

European Old Master Drawings

from the Bruges
Print Room

edited by
VIRGINIE D'HAENE

Foreword	6
<i>Dirk De fauw, Nico Blonrock, Till-Holger Borchert</i>	
Introduction to the catalogue	8
<i>Virginie D'haene</i>	
Note to the reader	19

Catalogue

Artists included in the catalogue, ordered alphabetically

Anonymous – no. 7	48
Anonymous, Dutch or Flemish – no. 26	124
Anonymous, Flemish – no. 17	84
Balen, Hendrick van – no. 20	98
Bonnet, Sylvain – no. 33	154
Callot, Jacques – no. 23	112
Crussens, Anthonie – no. 19	94
Deyster, Louis de – no. 41	182
Diepenbeeck, Abraham van – no. 32	150
Dusart, Cornelis – no. 45	200
Flinck, Govert – no. 28	132
Floris, Frans – no. 2	24
Francken, Ambrosius I – no. 14	70
Furini, Francesco (circle of) – no. 29	136
Gheyn, Jacques II de (circle of) – no. 25	120
Guerra, Giovanni – nos. 10-13	60
Jode, Pieter I de (workshop of) – no. 21	104
Jode, Pieter I de (after) – no. 22	106
Lintelo, Johan van – no. 24	116
Maes, Godfried – nos. 38-39	174
Maes, Godfried (attributed to) – no. 40	178
Master of the Clinging Draperies (copy) – no. 1	20
Master of the Hermitage Sketchbook – no. 16	80
Master of the Prodigal Son (workshop copy) – no. 4	34
Mieris, Jan van – nos. 42-43	188

Mignard, Pierre – no. 34	158
Noort, Lambert van – no. 6	44
Primaticcio, Francesco (workshop copy) – no. 3	30
Quellinus, Jan Erasmus – no. 37	170
Rademaker, Abraham – nos. 49-50	220
Savery, Roelandt – no. 18	90
Schut, Cornelis – no. 31	144
Swart van Groningen, Jan (follower of) – no. 5	40
Sychem, Pieter van – no. 47	210
Teniers, David II – no. 27	128
Thulden, Theodoor van – no. 30	140
Trotti, Giovanni Battista (or workshop) – no. 8	52
Ubeleski, Alexandre – no. 44	196
Valck, Gerard (circle of) – no. 46	204
Verbruggen, Pieter II (attributed to) – no. 35	162
Verbruggen, Hendrik Frans – no. 36	166
Vos, Maerten de – no. 15	74
Wandelaar, Jan – no. 48	214
Zuccari, Federico – no. 9	56

Watermarks	226
Bibliography	230
Colophon	238
Photograph credits	239

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Foreword

Musea Brugge places high value on increasing the understanding of its varied collections and disseminating this knowledge through exhibitions, scholarly conferences and publications such as this catalogue. Since 2012, the Bruges Print Room has been systematically investigating and digitising its varied collection in order to garner more knowledge and to make its contents accessible to the public.

Recent presentations such as *The Seventeenth Century as Seen through the Eyes of Jacques Callot* (2013); *Virtuoso Mannerism. Prints by Hendrick Goltzius and His Contemporaries from the Groeningemuseum* (2014) and *ImPRESSive. New highlights from the Bruges Print Room* (2015–16) have showcased the diversity and quality of our holdings while also piquing the public's interest in the collection of works on paper found in Bruges.

Currently consisting of approximately 20,000 works, the foundation of the Bruges Print Room is the major donation by John Steinmetz in 1864 of his collection of prints and drawings to the City of Bruges. The initial Steinmetz gift of approximately 14,000 prints and 1,000 drawings has, over the years, been augmented by subsequent donations and purchases, such as, most recently in 2014, the important acquisition of prints from the Bruges-based print dealer and collector Guy Van Hoorebeke. The Bruges Print Room includes a wide array of works on paper from the 15th through the 20th century, 4,000 of them drawings.

About 3,000 drawings were catalogued in 1984 by the late Carl Van de Velde in his two volume catalogue, *Stedelijke Musea Brugge. Steinmetzkabinet. Catalogus van de tekeningen*. Still the most complete reference work of the drawings in the Print Room, Van de Velde's publication is an impressive display of the author's extraordinary knowledge as an art historian and a source of inspiration for younger scholars. Unfortunately, the publication is not widely known, however, as its brief descriptions are currently only available in Dutch. While most of his attributions remain accurate, his findings have become outdated in several cases. Thirty-five years after Van de Velde's catalogue was printed, ongoing research has led to new attributions as well to the identification of hitherto unknown subjects of a number of drawings. The most relevant of these new findings are included in the present volume, which highlights a selection of fifty of the most relevant and most beautiful drawings from the 16th through the early 18th centuries in the Bruges Print Room.

This project was initiated by the Flemish research centre for the arts of the Burgundian Netherlands, whose mission is to initiate, stimulate, facilitate and disseminate research related to the arts, history and culture of the Burgundian Netherlands. Virginie D'haene started the reinvestigation of the drawings during her tenure as Assistant-Curator of the Print Room in Bruges and as a staff member of our Flemish research centre. We would like to congratulate her on her work as an accomplished scholar of drawings and thank her for her enthusiasm and unwavering dedication to this project, which continued on even after her professional transition to the Museum Plantin-Moretus in Antwerp in early 2018.

We also would like to express our sincere gratitude to the members of our scholarly advisory board – distinguished scholars from museums, universities and the art market – as well as all other contributors for sharing their invaluable expertise. Of all the colleagues at Musea Brugge who deserve our thanks, we would like to single out Evelien de Wilde, Anne van Oosterwijk and Geneviève Callewaert for organising and facilitating the exhibition that is mounted in the Arentshuis on the occasion of this catalogue. Special thanks go to Vanessa Paumen for the coordination of the catalogue and her critical reading of all entries. We are grateful to Lannoo Publishers for their diligent work.

While this catalogue was in its editing phase, we were saddened to learn about the death of Professor Carl Van de Velde. We would like to dedicate this volume to his memory, with gratitude.

Dirk De fauw
Mayor
City of Bruges

Nico Blontrock
Alderman for Culture
City of Bruges

Till-Holger Borchert
Director
Musea Brugge

Introduction to the catalogue

This catalogue features a selection of artworks consisting of the fifty most extraordinary 16th to early 18th-century European drawings from Musea Brugge's Print Room collection. This selection primarily concerns sheets by notable artists from the Low Countries; however, some Italian, French and German masters are also represented. Every sheet is significant in its own right and until now was relatively unknown. The old master drawings of the Print Room in Bruges come almost exclusively from a donation made by John Steinmetz in 1864. The drawings comprise a relatively small collection that is nonetheless quite diverse in terms of school, technique and function. In addition to a few well-known names such as Jacques Callot, Frans Floris and Govert Flinck, rare key works by lesser-known draughtsmen such as Jan van Mieris, Johan van Lintelo, Theodoor van Thulden and Louis de Deyster form the collection's main assets. Despite its limited size, the collection – with its amalgam of techniques, formats, functions, styles and wide variety of subjects – is an excellent illustration of the varied uses to which the medium of drawing was put from the 16th to the early 18th centuries.

The appearance of this catalogue in 2019 marks exactly thirty-five years since the publication of the first catalogue of the Bruges drawings collection. In 1984, Carl Van de Velde mapped out the complete collection of drawings of the Print Room of Musea Brugge – comprising some 3,000 sheets.¹ With its concise yet secure descriptions, this catalogue was until recently the definitive reference work for this collection. However, new research in recent years has yielded a great deal of additional knowledge about the collection of old master drawings. Fifteen drawings² included in the catalogue received new attributions: seven previously anonymous drawings were identified, with the most spectacular find being a rare stained-glass cartoon by Theodoor van Thulden (no. 30); five drawings could be assigned to a different artist than was previously thought – amongst which only the new attribution to Anthonie Crussens (no. 19) had already been published elsewhere – and, finally, the attributions of four drawings were somewhat adjusted. The latter

works were more likely to have come from the studio or circle of the artist to whom they had previously been attributed, whereas the sheet that was only tentatively attributed to Pierre Mignard in the past (no. 34) could now be assigned to him with confidence. Iconographic puzzles were resolved; the iconography of other subjects was fine-tuned or explored in more depth and, for still other drawings, new iconographic interpretations were carefully formulated.³ Finally, for many drawings, better insight was gained into their possible function and original context. In other words, there turned out to be more than enough material for a new, more in-depth and completely up-to-date publication on the collection of old master drawings.

With its new *status quaestionis*, this catalogue contributes to our knowledge of draughtsmen and drawing practices from the 16th to the early 18th centuries. However, this study is not intended to be the final word on the subject – rather, it is an intermediate stage in an ongoing research process. Future research will confirm or refute the interpretations made here and perhaps shed further light on the many issues that remain to be resolved.

John Steinmetz, a Chance Collector of Drawings

With five exceptions, all of the selected drawings come from the sizeable gift made by John Steinmetz (1795–1883) in 1864, which today continues to form the basis of the Bruges Print Room.⁴ In 1819, Steinmetz, a British banker's son, settled in Bruges, where he built up an extensive print collection over the years. He seemed particularly interested in the

reproductive aspect of the medium and his collection was intended – according to his own words – to provide an overview of Western art history, which he arranged chronologically and by artistic school. He acquired his prints mainly at auctions and from art dealers in Bruges and Ghent, but also elsewhere in Belgium, or while travelling abroad. Occasionally, he also purchased drawings. As such, his 14,000 to 17,000 prints are complemented by a mere thousand or so drawings by comparison.⁵ The large number of Neoclassicist drawings by contemporary Bruges artists in this collection – some 450 sheets – is striking.⁶ These drawings include works by Joseph Benoît Suvée (1743–1807), Joseph Ducq (1762–1829), Joseph Denis Odevaere (1775–1830), Jan Frans Legillon (1739–1797) and Albert Gregorius (1774–1853) – artists who were educated at the Bruges academy and went on to develop an international career. Steinmetz bought many of these drawings at the estate auctions of some of these artists.

Steinmetz also assembled a smaller yet significant collection of European old master drawings. Although he kept his annotated auction catalogues and sometimes used inscriptions on the backs of the works to keep track of where and from whom he had acquired them, we only know about their provenance to a limited extent. This lacuna of information can be at least partly explained by



30.
Theodoor van Thulden,
Head of a Shepherd (?)

the fact that Steinmetz regularly bought these drawings in bulk lots. At the auction of the estate of the Ghent surgeon Frans Bernard van Coppenole (1777–1824) on 7 February 1825, for example, he bought at least 230 drawings, of which only five could be identified – amongst them



15.
Maerten de Vos,
Transfiguration, 1578

the *Transfiguration* by Maerten de Vos (no. 15).⁷ He bought the other drawings in lots with descriptions such as *Vingt dessins par différents Maîtres* (Twenty drawings by different Masters) or *Neuf dito* (Nine, ditto). At the auction of Charles Van Hulthem's collection on 8–22 June 1846, one of the most important print and drawing auctions in Belgium in the 19th century, Steinmetz acquired some forty drawings. In addition to several bulk lots, he also bought identified drawings, including the sheets by Govert Flinck (no. 28) and Abraham Rademaker (nos. 49 and 50). Through Steinmetz's inscription *V.H.* on the back of the mountings, other drawings from this auction could also be traced, such as the (still) anonymous *Two Niches with a Caryatid and Female Term Figures* (no. 7).

His annotated auction catalogue shows that Steinmetz paid low prices for the drawings he bought at this auction – even less than for several of the prints he bought there. It therefore seems likely that Steinmetz acquired his drawings mainly as an addition to his overview of Western art history based upon prints.

More Recent Acquisitions

Five drawings (nos. 10, 13, 31, 35 and 47) from the selection do not come from the Steinmetz donation.⁸ Three of them are the result of the Print Room's intensified acquisitions' policy in recent years – a good example being the acquisition of Guy Van Hoorebeke's collection in 2014, comprising more than 2,000 prints.⁹

In 2014, and very recently in the autumn of 2018, two unknown sheets from private collections (nos. 10 and 13) from the *Story of Esther* by the Italian draughtsman Giovanni Guerra were acquired at auction from Christie's and Dorotheum respectively, becoming an addition to the two drawings from the same series that were already in the collection.

Again in 2014 – and this is the most beautiful recently acquired old master drawing – the Parisian gallery Laura Pecheur donated a sheet by Cornelis Schut (no. 31), which comes from the artist's large studio stock, part of which was auctioned in Paris in 2010. The collection's first drawing by Schut (not included in the catalogue), a sheet related to Schut's painting *The Coronation of the Virgin* in the Onze-Lieve-Vrouw-ter-Potterie church in Bruges, was acquired at that auction.

Key Works by Little-known Draughtsmen

Steinmetz's irregular acquisition of old master drawings produced a small, atypical collection that varies in quality and is highly diverse in terms of school, technique and function. As noted earlier, in addition to a few prominent names such as Jacques Callot, Frans Floris or Govert Flinck, its main assets consist of a few rare, key works by lesser-known draughtsmen.



42.
Jan van Mieris,
Inquiry Uplifts Science,
c. 1685

Amongst the highlights is *Inquiry Uplifts Science* by Jan van Mieris (no. 42), made in preparation for his signed painting in Leiden, which is the key work for the reconstruction of the artist's drawn oeuvre, a limited corpus comprising only twelve works.¹⁰ The relatively unknown artists Johan van Lintelo and Louis de Deyster, by whom only a very few drawings are known – and for the latter, only a handful – are both represented by a key work (nos. 24 and 41): respectively a signed and dated early sheet, and a drawing that can be linked to both a print and a painting by the artist. The Print Room also holds a preparatory study by the French court painter Pierre Mignard (no. 34) for the figure of Apollo in the eponymous gallery of the no longer extant Château de Saint-Cloud, which the artist painted for Philippe d'Orléans, brother of Louis XIV.

It is a drawing that offers us a unique insight into the artist's remarkable workshop practices. The fragment of a cartoon (no. 30) by Theodoor van Thulden, mentioned above, offers rare evidence of the artist's activity as a designer of stained glass. To this can be added rare, early drawings by Maerten de Vos (no. 15) and Roelandt Savery (no. 18), an exceptionally fine Lambert van Noort (no. 6) and a particularly lively drawing by David II Teniers (no. 27) – which, according to Pierre-Jean Mariette, was already a rarity in the 18th century.

Drawing as the Father of All Arts

The collection's other great advantage is that, despite its limited size, it illustrates quite well the great wealth of the drawing medium, with its admixture of techniques, formats, functions, styles and diverse subjects. Drawing – being the true 'father of all arts'¹¹ – emerges as the most essential part (and trace) of the artist's creative process in producing nearly every kind of artwork. The range of works includes: designs drawn with a brush or in pen, red or black chalk on a pale, blue or grounded paper, for paintings, altarpieces, murals and ceiling paintings, and miniatures; designs for all types of printed matter – to be executed in various graphic techniques – from prints for allegorical or religious series to book illustrations and prints for offering and wedding occasions; designs related to the production of stained glass; and finally designs for objects in gold or silver. In addition, there are also a few drawings that were probably never intended as preparation for a work of art in another medium, but rather as works of art in their own right – known as presentation drawings. Finally, several studio drawings and copies were also included in the catalogue. They not only grant us valuable insights into the studio practices of artists from the 16th to the early 18th centuries, but are also unique *ricordi* of artworks no longer known to us today.

Records of the Artist's Creative Process

The works in the catalogue illustrate the artist's quest, from collecting the first ideas and motifs on paper to making several composition studies to drawing up the final design for the artwork.

Collecting Ideas and Motifs on Paper

Ideas and motifs were often collected by copying other works of art, from prints, paintings and sculptures to other drawings. A prime example is *Studies after Antique Sculptures* by Frans Floris (no. 2), a testament to the sculptures from classical antiquity that the artist saw during his Roman sojourn and recorded on paper in order to incorporate them into new, 'modern' compositions



2.
Frans Floris, *Studies after
Antique Sculptures*, c. 1540–45

when he returned to the Netherlands. Artists also collected motifs by drawing from life. The anonymous draughtsman of *Figure Studies* (no. 26) presumably installed himself near a market, sketchbook in hand, while Teniers sketched the activities of a brickmaker (no. 27) – which he then deployed in his painting without further adjustments. Both sheets have a sketchbook format, but artists also made larger figure studies, as the sheets by Flinck (no. 28) and the circle of Furini (no. 29) attest. Figure studies and copies like these were used not only to create an image database of sorts (with or without a specific project in mind) but also as a way of exercising the hand.

Motifs were used and reused. The position of the compositions by Louis de Deyster (no. 41) and Alexandre Ubeleski (no. 44) in their broader oeuvre shows how these artists frequently played with the same motifs and forms. Pierre Mignard's *Study of Apollo or John the Baptist* (no. 34) presents a clear case of reappropriation: the artist later transformed his study for the god Apollo in the Apollo Gallery of the Château de Saint-Cloud into the figure of John the Baptist. He did so by lightly erasing the lyre and pressing into his hand a staff with a *banderole* for the inscription *Ecce agnus dei* (Behold the lamb of God) as well as adding a lamb and water flask to the composition.

Composition Studies

Most of the drawings included in the catalogue are composition studies for works of art yet to be executed, ranging from first, quick sketches to fully worked-out composition drawings or *modelli*, which could reach the actual size of the finished product.

Initial compositions or concept sketches such as Hendrick van Balen's *Joseph and Potiphar's Wife* (no. 20) can be recognised by their sketchiness and copious *pentimenti*. They reveal how the artist worked: Hendrick van Balen went over his initial brush sketch with white gouache to correct some of his previously drawn lines and to provide volume to his figures and drapery, while Jan

Wandelaar (no. 48) camouflaged his earlier ideas by means of pasted-on pieces of paper on which he drew an alternative solution. The *Design for an Altar* by Hendrik Frans Verbrugghen (no. 36) is a typical, early-stage architectural drawing that presents (to the patron?) a choice between different possible designs. That minor and even major adjustments were made until the final stage

before or during the execution of the work of art is evident, for example, in the slight differences between the print and the apparently final design by Cornelis Dusart (no. 45), or the hastily sketched *Inquiry Uplifts Science* (no. 42), to which Jan van Mieris made a substantial change to the iconography in the finished painting. Drawings often served as a means of communication between the patron and artist, and some of these adaptations may have been made upon their request.



36.
Hendrik Frans Verbrugghen,
Design for an Altar, c. 1680–90

In some cases, we are fortunate enough to have several preparatory drawings for the same work, which gives us a good impression of the different stages of the production process. For Jacques Callot's (probably) never-executed print *Admiral Jacopo Inghirami Presenting Berber Prisoners to Ferdinand I de Medici*, three composition studies are, for example, preserved, one of them kept in Musea Brugge's Print Room (no. 23). The differences between these three illustrate beautifully and quite visibly the way in which the artist arrived at a balanced composition.

Compositions were transferred from one support to another by means of squaring, as in the case of Trotti's *David* (no. 8), or by making incisions in the drawing and covering the reverse with red or black chalk so that the composition could be transferred to a new support. The latter is the case for nearly all the designs for prints included in the catalogue.

For large works of art, such as stained-glass windows or tapestries, a cartoon was often made – a final, life-size design that served as a guideline for the execution of the work of art. Sometimes these assumed monumental proportions. One indication of this is given by the *Head of a Shepherd* (?) by Theodoor van Thulden (no. 30), which is a fragment of such a cartoon for an unknown stained-glass window.

Presentation Drawings

Several drawings in the collection were probably never intended to be a preparation for other artworks, but as works of art in their own right – so-called presentation drawings. Roelandt Savery's highly refined landscape (no. 18) is an example of a carefully elaborated drawing that was probably intended to be an independent work of art for a collector. Like many other artists of the period, Anthonie Crussens (no. 19) executed his carefully finished presentation drawings on vellum, on which he drew landscapes in pen and ink in which he imitated the engraving style of

prints – producing as it were luxurious, hand-drawn, unique editions of prints. Giovanni Guerra's sheets illustrating the Old Testament *Story of Esther* probably served a similar function – namely as hand-drawn biblical illustrations meant for collectors.



Studio Drawings and Copies

Several studio drawings and copies have also been included within the catalogue. Although these are of lesser quality, they offer valuable insights into the production process and the studio practices of artists. *An Old Man with Glasses and a Stick Walking among Ruins* after the Master of the Clinging Draperies (no. 1), for example, is clearly a copy after another work but is nevertheless particularly instructive with respect to copying practices of the time. Namely, the sheet seems to have been soaked in an oily substance to make it transparent, so that the underlying composition could be easily transferred. Moreover, the works of art related to the drawings have often been lost, or are (still) unknown. (Studio) copies such as the aforementioned, *An Old Man with Glasses and a Stick Walking among Ruins*, or the *Mythological Scene* (no. 3) after a work by Primaticcio, are therefore unique *ricordi* of artworks that are no longer known today.

1.
Master of the Clinging
Draperies (copy),
*An Old Man with Glasses and
a Stick Walking among Ruins*,
1549

Acknowledgements

I owe a word of thanks to several people who contributed to the realisation of this book. In the first place, I wish to convey my gratitude to Till-Holger Borchert, Director of Musea Brugge and Curator of the Groeningemuseum, who was enthusiastic about this project from the beginning and who gave me the opportunity and freedom to realise it. For this project we drew up an advisory board of international specialists consisting of: Stijn Alsteens, Till-Holger Borchert, James Faber, Stefaan Hautekeete, John Marciari, Gregory Rubinstein, Peter Schatborn and Manfred Sellink. I would like to thank them, but also several of the contributing authors, for assisting in refining the selection and making suggestions for possible attributions and avenues of research. A special mention goes to Stefaan Hautekeete and Peter Schatborn for reading various entries and for discussing and dispensing advice on all possible aspects of editing a catalogue.

I am grateful to the entire team of the Groeningemuseum, particularly Vanessa Paumen, who helped follow up the organisation of the publication as well as Evelien de Wilde and Anne van Oosterwijk, who prepared the accompanying exhibition, after I exchanged the Print Room of Musea Brugge for that of Museum Plantin-Moretus in Antwerp at the beginning of 2018. I am no less grateful to my new colleagues at Museum Plantin-Moretus, especially my Director, Iris Kockelbergh, and Curator, Marijke Hellemans, who gave me the opportunity to bring this project

to a successful conclusion from my new workplace. For this project I could rely on the help of two excellent interns: Ellen Bakker, who helped with the technical descriptions, and Julie Rooryck, who took on the watermark research, started the process of applying for supporting images, and researched the exhibitions and literature already published in relation to the drawings. In the endnotes of each entry, we have tried to mention all people who gave advice on the drawing under discussion. My gratitude goes out to them, and everyone else whom I might have forgotten to mention. Finally, my last word of thanks goes to my ever-supporting and patient husband, William Todts. – *Virginie D'haene*

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- 1 Van de Velde 1984.
 - 2 Nos. 1, 3, 4, 16, 19, 25, 30, 33, 34, 35, 37, 38, 39, 40 and 46.
 - 3 Changes in the description of the iconography were made for the nos. 1, 9, 10, 11, 12, 13, 17, 36, 37, 40, 42 and 48.
 - 4 For a good introduction to the life of John Steinmetz and his print collection, see Le Loup 1979.
 - 5 For a proper overview of the provenance of the drawings from the Steinmetz collection (and other drawings from the Print Room of Musea Brugge), see Van de Velde 1984, pp. 7–16.
 - 6 For a solid introduction to the collection of neoclassical drawings of the Bruges Print Room, see D'haene 2014.
 - 7 Van de Velde 1984, p. 8.
 - 8 It should be noted here that it is not always entirely clear which drawings come from the Steinmetz donation; see Van de Velde 1984, p. 13.
 - 9 For an overview of the highlights of this collection, see D'haene/De Wilde 2017.
 - 10 The drawings by Teniers, Lintelo, De Deyster, Van Thulden and Savery mentioned in this section were included in the provisional list of recognised masterpieces of 17th-century drawing, commissioned by the Arts and Heritage division of the Flemish Government. The drawing by Maerten de Vos was already recognised as a masterpiece by the Flemish Government in 2015, see <http://www.kunstenenerfgoed.be/en/node/27513>.
 - 11 This (famous) quote is taken from Karel van Mander's chapter on drawings in his manual on painting, *Den Grondt der Edel vry Schilder-const*, which forms part of his *Schilder-boeck*, published in 1604.







Note to the reader

Selection

The works chosen for inclusion in the catalogue are limited to drawings by European artists born in the 16th and 17th centuries. This criterion permitted the inclusion of a couple of early 18th-century sheets in the selection, but likewise excluded the large quantity of drawings by artists who studied at the Bruges academy, established in 1717, which merits a future study of their own.

Order

The drawings are broadly arranged chronologically in the catalogue, with sheets from different schools placed alongside each other. Such an arrangement shows the extent to which drawing practices from the 16th to the early 18th centuries crossed boundaries, though it also reveals regional differences. Exceptions in the chronological placement are sometimes made for the purpose of maintaining visual continuity.

Authors

The entries were written by Stijn Alsteens, Ellen Bakker, Yvonne Bleyerveld, Till-Holger Borchert, Jean-Claude Boyer, Hans Buijs, Dominique Cordellier, Julie Daems, Heleen De Smet, Evelien de Wilde, Virginie D'haene, Charles Dumas, Peter Fuhring, Stefaan Hautekeete, Margret Klinge, Marjolein Leesberg, John Marciari, Maja Neerman, Julie Rooryck, Kristel Van Audenaeren, Anne van Oosterwijk and Sarah Van Ooteghem.

Dating

Where possible, a date is mentioned for the artworks depicted in this book. Dates that are the result of art-historical research are preceded by 'c.'. In some cases, it was not possible to situate a work within the career of the respective artist, not even approximately. For these works, the date has been omitted.

Exhibitions and Bibliography

In the categories 'Exhibitions' and 'Bibliography', the artist's name and title of the work are only mentioned when these differ from the current attribution or interpretation of the iconography of the drawing. The 'Exhibitions' category is omitted when the work – as far as we know – has never been exhibited.

Images

Where possible, the selected drawings from the Bruges Print Room are reproduced at their actual size.

I

Master of the Clinging Draperies (copy)

Southern Netherlands, active second quarter of the 16th century

An Old Man with Glasses and a Stick Walking among Ruins, 1549

Inv. 0000.GRO1975.II

Pen and dark brown ink, light and dark grey wash, 228/29 × 230/37 mm; the sheet is treated with a brown, oleaginous substance to make it transparent

Lower right, in brush and brown ink: *[LHC?] 1549*

At the upper right and lower left, mark of the Steinmetz donation (Lugt 4573); on the 19th-century mounting, lower right, in pencil: *Luc. de Heere*; on the back, remnants of backing paper, with an inscription in pencil: *Lucas De Heere and 1579*; top right, in red chalk: *74*

Watermark: Coat of arms containing a number of signs, including a cross, above which the letters [VW (?); interlaced] (see reproduction on p. 226), similar to Briquet 1984, no. 9870 (Brabant 1536, with variants Antwerp 1542–46 and Brussels 1546), but larger; horizontal chain lines, c. 18/19 mm

Provenance: John Steinmetz (London 1795 – Bruges 1883); donated to the City of Bruges in 1864 (Rapport 1867, p. 57, as ‘Lucas de Heere’)

Exhibitions: Bruges 1984–85, p. 263 (as ‘Monogrammist CLH (?)’); Bruges 1986, p. 220, no. 54 (as ‘Monogrammist CLH (?)’)

Bibliography: Van de Velde 1984, vol. 1, p. 234 (as ‘Monogrammist CLH (?)’)



Colophon

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