman Holding Gloves in Her Right Hand*. 1653. Black chalk, touches of black ink, on vellum. 230  $\times$  190 mm. Private collection, New York.



Fig. 64: Cornelis Visscher. *Portrait of an Unknown Woman*. 1656. Black chalk, on vellum. 289 x 225 mm. Staatliche Museen zu Berlin, Kupferstickkabinett.



Fig. 65: Cornelis Visscher. *Portrait of a Seated Woman*. c. 1654-5. Black chalk, on vellum. 296 x 235 mm. Amsterdam, Amsterdam Museum.



Fig. 66: Attributed to Hendrik Pothoven. *Portrait of a Seated Man (A Priest?)*. Date Unknown. Black chalk, on vellum. 310 x 235 mm. Ottawa, National Gallery of Canada.



Fig. 67: Attributed to Hendrik Pothoven. *Portrait of a Seated Woman*. Date Unknown. Black chalk, on vellum. 314 x 233 mm. Present location unknown.



Fig. 68: Cornelis Visscher. *Portrait of a Woman, possibly Cornelie de Hoogerburg*. 1653. Black chalk, touches of gray wash and corrections in white, on vellum. 275 x 209 mm. Vienna, Albertina.



Fig. 69: Frans Hals. *Portrait of a Man.* 1630. Oil on canvas. 1167 x 9020 mm. London, Royal Collection.



Fig. 70: Frans Hals. *Portrait of Feyntje van Steenkiste*. 1635. Oil on canvas. 1230 x 930 mm. Amsterdam, Rijksmuseum.



Fig. 71: Cornelis Visscher. Portrait of a Man, possibly Cornelis Guldewagen. 1655. Black and red chalks, touches of pen and black ink, canvas. 797 x 650 mm. Toronto, Art Gallery of Ontario. on vellum. 261 x 215 mm. Amsterdam, Amsterdam Museum.



Fig. 72: Frans Hals. Portrait of Isaac Massa (1586-1643). 1626. Oil on



Fig. 73: Cornelis Visscher. *Portrait of a Man Seated, His Right Arm Resting on a Chair Back*. c. 1654-6. Black chalk, on vellum. 290 x 238 mm. Vienna, Albertina.



Fig. 74: Cornelis Visscher. *Self-Portrait Sitting in a Chair*. 1655. Black chalk, on vellum. Paris, Musée Carnavalet.

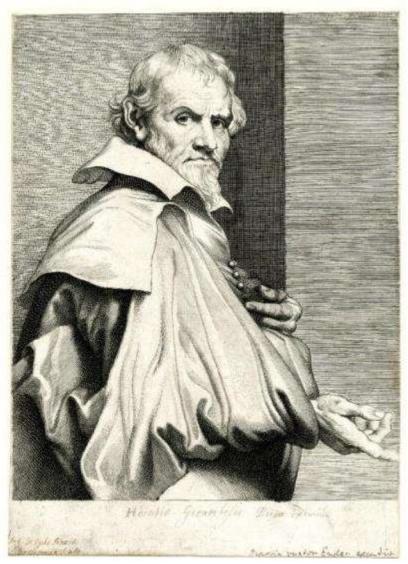


Fig. 75: Anthony van Dyck. *Portrait of Orazio Gentileschi (1563-1639)*. 1630-45. Engraving. 240 x 175 mm. London, British Museum.



Fig. 76: Anthony van Dyck. *Portrait of Gaspar de Crayer (1582-1669)*. 1630-45. Engraving. 248 x 180 mm. London, British Museum.



Fig. 77: Cornelis Visscher. *Portrait of Joost van den Vondel (1587-1679*). 1657. Black chalk, corrections in white, on vellum. 324 x 265 mm. Vienna, Albertina.

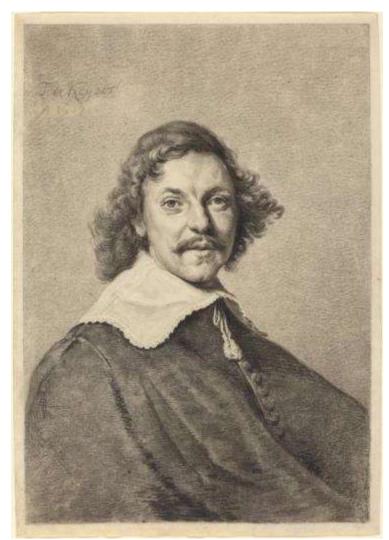


Fig. 78: Thomas de Keyser. *Portrait of a Man*. 1657. Black chalk, on vellum. 279 x 195 mm. Washington, D.C., National Gallery of Art.



Fig. 79: Peter Paul Rubens. *Nikolaus Rubens with a Coral Necklace*. c. 1619. Black and red chalks, heightened with white.  $252 \times 202 \text{ mm}$ . Vienna, Albertina.



Fig. 80: Cornelis Visscher. Bust of an Old Man. 1654. Black chalk, on vellum. 179 x 141 mm. London, University College London Art Museum.

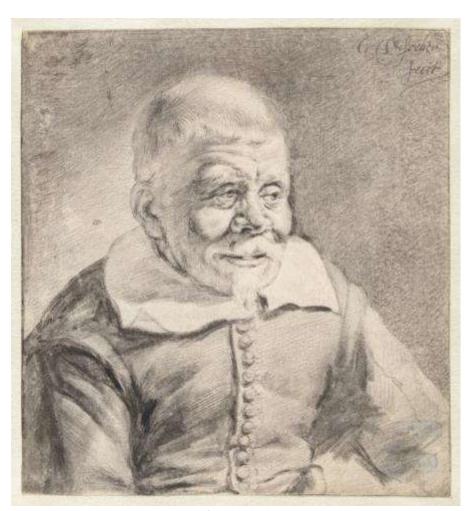


Fig. 81: Cornelis Visscher. *Bust of an Old Man.* c. 1654. Black chalk, on vellum. 186 x 171 mm. Amsterdam, Rijksprentenkabinet.

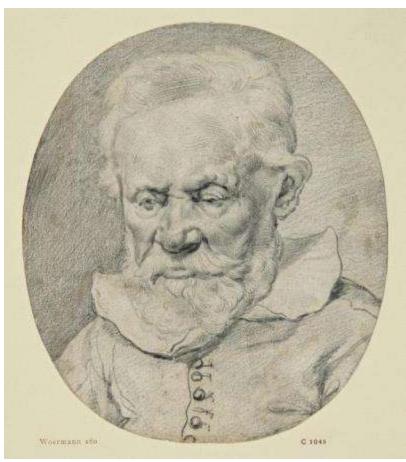


Fig. 82: Cornelis Visscher. *Head and Shoulders of an Old Man with a Beard (Oval)*. 1657. Black chalk. 179 x 151 mm. Dresden, Staatliche Kunstsammlungen Dresden, Kupferstichkabinett.

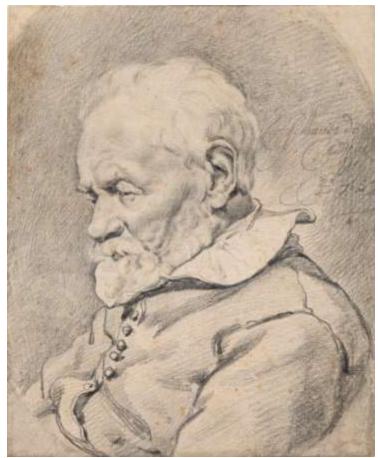


Fig. 83: Jan de Visscher. *Head and Shoulders of an Old Man with a Beard*. 1657. Black chalk. 199 x 165 mm. Paris, Fondation Custodia, Frits Lugt Collection.



Fig. 84: Cornelis Visscher. *Man with a Cloak and a Polish Hat*. c. 1656-7. Black chalk, oiled black chalk. 177 x 163 mm. Boston, Maida and George Abrams Collection.



Fig. 85: Cornelis Visscher. *Head of an Old Woman Wearing a Cap.* c. 1656-7. Black chalk. 130 x 133 mm. Dresden, Staatliche Kunstsammlungen Dresden, Kupferstichkabinett.



Fig. 86: Cornelis Visscher. *Study of the Head of an Old Woman*. c. 1657. Black chalk, on vellum. 95 x 98 mm. London, British Museum.



Fig. 87: Cornelis Visscher. *Old Woman, Half-Length*. c. 1657. Black chalk, on vellum. 179 x 147 mm. Vienna, Albertina.



Fig. 88: Cornelis Visscher. *Head of a Young Girl*. c. 1655(?). Black chalk. 130 x 126 mm. Berlin, Staatliche Museen zu Berlin, Kupferstichkabinett.



Fig. 89: Cornelis Visscher. *Head of an Elderly Woman*. c. 1656-7. Black chalk. 129 x 105 mm. London, The Courtauld Gallery.



Fig. 90: Cornelis Visscher. *Partial Sketch of a Standing Woman*. c. 1655(?). Black chalk. 130 x 126 mm. Berlin, Staatliche Museen zu Berlin, Kupferstichkabinett.



Fig. 91: Cornelis Visscher. *Head of a Cat and Study of a Woman Bearing Her Breast*. c. 1657-7. Black chalk. 129 x 105 mm. London, The Courtauld Gallery.



Fig. 92: Cornelis Visscher. *The Large Cat*. 1657. Black chalk, touches of pen and ink, on vellum. 174 x 235 mm. Paris, Musée du Louvre, Collection Edmond de Rothschild.



Fig. 93: Cornelis Visscher. *Head and Shoulders of a Boy in a Broad-Brimmed Hat*. c. 1657(?). Black chalk. 164 x 146 mm. London, British Museum.



Fig. 94: Cornelis Visscher. *Head of a Young Boy in a Wide-Brimmed Hat*. c. 1657(?). Black chalk. 122 x 123 mm. Amsterdam, Rijksprentenkabinet.



Fig. 95: Jan de Visscher, after Cornelis Visscher. *African Boy with a Bow and Arrow*. After c. 1657. Etching and engraving (fourth state). 323 x 275 mm. London, British Museum.

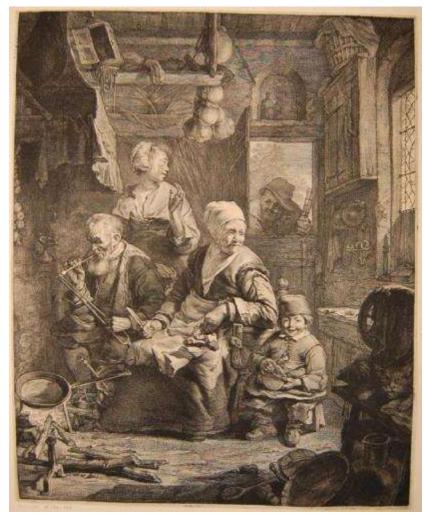


Fig. 96: Cornelis Visscher. *The Pancake Woman*. c. 1651. Etching and engraving (third state). 430 x 347 mm. London, British Museum.



Fig. 97: Cornelis Visscher. *The Rat-Catcher*. 1655. Etching and engraving (second state). 365 x 308 mm. London, British Museum.



Fig. 98: Cornelis Visscher. *The Gypsy*. c. 1657. Etching and engraving (third state).  $370 \times 317$  mm. London, British Museum.



Fig. 99: Cornelis Visscher. *Hissing Cat*. 1651. Black chalk, on vellum. 122 x 149 mm. Rotterdam, Museum Boijmans Van Beuningen.



Fig. 100: Cornelis Visscher. *Study of a Seated Old Woman Before Her Spinning Wheel*. c. 1651. Black chalk, on vellum. 373 x 294 mm. Paris, Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Dutuit Collection.



Fig. 101: Cornelis Visscher. *Study of a Seated Old Woman Holding a Knife*. c. 1651. Black chalk, on vellum. 364 x 280 mm. Private collection.



Fig. 102: Abraham Delfos, after Cornelis Visscher. *Study of a Seated Old Woman Holding a Knife*. Black chalk. 394 x 294 mm. Amsterdam, Rijksprentenkabinet.



Fig. 103: Cornelis Visscher. Study of a Boy. c. 1654-5. Black chalk, on vellum.  $323 \times 232$  mm. Rotterdam, Museum Boijmans Van Beuningen.



Fig. 104: Cornelis Visscher. *A Rat-Catcher and a Boy*. c. 1654-5. Black chalk, on vellum. 323 x 282 mm. Haarlem, Teylers Museum.



Fig. 105: Pieter Aertsen. *Market with Scenes from the Passion*. c. 1550-2. Oil on panel. 580 x 770 mm. Netherlands Institute for Cultural Heritage, on loan to the Catherijneconvent, Utrecht.



Fig. 106: Gerrit Dou. *The Quack*. 1652. Oil on panel. 1124 x 834 mm. Rotterdam, Museum Boijmans Van Beuningen.



Fig. 107: Cornelis Visscher. A Crying Boy Holding a Bowl and Spoon. c. 1656-7. Black chalk, on vellum. 133 x 108 mm. Boston, Maida and George Abrams Collection.



Fig. 108: Cornelis Visscher. *The Gypsy*. c. 1656-7. Black chalk, on vellum. 360 x 279 mm. Paris, Musée du Louvre, Collection Edmond de Rothschild.



Fig. 109: Cornelis Visscher. *The Gypsy with One Child (The So-Called "Second Bohémienne")*. c. 1656-7. Black chalk, touches of black ink, on vellum. 351 x 278 mm. Paris, Musée du Louvre, Collection Edmond de Rothschild.



Fig. 110: Attributed to Cornelis Visscher. *Three-Quarter-Length Portrait of a Man Standing*. Black chalk, heightened with white, on blue prepared paper. 330 x 255 mm. Present location unknown.



Fig. 111: Attributed to Cornelis Visscher. *Portrait of a Man*. Black chalk, heightened with white, on blue prepared paper. 247 x 215 mm. Stockholm, Nationalmuseum.



Fig. 112: Cornelis Visscher. *A Skull*. c. 1654. Black chalk. 95 x 113 mm. Amsterdam, Rijksprentenkabinet.



Fig. 113: Cornelis Visscher. A Skull. c. 1654. Black chalk.  $93 \times 114 \text{ mm}$ . Amsterdam, Rijksprentenkabinet.



Fig. 114: Cornelis Visscher. Study of a Boy with Cap and Mask (Folly). c. 1649(?). Black chalk, on vellum. 240 x 291 mm. London, British Museum.



Fig. 115: Charles Eschard, after Cornelis Visscher. *A Praying Bearded Man in Profile*. 1792. Etching. 154 x 115 mm. London, British Museum.



Fig. 116: Formerly attributed to Cornelis Visscher. *Hearing ("De Fiool Speelder"), after Adriaen Brouwer (1605-1638)*. Black chalk, on vellum. 248 x 205 mm. Vienna, Albertina.



Fig. 117: Cornelis Visscher. *Portrait of a Lady*. c. 1655. Black chalk, touches of red chalk, on vellum.  $357 \times 256$  mm. New York, The Metropolitan Museum of Art.



Fig. 118: Cornelis Visscher. *Head of an Old Woman, Traditionally Described as a Portrait of Visscher's Mother ("Het Vischvrouwtje")*. c. 1657(?). Black chalk. 123 x 80 mm. Vorden, Collection of the Heirs of V. de Steurs.



Fig. 119: Cornelis Visscher. *A Seated Old Woman with Dishevelled Hair and a Stern Expression*. c. 1657. Black chalk, on vellum. 222 x 179 mm. Vienna, Albertina.



Fig. 120: Cornelis Visscher. *Old Woman with a Raised Fist and Aggressive Expression*. c. 1657. Black chalk, on vellum. 203 x 179 mm. Vienna, Albertina.



Fig. 121: Cornelis Visscher. *Portrait of an Unknown Man, aged 52*. 6 February 1652. Black chalk, on vellum. 289 x 190 mm. Vienna, Albertina.



Fig. 122: Cornelis Visscher. *Woman Seated with a Book on Her Lap.* c. 1654-5. Black chalk, on vellum. 266 x 203 mm. Amsterdam, Rijksprentenkabinet.



Fig. 123: Cornelis Visscher. *Woman Seated*. c. 1654-5. Black chalk, on vellum. 186 x 159 mm. Amsterdam, Rijksprentenkabinet.



Fig. 124: Cornelis Visscher. *Portrait of a Seated Young Man in a Wide-Brimmed Hat*. 1655. Black chalk, on vellum. 290 x 220 mm. Windsor, Windsor Castle, Royal Collection.



Fig. 125: Cornelis Visscher. *Study of a Boy Standing, His Right Arm Resting on the Back of a Chair*. c. 1655. Black chalk, on vellum. 358 x 269 mm. London, British Museum.



Fig. 126: Cornelis Visscher. *Portrait of an Unknown Lady*. c. 1652. Black chalk. 279 x 197 mm. London, British Museum.



Fig. 127: Cornelis Visscher. *Portrait of a Little Boy Seated*. c. 1652. Black chalk, touches of gray wash, on vellum. 240 x 171 mm. London, British Museum.



Fig. 128: Cornelis Visscher. Head and Shoulders of an Old Woman. c. 1652. Black chalk. 170 x 131 mm. London, British Museum.



Fig. 129: Cornelis Visscher. *Portrait of Jan de Paep ("De Beursknecht")*. c. 1656. Black chalk, on vellum. 316 x 235 mm. Private collection, Europe.



Fig. 130: Cornelis Visscher. *Head and Shoulders of a Young Boy Seen from the Front*. c. 1655(?). Black chalk. 194 x 142 mm. Present location unknown, formerly collection of Prof. I.Q. van Regteren Altena, Amsterdam.

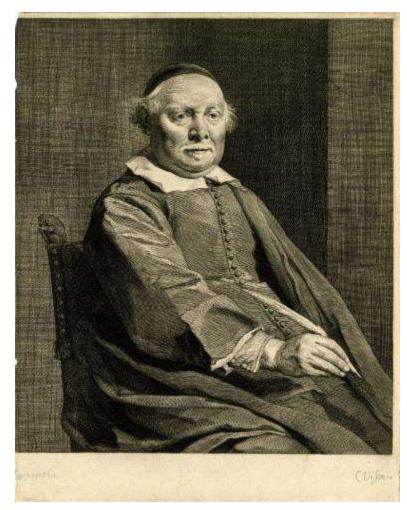


Fig. 131: Cornelis Visscher. *Portrait of Lieven van Coppenol* (c. 1599-after 1671). c. 1657. Engraving (second state). 293 x 229 mm. London, British Museum.

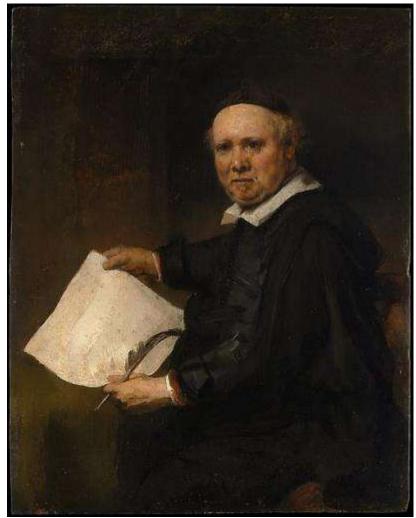


Fig. 132: Rembrandt van Rijn. *Portrait of Lieven van Coppenol* (c. 1599-after1671). c. 1658. Oil on panel. 365 x 289 mm. New York, Metropolitan Museum of Art.

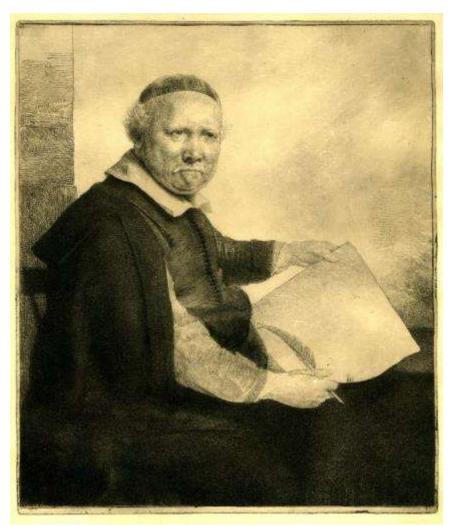


Fig. 133: Rembrandt van Rijn. *Portrait of Lieven van Coppenol (c. 1599-after1671)*. 1658. Etching and drypoint (first state). 340 x 290. London, British Museum.



Fig. 134: Rembrandt van Rijn. *Portrait of Lieven van Coppenol* (c. 1599-after1671). 1658. Etching and drypoint (first state). 258 x 191 mm. London, British Museum.

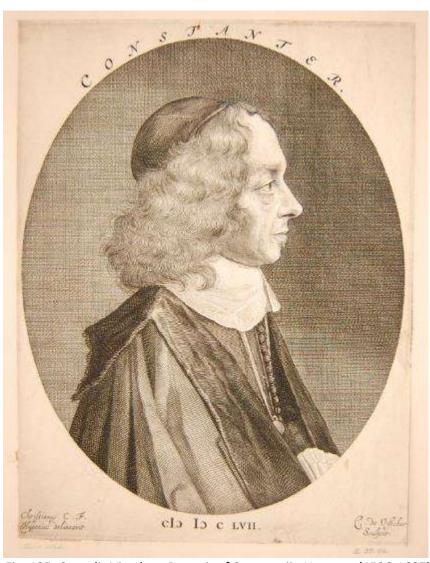


Fig. 135: Cornelis Visscher. *Portrait of Constantijn Huygens (1596-1687)*. 1657. Etching and engraving (third state). 195 x 160 mm. London, British Museum.

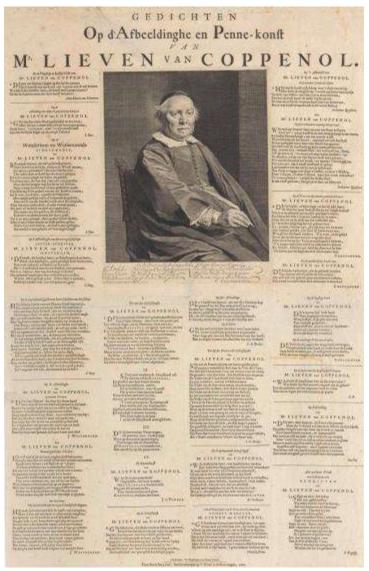


Fig. 136: Broadside employing Cornelis' engraved portrait of Coppenol. 1661. Engraving and letterpress. 774 x 500 mm. Amsterdam, Rijksprentenkabinet.



Fig. 137: Cornelis Visscher. *Portrait of Jacob Westerbaen (1599-1670)*. 1657. Etching and engraving (third state). 125 x 90 mm. London, British Museum.



Fig. 138: Cornelis Visscher. *Portrait of Joost van den Vondel (1587-1679)*. 1657. Etching and engraving (first state). 262 x 218 mm. London, British Museum.