

Abraham van den Tempel (1622/3-1672) as a draughtsman

Abraham van den Tempel is best known for his restrained and elegant portraits of prominent Dutch citizens from the third quarter of the seventeenth century. His drawings are less well known, yet as the pupil of Jacob Adriaensz. Backer (1608-1651), Van den Tempel emerged in an environment in which there was an intense focus on draughtsmanship. A number of sheets by his hand have been brought forward by scholars of Dutch drawings, most notably by Peter Schatborn. Based on these works, and a number of other drawings that can be attributed to Van den Tempel, this article aims to characterize the style and function of his draughtsmanship. It emerges as a less purely elegant, more functional and forceful refinement of the “Backer-Flinck” idiom which preceded it.

The son of the Leeuwarden painter, art dealer and Mennonite preacher Lambert Jacobsz. (ca. 1598-1636), Abraham van den Tempel lost his father at an early age, and proceeded with his artistic training under Jacob Backer (a fellow Mennonite who had in turn been his father’s pupil) in Amsterdam, around the years 1642-1646.¹ The practice of Backer also embraced portraiture and genre themes, but focused on history painting. Backer, and Govert Flinck (1615-1660), his erstwhile fellow pupil with Lambert Jacobsz., produced some of the most sensitive and evocative figure drawings of the Dutch Golden Age.² Along with a circle of pupils and friends, these artists made numerous drawings from the nude model, in support of the use of nude figures in their paintings, and also to sell to eager collectors. Houbraken even made special mention of these “*vrouwtjes zoo konstig op blaau papier met zwart en wit krijt geteekent* (women so beautifully drawn on blue paper in black and white chalk).”³ This drawing activity seems to have taken an organized form, and we even have drawings from different views by different artists, of the same model’s pose, during the same drawing session.⁴ Backer, Flinck and their friends were exceptions in their time, however. The very use of the nude in painting chafed against both Protestant and Roman Catholic sensibilities in this sensitive climate of tensions generated by steady conflict between religions and denominations.⁵ Yet this pressure was counterbalanced by the support of Amsterdam’s ruling elite, who as patrons of art had come to favour the work of Backer and especially Flinck, to whom they gave the commission for eight important scenes in the decorative cycle of paintings for the newly constructed City Hall. The reference point for this development in taste was the work of Peter Paul Rubens, in which the nude figures prominently. It is not clear how Backer was able to study the works of Rubens (no travels are documented), but he appears to have known Rubens’s drawings as well as his paintings. He adopted a pictorial technique of light and dark chalks on blue-tinted paper remarkably similar to that used by Rubens, which he likely then passed on to Flinck around 1640.⁶

In the wake of the deaths of Backer and Flinck in 1651 and 1660, demand for a Flemish-oriented style in painting continued strongly. Following Backer’s model, Van den



1.
Abraham van den Tempel, *Peace Welcomes Science*, canvas, 207 x 266.5 cm, signed and dated 1651. Leiden, Stedelijk Museum de Lakenhal.

Tempel initially aspired to history painting, as seen in one of his earliest independent efforts, the well-known allegorical series on the cloth trade for the Draper's Guild in Leiden, painted in the years 1648-1651, which remains one of his best-known works.⁷ The drawing style with which Van den Tempel began his career also followed that of Backer, as is preserved in a drawing made for his first important commission. *A Study of a Female Figure* in classicizing dress in the Rijksprentenkabinet in Amsterdam (cat. no. 1) was used for the figure of Minerva standing to the left side in the central canvas of his allegorical triptych for the assembly hall of the Draper's Guild (the Lakenhal), the scene of *Peace Welcoming Science* of 1651 (fig. 1). In this sheet, the contours are firmly and smoothly drawn in long and sweeping arcs. The soft and smooth shading parallels closely the artist's smoothly liquid and flat handling in his paintings, leaving no traces of the brush. The drawing and painting both relate directly to the late style of Backer, as seen in his *Allegory of Freedom* painted for the House of Orange,⁸ or his drawing of a *Reclining Female Figure* in Copenhagen (fig. 2).⁹

The attribution of the study used for the figure of Minerva to Abraham van den Tempel was first presented by Peter Schatborn in 1979 in an article on the drawings of Jan van Noordt.¹⁰ Abraham van den Tempel likely made the acquaintance of Jan van Noordt as a fellow pupil in the studio of Backer in Amsterdam in the first half of the 1640s.¹¹ The subsequent friendship of the two artists is borne out in Van Noordt's

2.

Jacob Adriaensz. Backer, *Reclining Female Figure, from the Back*, black and white chalk on blue-grey paper, 232 x 372 mm, around 1650. Copenhagen, Statens Museum for Kunst.



signature as a witness on several documents relating to Van den Tempel's marriage in 1648.¹² Van Noordt also took over Backer's fluid handling and his technique of light and dark chalks on blue-coloured paper. It is furthermore possible that he also organized sessions of model drawing such as those undertaken earlier by his teacher. Houbraken reports a school for drawing from the model attended by Dirck Ferreris and Johannes Voorhout in the mid-1660s, which was when Voorhout was studying with Jan van Noordt.¹³ Two drawings by Van Noordt survive that attest to such activity (fig. 3).¹⁴ In his article on Van Noordt, Schatborn attributed a number of drawings to this artist, but he was also able to distinguish the more restrained hand of Van den Tempel in a number of other sheets, including two remarkable examples in Berlin, done in the same technique on blue-coloured paper (cat. nos. 13, 14). Prior to Schatborn's publication, Van den Tempel's draughtsmanship had received only scant attention, and only a few of his drawings have been published. On this basis, a number of other attributions are now possible, providing a more comprehensive overview of his activity is a draftsman.

The handling seen in the abovementioned *Study of a Female Figure* finds a close comparison in a sheet in Göttingen, rightly attributed to Van den Tempel by Gerd Unverfehrt and Niels Büttner (cat. no. 2). It shows the same soft, flowing contours, smooth surfaces, and flat effect of form. Van den Tempel here studied the figure of a seated woman holding out a laurel wreath between her hands. She wears a flowing robe *à l'antique*, with less detail at the waist than the one worn in the Amsterdam study. Along with her idealized facial features, and the wreaths on her head and in her hands, it indicates a function as an allegorical figure. There is no link to the Leiden Lakenhal series, however. The sheet bears a precise date on its verso, 7 November 1662, over a decade later. Also, the conspicuous application of soft flowing highlights in her robe distinguishes the handling of this sheet from the drawing of *Minerva*. It parallels a distinctive aspect of Van den Tempel's painting: the representation of satiny fabrics, already apparent in the Lakenhal series of paintings. The steady lines and high finish strongly suggest it was made not in preparation, but after a figure in an allegorical painting, apparently now lost, serving as a *ricordo* of the artist's invention.

In his paintings Van den Tempel quickly developed great facility and a smooth, pleasing style, winning immediate success with the commission from the Draper's Guild of Leiden. He was helped by the fact that his family, like many other Mennonites, was firmly established in the cloth trade.¹⁵ Yet his future as a painter lay not

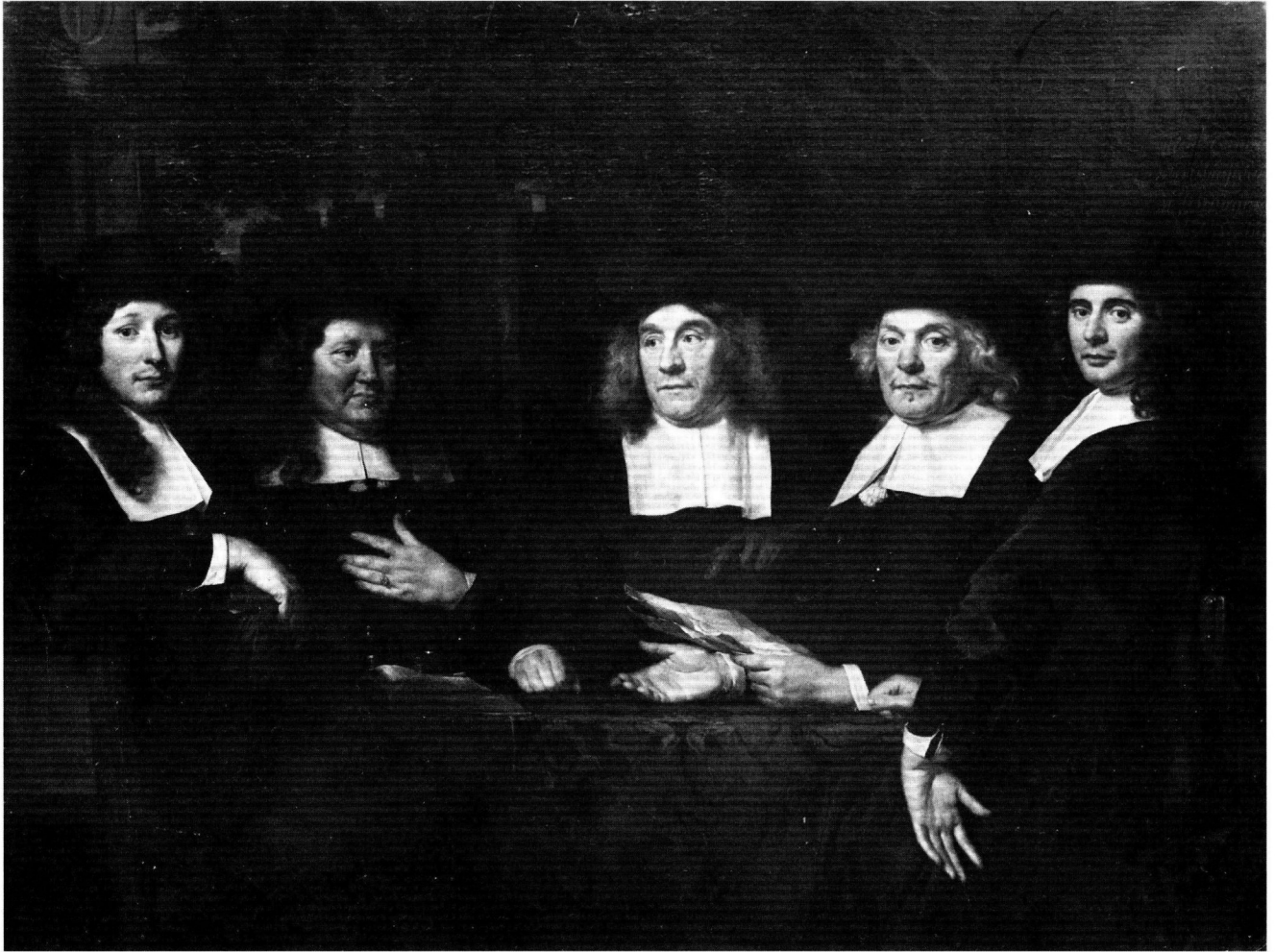
3.
Jan van Noordt, *Study of a Reclining Male Nude*, black and white chalk on blue-grey paper, 264 x 377 mm. Rotterdam, Museum Boijmans Van Beuningen.



with history or allegory, but with portraiture. The quality of his work in this category places him among such prominent names as Bartholomeus van der Helst (1613-1670) and Nicolaes Maes (1634-1693). Thanks to a fashionably smooth and dynamic style, his success in attracting patrons gradually increased. One of his sitters was the Leiden merchant and political theorist Pieter de la Court (1618-1685),¹⁶ while Van den Tempel achieved his most prominent commission with the *Portrait of Princess Albertine Agnes* (1634-1696), *Princess of Orange, and Her Children*, which does incorporate an allegorical reference, to *Caritas*.¹⁷

Besides his painted portraits, a pair of portrait drawings in black and white chalk by him has also survived, in Berlin (cat. nos. 8, 9). They are highly finished pendants of a husband and wife, probably both originally signed and dated 1665 (the date on the male portrait is unclear), and while they are not identified, the academic or ecclesiastical attributes of the man fit well in the environment of Leiden, where the artist spent most of his active years. This pair of portraits is already sufficient to establish Van den Tempel's utter fluency and command as a draughtsman. Done in black and white chalks over brown wash, on blue-tinted paper, they show the same smooth surfaces and soft modulation of tone as his finished portraits. In only few areas does Van den Tempel allow himself a free hand, for example in the coiffure of the man, where a few loose, vigorous strokes appear. He appears to have been preoccupied with placing the figure in its setting, and by contrast, the female portrait shows greater refinement and finish in a simpler composition.

Van den Tempel's focus on portraiture is further evident in both of the drawings published by Peter Schatborn. He illustrates the function of the beautiful *Study of*



4.
Abraham van den Tempel, *Portrait of the Regents of the Heilige Geestweeshuis in Leiden*, canvas, 146 x 196 cm, signed and dated 1668. Leiden, Geest- of Arme Wees- en Kinderhuis te Leiden.

a Man's Arm (cat. no. 13) as a preparatory drawing for the leftmost figure in Van den Tempel's *Portrait of the Regents of the Heilige Geestweeshuis in Leiden* (fig. 4).¹⁸ Executed in black and white chalk on blue paper, it represents mainly the lower arm and hand, the folds of the upper part of the upper sleeve, and a spare outline of the plain white collar. The technique of two chalks and coloured paper serves less to designate relative tones than to decisively model forms in chiaroscuro. Van den Tempel applied strong and free strokes, with a few stray lines along the bottom edge, and applied highlights and shadows sparingly but forcefully. His technique appears to be more direct than that of his teacher, Jacob Backer. This drawing dates along with the painting to 1668, over twenty years after his tutelage with Backer, reflecting a long intervening period of development as a draughtsman.

A number of other portrait drawings can be given to Van den Tempel as well. The Berlin pendant pair forms the basis for attributing to him two other portrait drawings, of only slightly lower finish. The rich and engaging *Portrait of a Woman with a Cithar* (cat. no. 5), also in Berlin, is composed in regular hatching and soft white highlights, defined by subtly varied contours. The angular folds distinguish the drapery rendering from the rounded stylizations of Govert Flinck and Jacob Backer, and Jan van Noordt. One searches in vain for a calligraphic stroke or a loosely flowing line. The hands are again sharply defined, with the slender, pointed fingers familiar to us from the Berlin arm study. This drawing's entrancing pictorial rendering in black and

5.
Abraham van den Tempel, *Portrait of Cornelis Groenendyk*, canvas, 125.5 x 100.5 cm, signed and dated 1668. Paris, Fondation Custodia, on loan from the Instituut Collectie Nederland.



white chalk reaches its high point in the face, where the adroitly modelled features capture an expression of amused engagement with the viewer, in the raised eyebrows and restrained smile. Most of the abovementioned observations apply to the *Portrait of a Young Woman* in the British Museum that was attributed by Lugt to Van den Tempel (cat. no. 6). The sitters even wear nearly identical costumes, which date them to the first half of the 1650s, preceding the Berlin pendant pair of 1665 by at least ten years. The London sheet shows less finish and less white heightening, and the girl's expression is more restrained, although she too directly engages the viewer. It is possible that these two drawings were made as independent and finished portraits, like the pendant pair of a couple in Berlin. In the 1650s, Van den Tempel did not yet go so far in adopting a smooth, pictorial handling for a portrait drawing. His technique, with bold contours and shading, and open hatching, is more like his preparatory drawings.

Long attributed to Van den Tempel, on the basis of an inscription on the back, is the *Study for a Portrait of a Family*, in Leiden (cat. no. R2). It shows a burgher family dressed in simple costume, with the mother wearing a straight conical collar over her shoulders, and a tight linen coif, indicating a date of around 1650-1655. The technique of ink washes over light black chalk outlines, however, differs starkly from that of other sheets that can be given to him. The attribution finds some justification in its straight and angular lines, and pictorial technique. However the figure scale and choppy rhythms do not relate to his style. Furthermore, the composition is not connected to any known painting by the artist. It is safe to speculate that the inscription was added by a previous owner, likely the 19th-century collector Jacob de Vos.

The drawings that we can securely attribute to Van den Tempel fall generally into two categories: those of high finish, such as the early drawn figure of Minerva and the pendant portrait drawings in Berlin, and loose, rough sketches, such as the costume and figure studies first published by Schatborn, which function more as part of the initial creative process of design and posing of figures. To this second group can now be added a sheet in the Prentenkabinet in Leiden which bears on its recto the image of *Study for the Portrait of a Young Man, possibly Cornelis Groenendyk* (cat. no. 12, recto). Judging from the details of costume and the pose, the figure is evidently a portrait. The previous attribution to Jan van Noordt was probably based on his well-known portraits of young falconers in the Wallace Collection.¹⁹ The composition is however nearly exact match with a portrait by Abraham van den Tempel, now with the Fondation Custodia in Paris (fig. 5).²⁰ The drawing has clearly been trimmed, and almost certainly originally include the lower legs as well. Tradition holds that the sitter of the painting is Cornelis Groenendyk (1658-1704), the son of a regent family in Gouda. It is signed and dated 1668, when Cornelis was 10, a not unlikely age for the sitter. Like the painting, the drawing shows the sitter seated on the ground, holding up a falcon with wings spread in his proper left hand, and leaving his right hand on his lap. Behind him to the left is a dense thicket, opening up to the right to a sky with clouds. Although it is only loosely rendered, the boy's lavish hunting costume in the drawing appears to correspond to that in the painting, featuring a two-layered linen and lace cravat and billowing white shirt sleeves.

In this drawing, Van den Tempel applied a loose, rough style, in strong contrast to the elegant, finished painted portrait. His choice of medium, with black and white chalk over the middle tone of blue-tinted paper generating pictorial effect, is consistent with his other known drawings, a technique inherited from his teacher Backer. The sharp staccato rhythms of choppy lines in the drawing evoke the dynamic energy of drapery folds in Van den Tempel's painting. The artist appears to have strengthened this effect deliberately with strokes of oily black chalk and white heightening distributed throughout the figure and background. He did not attend to the modelling of form, through chiaroscuro and contour lines. Indeed, the rendering is confusing and unsure at times. Also, the sitter's specific likeness is very sparsely suggested, in features such as the dimpled chin and the sharp fold of the upper eyelid. Van den Tempel only used this drawing to plan his composition and pose, possibly for the benefit of his patrons, most certainly the sitter's parents.

The drawing on the verso of the Leiden sheet raises the intriguing question of a related painting that the artist may have been preparing (cat. no. 12, verso). It shows a slender young woman holding her left hand up high, and just beyond her fingertips a bird with wings spread, echoing the portrait on the recto. A hunting theme seems to be similarly completed by a forest setting, indicated by the row of trees behind her to the right. The bird is very small, and likely not a falcon or hawk, and the woman's costume is fanciful, with a cape or shawl lifted behind her by the wind. A light and summary sketch, with only a few thick reinforcing lines in thick black chalk, it offers insufficient information to more precisely define the subject matter. Two loose sketches above the figure are even less distinct and informative.

The execution of the *Portrait of Cornelis Groenendyk* on the recto offers points of comparison with the sheet in Berlin (cat. no. 13) discussed by Schatborn. The recto of that work shows a *Study of a Man's Arm*, but on its verso is a *Study of a Standing Man* not mentioned by Schatborn, as it does not relate to the drawing style of Van Noordt, which was the subject of his article. It shows a man with a round face and long hair, standing and grasping the blade of a halberd in his right hand, and holding a large hat in his left hand. He tilts his head and seems to look off to the right. Loose and searching strokes of black chalk define the forms and lines sparingly. Some reinforced contours on the left side of the figure were perhaps meant to suggest shadow, and the

6.
Abraham van den Tempel, *Portrait
of Machteld Bas*, canvas, 127 x 100
cm. Amsterdam, Rijksmuseum
Amsterdam.



fall of light from the right. Thick lines of soft chalk evoke the consistency of fabric in the puffy costume, set against crisper delineation of head, hands, and weapon. This efficient drawing seems to have been made strictly to establish the pose of a sitter for a militia portrait, since lost. The artist let some details trail off to the right side, with the figure's arm appearing to lean on a structure that is not worked out, suggesting a connection to other figures and activity to that side, as does the figure's glance. His economy yielded an even sparser drawing than the *Study for the Portrait of Cornelis Groenendyk* in Leiden.

The recto, with its imposing arm study, remains the more impressive side of the Berlin sheet. The intricate forms of the curled hand are accentuated with sharp highlights in white chalk, which reveal remarkable adeptness and mature judgement. The same aplomb, matched with the same technique, appears in another drawing in Berlin attributed by Schatborn to Van den Tempel. There, on the recto, two dramatically gesturing hands join a figure study (cat. no. 14, recto). The forms are sketched with assured rapidity, the execution dominated by a strong slightly curved line, and a preference for abrupt angles over swelling curves. What sets the figure apart, however, is

the dramatic use of such strokes as hatching, most evident in the white strokes establishing the light tone and surface of the man's chest. This technique can be connected to the strong open hatching in the sleeve and hand of the *Study of a Man's Arm* in Berlin. On the verso of this sheet appears a costume study carried out almost entirely in vigorous hatching in shallow arcs (cat. no. 14, verso: not illustrated). The dynamic energy of Van den Tempel's sketches, far removed from the restrained calm typical of the artist's paintings, mark a wide range of handling in his work.

The forceful hand that Van den Tempel applied to his sketches appears in two further drawings. Formerly in the collection of the Van Regteren Altena family, and now in the Rijksprentenkabinet in Amsterdam is a sketch of a full length *Portrait of a Woman Holding a Flower*, first attributed to Van den Tempel by Jeroen Giltaij (cat. no. 7). The hard, abrupt contrasts of light and dark chalk and the stiff curving contours and hatching relate most closely to the Groenendyk sketch, and are especially vigorous in the more loosely drawn chair. The composition relates to a number of the artist's painted portraits, although none is a close match with this composition. The sober costume with its large collar, dates it to the mid-1660s, while the flower she holds, possibly a rose, may indicate a connection to a betrothed or husband. Her passive pose, with head tilted down, hints at melancholy, and is reminiscent of Van den Tempel's intriguing, unfinished *Portrait of Machteld Bas*, taken just after the death of the sitter's husband, in 1667 (fig. 6), as clearly specified in an inscription formerly recorded on the back. The roses on the window ledge behind her perhaps allude to their bond of marriage.²¹ The spare technique of the drawing generates a haunting quality, much like the unfinished passages in the painted portrait, for which it may have been a study.

Until recently, only the recto of this sheet was known to scholars. The verso is also significant, as it contains two sketches that relate directly to other drawings by the artist, which are in turn connected to paintings. Although the presence of all three sketches on one sheet implies that they date to the same period, it is also possible that the artist returned to this piece of paper on several occasions over a span of time. One is a study of a forearm propped on the arm of a chair, and appears to be a precedent for the *Study of a Man's Arm* in Berlin, already mentioned (cat. no. 13), itself a preparatory work for a regents' portrait in Leiden, of 1668. The rest of the verso is taken up by a sketch for a portrait of a woman. She is seen in bust length, with curly hair, and turning to the left. Drawn in loose, open strokes of light and dark chalk, this sketch is the initial conception of the pose of the female sitter in the drawn *Portrait of a Couple* in Copenhagen (cat. no. 15). In both works, the sitter is set against a backdrop of drapery. Her pose in the Copenhagen study appears to be further developed, with clear contours, and with her raised hand shown holding a laurel wreath.

The drawing in Copenhagen features a complete composition of a double portrait. It appears to have been made in conjunction with the *Portrait of Jan van Amstel and Anna Boxhoorn* signed and dated 1671 in the Muscum Boijmans Van Beuningen (fig. 7).²² The man's costume is recognizably related to that worn by the Vice-Admiral, although with less detail, while that of Anna Boxhoorn has been changed into a dress without a collar, an alteration that likely reflects an update in fashion from the time of the drawing to that of the painting. In the painting in Rotterdam, the left hand is lowered, and no longer holds a wreath, but an apple. Salient details such as the sitters' features and hairstyles, the black servant, and especially the tassel and cord hanging from the drapery at the upper right, confirm the drawing's role in the genesis of this painting. Rich and complete, with pictorial effects of light and dark chalks, it is however quickly and loosely sketched, without any refinement of detail, and likely functioned as a compositional *modello* for what was clearly a major portrait commission (the painting approaches two metres across). Van den Tempel's characteristic lightly



7. Abraham van den Tempel, *Portrait of Jan van Amstel and Anna Boxboorn*, canvas, 142 x 181 cm, signed and dated 1671. Rotterdam, Museum Boijmans Van Beuningen.

arching strokes and angular drapery folds are softened in their effect by the drawing's variety of surfaces and effects, especially the swaths of fabric sketched in thick strokes of wide chalk. Free and dynamic, but at the same time imposing and complete, the sheet in Copenhagen marks the twilight of Van den Tempel's career, produced for a painting that he completed in the year before his death.

In the fifteen known drawings that we can attribute to Abraham van den Tempel, the artist adhered to the technique of light and dark chalk on blue-coloured paper. This technique reflects strongly his training under Jacob Adriaensz. Backer, who also relied on it primarily. With these pictorial means, Van den Tempel applied a range of finish, with a number of highly finished portraits alongside some loose studies and compositional sketches. In contrast with Backer, who produced many independent figure studies, most of Van den Tempel's drawings relate to paintings by him, and appear to have served a practical preparatory function. They generally reflect his specialization in portraiture, and a number of the surviving examples identified here were clearly made in preparation for known portraits. A newly-recognized example in Leiden served as a study for the accomplished *Portrait of Cornelis Groenendyk*. Like the artist's other drawn studies, it demonstrates a rapid and loose execution. Most significantly, such informal drawings show spontaneity and vigour. Although Van den Tempel left behind no written testament to his practice, he clearly viewed creative conception as a spirited process initiated by drawing in a free and imprecise manner. The fifteen sheets identified here thus add a new dimension to our understanding of an artist known for the high finish of his paintings.

NOTES

¹ See: H. F. Wijnman, 'De schilder Abraham van den Tempel', in: *Uit de kring van Rembrandt en Vondel*, Amsterdam, 1959, p. 68. The study of Abraham van den Tempel's paintings by Martina Friedrich (dissertation, University of Bonn), has not yet been published.

² For the most comprehensive study of the drawings of Backer and Flinck, see: W. Sumowski, *The Drawings of the Rembrandt School*, New York, 1979ff, vol. 1, pp. 16-187; vol. 4, pp. 1884-2166.

³ Arnold Houbraken, *De Grootte Schouburgh der Nederlanische Konst Schilders en Schilderessen*, Amsterdam, 1717-1721, vol. 1, p. 338, referring to drawings by Backer.

⁴ Two such simultaneous views are: Jacob Adriaensz. Backer, *Seated Female Nude*, black and white chalk on blue-grey paper, 288 x 228 mm, Boston, collection of Maida and George Abrams; Govert Flinck, *Seated Female Nude*, black and white chalk on blue-grey paper, 363 x 249 mm, Berlin, Kupferstichkabinett (inv. no. 1327); see: *Seventeenth-Century Dutch Drawings. Selections from the Maida and George Abrams Collection*, exh. cat. Amsterdam (Rijksprentenkabinet), Vienna (Graphische Sammlung Albertina), New York (Pierpont Morgan Library) and Cambridge, Massachusetts (Fogg Art Museum), 1981-1982, p. 118, no. 50, note 7 (with illustrations).

⁵ This climate is reflected in the notarial deposition made about one such nude model drawing session with Govert Flinck; see: S.A.C. Dudok van Heel, 'Het "schilderhuis" van Govert Flinck en de kunsthandel van Uylenburgh aan de Lauriergracht te Amsterdam', *Jaarboek Amstelodamum* 74 (1982), pp. 74-75. For further commentary see also: V. Manuth, "As stark naked as one could possibly be painted...": The Reputation of the Nude Female Model in the Age of Rembrandt', in: *Rembrandt's Women*, exh. cat. Edinburgh (National Gallery of Scotland) and London (Royal Academy of Arts), 2001, p. 53.

⁶ William Robinson has suggested that Backer acquired his Rubensian drawing technique by way of Lambert Jacobsz.; see: exh. cat. Amsterdam/Vienna/New York/Cambridge 1981-1982 (note 4), p. 118, note 1. Unfortunately no examples survive to confirm this hypothesis. The fact that his fellow-pupil Govert

Flinck, only adopted it later, speaks against the role of Lambert Jacobsz., and points to Backer as its champion in the Dutch context.

⁷ The series consists of three scenes: *The Maiden of Leiden Crowned with Laurel*, canvas, 176 x 221 cm, signed and dated 1650; *War Tramples Freedom and Justice, forcing Art, Science and Trade into Retreat*, canvas, 207.2 x 265.5 cm, signed and dated 1651; *Peace Welcomes Science*, canvas, 207 x 266.5 cm, signed and dated 1651 (fig. 1); Leiden, Stedelijk Museum de Lakenhal, inv. nos. 425-427. See: *Dutch Classicism in seventeenth century painting*, exh. cat. Rotterdam (Museum Boijmans Van Beuningen) and Frankfurt (Städtisches Kunstinstitut), 1999-2000, pp. 254-261, nos. 47-49 (with colour illustrations).

⁸ *Allegory of Freedom*, canvas, 162.5 x 115.8 cm, Berlin, Jagdschloß Grunewald, inv. no. GK 1 3073; see: Werner Sumowski, *Gemälde der Rembrandtschüler*, Landau/Pfalz, 1983 - 1994, vol. 1, p. 197, no. 29, p. 232 (with illustration).

⁹ Jacob Adriaensz. Backer, *Reclining Female Figure, from the Back*, black and white chalk on blue-grey paper, 232 x 372 mm, around 1650; Copenhagen, Statens Museum, inv. no. kksgb7082; see: Sumowski 1979ff. (note 2), vol. 1, pp. 88-89, no. 37^x (with illustration).

¹⁰ Peter Schatborn, 'Tekeningen van Jan van Noordt', *Bulletin van het Rijksmuseum* 27 (1979), pp. 118-128. In his earlier article, Wijnman cited three examples of drawings by Van den Tempel in a brief discussion of the topic; see Wijnman 1959 (note 1), p. 87. In her dissertation on the artist's paintings (see note 1), Martina Friedrich does not take up the topic of his draughtsmanship.

¹¹ Van Noordt's earliest independent work, likely marking the end of his instruction, is an etching dated to 1644; see: F.W.H. Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts, 1450-1750*, Amsterdam, 1949ff., vol. 14, p. 182, no. 1 (with illustration).

¹² Leiden City Archive 506 (Old Notarial Acts) no. 754, Notary Arendt Joachimsz Raven (*Minuutacten*) document nos. 198 and 199, dd. 25 November 1648. Jan van Noordt signs as witness to a codicil to the testament of the painter and cloth merchant Abraham van den Tempel, in Leiden. For the earlier

of these two documents, see: A. Bredius, *Künstler-Inventare*, The Hague, 1915-1922, vol. 7, p. 225.

¹³ Houbraken reports that after Theodor Ferreris returned from Italy he joined Johannes Voorhout in a drawing studio. This would have been in 1667, during Voorhout's tutelage with Van Noordt, from around 1665-1669. See: Houbraken 1717-1721 (note 3), vol. 2, p. 185; and: C. Hofstede de Groot, *Arnold Houbraken und seine "Groote Schouburg" kritisch beleuchtet*, The Hague, 1893, p. 82. For the period of Voorhout's tutelage, see: C. Hofstede de Groot, 'Joan van Noordt', *Oud Holland* 10 (1892), pp. 212-213, no. 14.

¹⁴ Jan van Noordt, *Study of a Male Nude Seated on the Ground*, black and white chalk on blue-grey paper, 360 x 240 mm, Amsterdam, collection of Paul Russell; *Study of a Reclining Male Nude*, black and white chalk on blue-grey paper, 264 x 377 mm, Rotterdam, Museum Boijmans Van Beuningen, inv. no. MB 1978/T6 (fig. 39). Van Noordt's drawings are included in a forthcoming monograph on the artist by the author, with McGill-Queen's University Press.

¹⁵ See Wijnman 1959 (note 1), p. 64.

¹⁶ *Portrait of Pieter de la Court*, and its pendant: *Portrait of Catherina van der Voort*, both: canvas, 133 x 106 cm, signed and dated 1667, Amsterdam, Rijksmuseum, inv. nos. A 2243 and A 2244; see: P.P.J. van Thiel, *All the Paintings in the Rijksmuseum Amsterdam*, Amsterdam (Rijksmuseum), 1976, p. 534 (with illustrations).

¹⁷ Canvas, 140 x 189 cm, signed and dated 1668, Lecuwarden, Fries Museum, on loan from Instituut Collectie Nederland, inv. no. NK 2609; see: Wijnman 1959 (note 1), p. 75 (with illustration).

¹⁸ *Portrait of the Regents of the Heilige Geestweeshuis in Leiden*, canvas, 146 x 196 cm, signed and dated 1668, Leiden, Geest- of Arme Wees- en Kinderhuis te Leiden; see: Schatborn 1979 (note 10), pp. 119-120, 122 (with illustration fig. 5).

¹⁹ Canvas, 82 x 66 cm, London, Wallace Collection, inv. no. P20; canvas, 62 x 53 cm, London, Wallace Collection, inv. no. P96; see: J. Ingamells, *Catalogue of Pictures IV: Dutch and Flemish*, London, Wallace Collection, 1992, pp. 247-250 (with illustrations).

²⁰ *Portrait of Cornelis Groenendyk*, canvas, 125.5 x 100.5 cm, signed and dated 1668, Paris, Fondation Custodia, on loan from the Instituut Collectie Nederland (inv. no. B. 775); see: Wijnman 1959 (note 1), p. 75, no. 12 (with illustration). The connection with the drawing (cat. no. 12) surfaced discussion with Robert Schillemans, who I am grateful.

²¹ *Portrait of Machteld Bas*, 127 x 100 cm, inscribed on the verso of the primary canvas support: *Deze Machteld Bas is afgeschildert naa Zij haar man Abraham de Visscher snagts dood naast haar zijde vondt* (*This Machteld Bas is painted after she found her husband Abraham Visscher at night dead beside her*), Rijksmuseum, Amsterdam, inv. no. A 397; see: Van Thiel 1976 (note 16), p. 535 (with illustration).

²² *Portrait of Jan van Amstel and Anna Boxhoorn*, canvas, 142 x 181 cm, signed and dated 1671, Rotterdam, Museum Boijmans Van Beuningen, inv. no. 1852; see: R.E.O. Ekkart, *Nederlandse portretten uit de 17e eeuw/Dutch portraits from the seventeenth century. Eigen collectie/Own collection*, Rotterdam, Museum Boymans Van Beuningen Rotterdam, 1995, pp. 188-189, no. 67 (with illustration).



I.
Study of a Female Figure

Black and white chalk on blue-grey paper, with a thin ruled border in brown ink

380 x 203 mm

Amsterdam, Rijksprentenkabinet, inv. no. RP-T-1994-17

Provenance:

New York, collection of Emile E. Wolf; Amsterdam, collection of J. A. Klaver; his sale, Amsterdam (Sotheby's), 10 May 1994, lot 50 (with colour illustration)

Literature:

Peter Schatborn, *Dutch Figure Drawings from the Seventeenth Century*, exh. cat. Amsterdam (Rijksprentenkabinet) and Washington (National Gallery of Art), 1981-1982, pp. 93, 143 (with cat. no. 91); Werner Sumowski, *Gemälde der Rembrandtschüler*, Landau/Pfalz, 1983-1994, vol. 1, p. 142, note 47; *Bulletin van het Rijksmuseum* 42 (1994), pp. 366-367, no. 4 (with illustration: announcement of acquisition); *Dutch Classicism in seventeenth century painting*, exh. cat., Rotterdam (Museum Boijmans Van Beuningen) and Frankfurt (Städelsches Kunstinstitut) 1999-2000, p. 259 (with illustration fig. 47c)

Exhibitions:

Dutch Drawings of the Seventeenth Centuries from a Collection, Ithaca (Herbert F. Johnson Museum of Art), 1979, (not paginated) no. 40 (with illustration, as Abraham van den Tempel); Peter Schatborn and Marijn Schapelhouman, *Tekeningen van oude meesters. De verzameling Jacobus A. Klaver*, Zwolle, 1993, no. 50 (with colour illustration)

This study was used for the figure of Minerva in the central canvas of the triptych for the Lakenhal in Leiden, depicting *Peace Welcomes Science*, dated 1651 (fig. 1); she stands with Mercury, to the far left, and holds a laurel wreath in her hand. The upward tilt of the head, and the hand drawing up her flowing skirt correspond closely to the figure. The flowing lines and soft forms reveal the impact of the model of Van den Tempel's teacher, Jacob Adriaensz. Backer.



2.
Study of a Seated Woman Holding out a Laurel Wreath

Black and white chalk on blue-grey paper

32.4 x 230 mm

Dated on the verso: *Den 7 Novemb/ 1662*

Göttingen, Kunstsammlung der Universität Göttingen, inv. no.
Uffenbach H 88

Collection catalogues:

Gerd Unverfehrt, Niels Büttner, et al., *Katalog der Zeichnungen.*

Kunstsammlung der Universität Göttingen, CD-ROM, Munich, 1999

Seated on a mound of earth, a woman in a flowing satin robe leans forward and holds out a laurel wreath between her hands. Although it bears some comparison to the artist's early study of a female figure in Amsterdam (cat. no. 1), whose flowing skirts likewise suggest classical antiquity, the flatter sense of form, and abstracted shapes parallel the stylistic development of his paintings in the decade of the 1660s. A date of 1662 is indicated by an inscription on the verso, likely autograph.



3.
Study for a full-length Portrait of a Woman

Black and white chalk on blue-grey paper

347 x 220 mm

London, British Museum (inv. no. 1912-12-14-16)

Literature:

Peter Schatborn, 'Tekeningen van Jan van Noordt', *Bulletin van het Rijksmuseum* 27 (1979), pp. 122, 123, 126 (with illustration no. 14, as Jan van Noordt), p. 128, no. 28

Collection catalogues:

Arthur M. Hind, *Catalogue of Drawings by Dutch and Flemish Artists Preserved in the Department of Prints and Drawings in the British Museum*, London (British Museum) 1931, vol. 3, p. 11, no. 2 (with illustration plate IV)

Here attributed to Van den Tempel, this drawing was initially placed under the name of Jan van Noordt by Peter Schatborn. Its angular shapes, straight lines and regular hatching correspond more closely to Van den Tempel's drawing style, than to the flowing hand of Van Noordt's drawings. The sitter's dress dates the portrait to around 1655-1660.



4.
Study for a Portrait of a Woman

Black and white chalk on blue-grey paper
290 x 207 mm

Paris, École Nationale Supérieure des Beaux-Arts

Literature:

Schatborn 1979 (see cat. no. 3, Literature), pp. 122, 126 (with illustration fig. 13, as Jan van Noordt or Abraham van den Tempel?), 128 note 27

Collection catalogues:

Frits Lugt, *École Nationale Supérieure des Beaux-Arts Paris. Inventaire Général des Dessins des Écoles du Nord*, vol. 1, *École Hollandaise*, 1950, p. 46, no. 372 (with illustration plate XLIV, as Gabriel Metsu?)

When he published this drawing in 1979, Peter Schatborn left open the possibility that it could be by Abraham van den Tempel, instead of Jan van Noordt. The angular contours and straight parallel hatching indeed point to the drawing hand of Van den Tempel. The sitter's pose duplicates that of the painted *Portrait of a Woman* in the Fondation Custodia in Paris, which has been incorrectly attributed to Jan van Noordt.¹

¹ Oil on canvas, 74.4 x 57.5 cm, Paris, Fondation Custodia, inv. no. 8835; see: Saskia Nihom Nijstad, *Reflets du siècle d'or*, exh. cat., Paris (Fondation Custodia) 1983, pp. 95-97 (with illustration plate 61, as Jan van Noordt). In the forthcoming monograph on Van Noordt by the author, this painting will be catalogued under "Rejected Attributions."



5.
Portrait of a Woman with a Cither

Black and white chalk on blue-grey paper
306 x 233 mm

Berlin, Staatliche Museen zu Berlin, Kupferstichkabinett, inv. no. 2626 (as Abraham van den Tempel)

Provenance:
Quarles collection; Aix-la-Chapelle, collection of Barthold Suermondt (Lugt 415)

Literature:
Frits Lugt, *Jahrbuch der preussischen Kunstsammlungen* 52 (1931), p. 68 (as not by Verspronck)

Collection catalogues:

Friedrich Lippmann, *Zeichnungen alter Meister im königlichen Kupferstichkabinett zu Berlin*, Leipzig, 1882, vol. 2, no. 304 (as J.C. Verspronck); Jakob Rosenberg and Elfried Bock, *Die niederländischen Meister: beschreibendes Verzeichnis sämtlicher Zeichnungen mit 220 Lichtdrucktafeln, Die Zeichnungen alter Meister im Kupferstichkabinett*, 1931, vol. 1, p. 305, no. 2626 (as Verspronck)

This elaborately worked out portrait shows a woman sitting beside a table, with her right hand resting on the neck of a cither. The instrument itself appears to rest on a pile of music books, with typically squat page proportions. Behind the woman appears and ornate chair filial, and part of the back. The costume, rendered in elaborate detail, incorporates a conical collar, a stiff bodice (known as a „vliegher”), a flowing satin skirt, elements which point to a date of 1650-1655. Not previously published as by Van den Tempel, it has long been catalogued under his name by the museum.



6.
Portrait of a Young Woman

Black and white chalk on grey paper
255 x 200 mm

London, British Museum, inv. no. Gg. 2-293

Provenance:
Collection of Rev. C.M. Cracherode; bequeathed to the Museum
in 1799

Collection catalogues:
Hind 1931 (see cat. no. 3, Collection catalogues), vol. 4, 1931, p. 126,
no. 10 (with illustration plate LXXV, as anonymous Dutch Artist of
the 17th century)

In the 1931 catalogue, Hind cites connections to our cat. nos. 3 and 5, and suggest an attribution to Leendert van der Cooghen. Frits Lugt's opinion in favour of Van den Tempel is recorded in the museum's files. On the basis of its close relation to these other sheets given to Van den Tempel, especially cat. no. 5, and on its stylistic tendency toward angular contours and straight, regular hatching, this sheet is here placed in his oeuvre.



7.
Recto: *Study for a Portrait of a Woman Holding a Flower*

Black and white chalk on blue paper
357 x 321 mm

Amsterdam, Rijksprentenkabinet, Collection Van Regteren Altena

Provenance:
Collection of M. A.J. Baucr; Amsterdam, collection of I. Q. van Regteren Altena

Exhibitions:
Jeroen Giltaij, *Kabinet van Tekeningen. 16de en 17de eeuwse Hollandse en Vlaamse tekeningen uit een Amsterdams verzameling* (I. Q. van Regteren Altena collection), Rotterdam (Museum Boijmans van Beuningen), Paris (Institut Néerlandais) and Brussels

(Koninklijke Bibliotheek Albert I) 1976-1977, p. 76, no. 128 (with illustration plate 83, as Abraham van den Tempel); Amsterdam and Washington 1981-1982 (see cat. no. 1, Literature), p. 93, no. 91 (with illustration), 143

The recto of this sheet shows a woman standing to the left of a chair, leaving her elbow on its back, and holding a flower (likely a rose) in her proper left hand, with what appears to be gloves in her right. These attributes are typical for marriage or betrothal portraits. Given to Van den Tempel by Jeroen Giltaij, this sheet has two sketches on its verso that each bear relation to other works by the artist. In the vertical orientation, the lower third of the sheet is used for a sketch of an arm propped over the back of a chair. Van den Tempel worked out to the same motif in greater detail, in a



7.
Verso: *Sketch for a portrait and study of an arm*

sheet in Berlin (cat. no. 13), which was used for the leftmost figure in his *Portrait of the Regents of the Heilige Geestweeshuis in Leiden* (fig. 4). Rotated clockwise to a horizontal position, the remaining two thirds of the sheet were used for a loose, rapid compositional sketch for the portrait of a figure with drapery in the background. Although this faint and unclear sketch delivers only insecure evidence, the sitter appears to be a woman, to judge from the slender proportions, and the indications of an open contour line of the neck and part of the shoulder or white collar. The dynamic pose, leaning to the left, with the proper right hand raised to the breast, could be an early conception for the figure of Anna Boxhoorn, in the double portrait with her husband Jan van Amstel, in Rotterdam. There, the figure turns towards that of her husband, who is placed to the heraldic right according to tradition. The artist appears to

have further developed the conception of this portrait in a drawing in Copenhagen (cat. no. 15), in which the raised hand of the female figure holds a laurel wreath.¹ The diagonal sweep of drapery in the background is the same in all three images.

¹ See the discussion of this drawing in the essay above.



8.
Portrait of a Woman

Black and white chalk over brown wash on blue-brown paper
300 x 257 mm

Signed bottom right: A.v.Tempel; dated top right: *A° 1665*

Inscribed top right: *Ætatis 26*

Pendant to cat. no. 9

Berlin, Staatliche Museen zu Berlin, Kupferstichkabinett, inv. no.
3344

Provenance:

Amsterdam, collection of Jacob de Vos; his sale, Amsterdam (Roos & Muller), 22 May 1883 (Lugt 43059), lot 511 (as: Black and white chalk and brown wash on blue-grey paper, 300 x 260 mm, signed and dated: *A.v.Tempel A° 1665*: "*Elle est représentée à mi-corps, dirigée vers la gauche, la tête vers le spectateur*" with lot 512 for f 550); purchased by the Berlin Museum.

Literature:

Walther Bernt, *Die niederländischen Zeichner des 17. Jahrhunderts*, Munich, 1957 - 1958, vol. 2, no. 561 (with illustration); H. F. Wijnman, 'De schilder Abraham van den Tempel', in: *Uit de kring*

van Rembrandt en Vondel, Amsterdam, 1959, p. 87 (with illustration opposite p. 81).

Collection catalogues:

Berlin 1882 (see cat. no. 5, Collection catalogues), vol. 2, no. 305 (with illustration); Berlin 1931 (see cat. no. 5, Collection catalogues), vol. 1, p. 280, no. 3344; vol. 2, (with illustration plate 197).

A young woman appears in three quarter length, with her body turned to the left, and her face turned toward the viewer. This sheet is a pendant to cat. no. 9, in which the male sitter turns to the right, while likewise facing the viewer. The smooth and delicate handling reflects a high level of finish, such that one can speak of a portrait drawing commission. The likelihood of such a function is underscored by the signature and date. The background is given in less detail and slightly looser execution, but this only serves to more strongly present this impressive figure. The relaxed pose, with its balance of tensions, is fully consistent with the artist's refined approach to portraiture in his paintings. The rendering of what appears to be gloves, a typical symbol of betrothal, falling from the sitter's hands clasped across the waist, represents a brief lapse of finish.



9.
Portrait of a Man

Black and white chalk over brown wash on blue-brown paper
309 x 266 mm
Signed and dated top right: *A.v. Tempel A° 1666* (unclear, probably 5)
Inscribed top left: (A)ET 24

Watermark: Madonna and Child, as the Queen of Heaven (not in Churchill, Briquet)

Berlin, Staatliche Museen zu Berlin, Kupferstichkabinett, inv. no. 3345

Provenance:
Amsterdam, collection of Jacob de Vos; his sale, Amsterdam (Roos & Muller), 22 May 1883 (Lugt 43059), lot 512 (as: *Portrait of a Scholar*, black and white chalk and brown wash on blue-grey paper, 310 x 265 mm, signed and dated: *A.v. Tempel A°. 1668*, inscribed: *Aet. 24*, "Le personnage est représenté à mi-corps tourné vers la droite, un livre à la main" with lot 511 for f550),

Literature:
Wijnman 1959 (see cat. no. 8, Literature), p. 87 (with illustration opposite p. 81).

Collection catalogues:
Berlin 1931 (see cat. no. 5, Collection Catalogues), vol. 1, p. 280, no. 3345; vol. 2 (with illustration plate 197).

A pendant to cat. no. 8, this drawing of a scholar or ecclesiastic is more laden with detail, including the scholarly attributes of a lectern and books, as well as the architectural detail of the base of a pilaster articulating the background wall. Displaying many areas of very high finish, including smoothly rubbed white highlights in the face and costume, it also incorporates a few rough, spontaneous passages, such as the curls of hair falling behind the man's head. The display of learning is fully consistent with the patronage the artist received. Although the last digit of the date is no longer clearly legible, and has been interpreted in the past as an "8," there is no reason to believe that this portrait was not created at the same time as its pendant in 1665.



10.
Portrait of a Standing Man

Black and white chalk on grey paper
346 x 230 mm

Rotterdam, Museum Boijmans Van Beuningen (inv. no. R74, as Abraham van den Tempel)

Collection catalogues:

Jeroen Giltaij, *Drawings by Rembrandt and his School: Catalogue of the Collection in the Museum Boijmans van Beuningen Rotterdam*, Rotterdam (Museum Boijmans Van Beuningen) 1969, p. 50 (with illustration no. 98, as Govert Flinck); Schatborn 1979 (see cat. no. 4, Literature), pp. 121, 122, 125 (with illustration fig. 11, as Jan van Noordt).

Attributed by Schatborn to Jan van Noordt, this sheet shows more of the restraint and tendency toward rectilinearity in hatching and contours that characterize Van den Tempel's drawn oeuvre. A particularly relevant element is the contained energy of the pose, with the proper right arm firmly propped on a surface, possibly a balustrade, and the left hand drawn to the breast. The costume allows for a dating of around 1660.



II.
Portrait of a Standing Man with a Glove

Black and white chalk on blue-grey paper
287 x 220 mm

Braunschweig, Herzog Anton-Ulrichmuseum, inv. no. Z. 1324

A man with long, blond hair is depicted standing, in three-quarter length, with his proper left hand hanging over the back of a Spanish chair, and a mantle draped over his arm. His right hand is propped against his waist, his elbow akimbo. He wears a simple black jacket with a plain, broad collar with a tassel hanging from it. Straight sleeves appear at his wrists, and in his right hand he holds a pair of gloves. The attribution to Van den Tempel, made by museum curator Thomas Döring, finds support in evidence such as the stiff regular arcs in light and dark chalk on blue-tinted paper, typical for the artist. Not entirely finished, this sheet compares closely to the

artist's more elaborate drawn portraits (cat. nos. 8, 9), and less to his portrait studies. The man's features, for example, present a specific likeness. The collar permits a dating to around 1665.



12.

Recto: *Portrait of a Young Man, possibly Cornelis van Groenendyk*

Verso: *Study of a Female Figure in a Wood, with a Bird, possibly also a portrait*

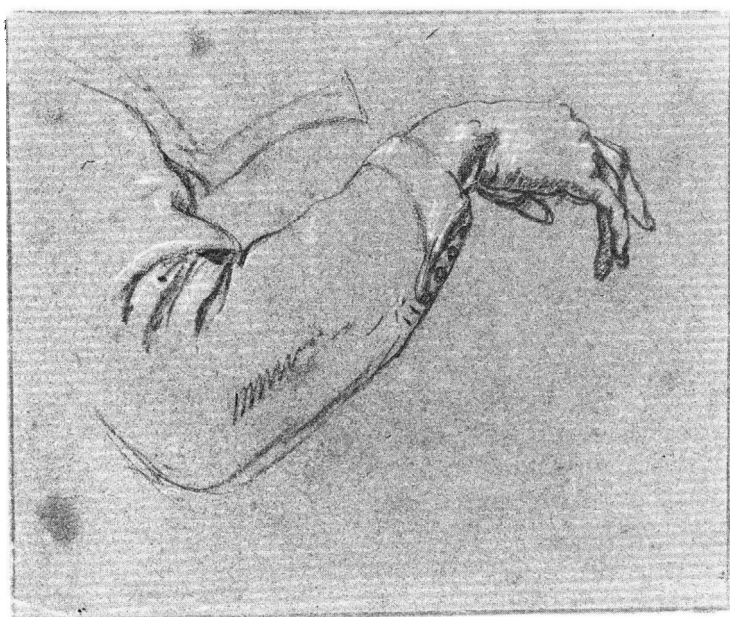
Black chalk with white heightening on blue-grey paper
244 x 278 mm

Leiden, Prentenkabinet der Universiteit Leiden, inv. no. PK-T-AW-
279

Provenance:

Leiden, collection of Albertus Welcker; donated to the
Prentenkabinet in 1957

As discussed extensively in the essay, this sheet corresponds closely to Van den Tempel's painted *Portrait of Cornelis van Groenendyk* (1658-1704) (fig. 5), the scion of a Delft family who would eventually serve as a regent, in aspects such as the setting and pose with the bird in the raised hand, but also in the costume. It excludes the lower part of the legs. Here attributed the first time to the artist, it provides a valuable indication of the sketchy technique that he used in some of his preparatory drawings. The verso, showing a female figure also holding up a bird, against a wooded background, cannot be connected to any known painting.



13.

Recto: *Study of a Man's Arm*

Verso: *Study of a Man Holding an Harquebus*

Black and white chalk on blue-grey paper

210 x 170 mm

Berlin, Staatliche Museen zu Berlin, Kupferstichkabinett, inv. no.

2773

Literature:

Schatborn 1979 (see cat. no. 3, Literature), pp. 119-120, 122 (with illustration fig. 6, as Abraham van den Tempel)

Collection catalogues:

Berlin 1931 (see cat. no. 3, Collection catalogues), p. 280, no. 2773

As first indicated by Schatborn, and further discussed in the essay above, the sketch of an arm on the recto of this sheet served as a study for the leftmost figure in Abraham van den Tempel's *Portrait of the Regents of the Heilige Geestweeshuis in Leiden* (fig. 4). On the verso appears a light sketch of a standing male figure, holding at his left side an harquebus. It may relate to a militia portrait the artist planned to paint, which was lost, or never executed.



14.
 Recto: *Study of a Young Hunter loading an Harquebus*
 Verso: *Costume Study for a Male Portrait* (not illustrated)

Black and white chalk on blue-grey paper (both sides)
 381 x 241 mm

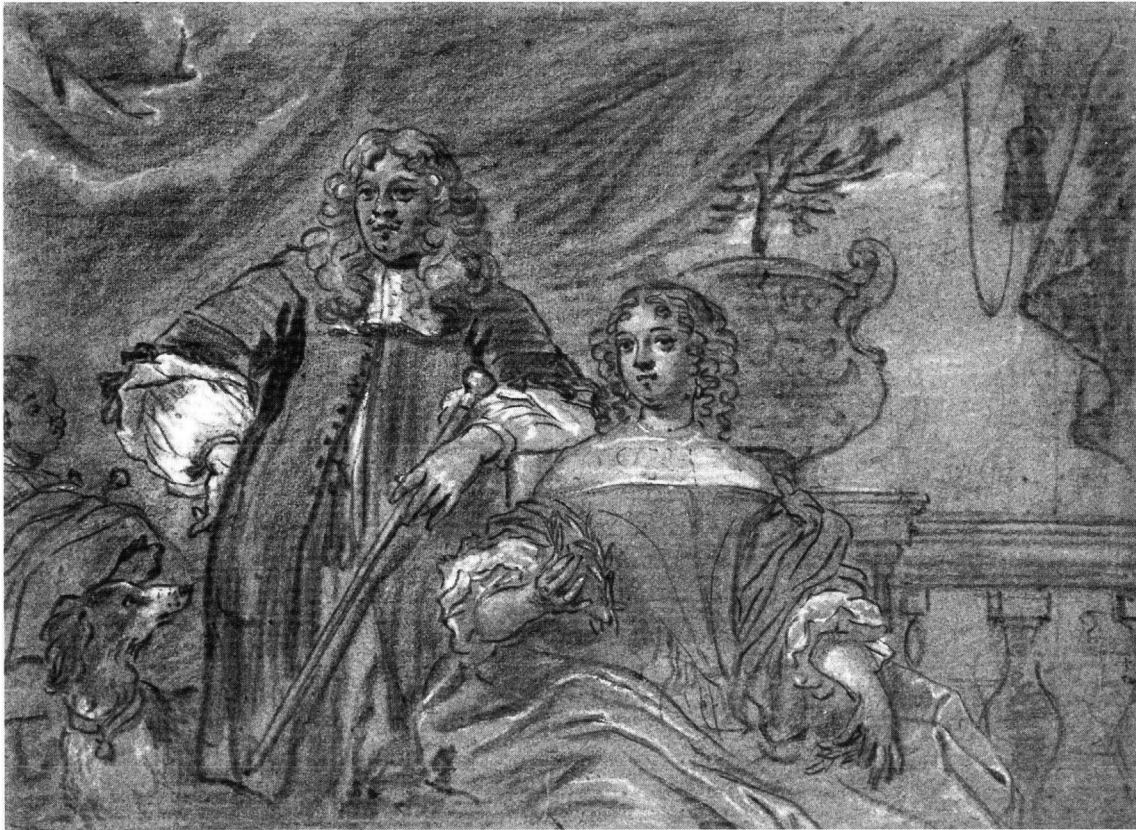
Berlin, Staatliche Museen zu Berlin, Kupferstichkabinett, inv. no.
 5672

Literature:
 Schatborn 1979 (see cat. no. 3, Literature), pp. 120, 123 (with
 illustration of the verso fig. 7)

Collection catalogues:
 Berlin 1931 (see cat. no. 4, Collection catalogues), vol. 1, p. 280, no.
 5672; vol. 2 (with illustration plate 197)

Arguably the finest passages of drawing by the artist, these vibrant sketches initially appear to relate to a history painting. Yet on closer study they seem instead to follow his overriding focus on portraiture. The man is shown filling an harquebus with powder from a horn. Such a figure, with a contemporary weapon, could only find a place in a militia portrait. Indeed, Van den Tempel may have been deriving his figure from the most famous and spectacular example of the type, Rembrandt's *Night Watch*, who in turn derived the related figure from Jacques de Gheyn's *The Exercise of Arms*.

On the verso is a study for a portrait of a man. It shows only the torso, in rich clothing and draped with a mantel over the shoulders, with a hat and gloves held in the proper left hand, the right hand reaching up towards the tassels of the collar. This drawing is illustrated in the article of 1979 by Schatborn, who first attributed the sheet to Van den Tempel. The vigorous hatching and the zigzag lines to the lower right are very characteristic of the artist.



15.
Study for the Portrait of a Couple: Captain Jan van Amstel and Anna Boxhoorn?

Black and white chalk on blue-grey paper
246 x 343 mm

Copenhagen, Statens Museum, inv. no. kksgb7075 (as Van den Tempel)

Literature:
Bernt 1959 (see cat. no. 8, Literature), no. 560 (with illustration)

The attribution to Van den Tempel was first made by Dirck Hannema in 1933, and was confirmed by I.Q. van Regteren Altena in the same year, according to the museum's records. Curiously, no scholar to date has noted the close connection to the *Portrait of Captain Jan van Amstel and Anna Boxhoorn* in Rotterdam (fig. 7), as discussed in the essay. Some notable changes in the final painting include the woman's proper right hand, her costume (probably reflecting an update in fashion), and the position of the black servant, moved to the right side.

REJECTED:



R1.
A Shepherdess Crowning a Shepherd with a Wreath of Flowers

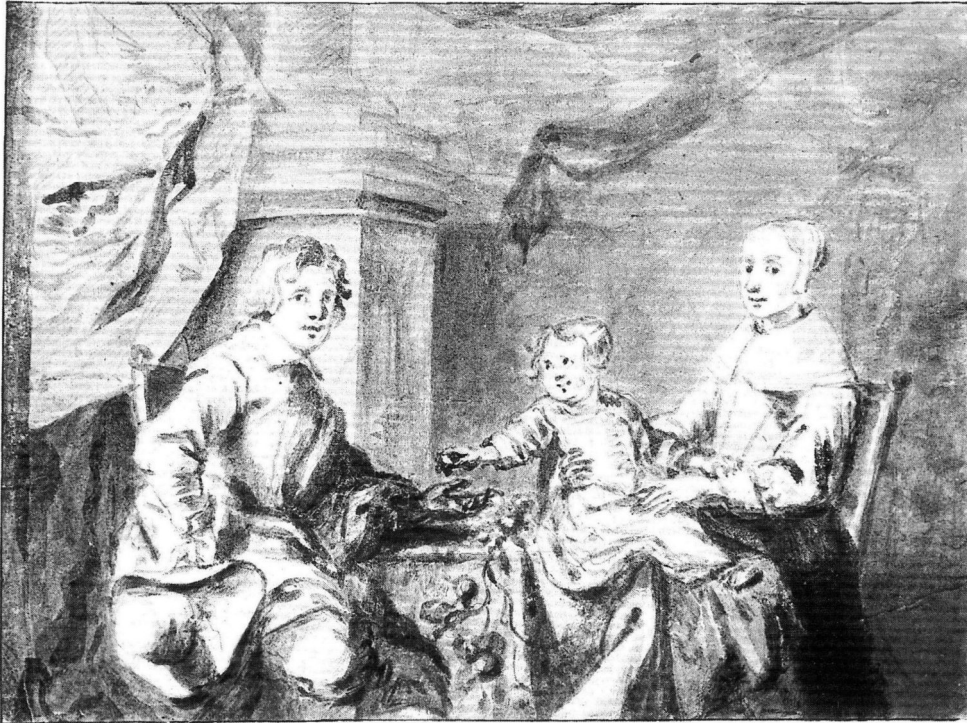
Black chalk
289 x 348 mm

Amsterdam, Rijksprentenkabinet, Rijksmuseum, inv. no. 4427 (as Van den Tempel)

Provenance:

Carl Schöffers sale, Amsterdam (Frederik Muller), 30 May 1893 (Lugt 51799), lot 383 (as: Abraham van den Tempel, "*Pastoral: Jeune berger couronné de fleurs par sa compagne*"); Godefroy *et al.* sale, Amsterdam, 8-10 May 1900 (Lugt 58160), lot 274

Although the background shows an engaging spontaneity, the highly-finished figures are weak and do not correspond to Van den Tempel's handling. The simple technique also departs from his usual practice.



R2.
Study for a Portrait of a Family

Ink wash over black chalk
 190 x 355 mm
 Inscribed on reverse: *van den Tempel*

Leiden, Prentenkabinet der Rijksuniversiteit, inv. no. AW 1212

Provenance:
 Amsterdam, collection of Jacob de Vos; his sale, Amsterdam (Roos & Muller), 22 May 1883 (Lugt 43060), lot 514 (for f30.-): "*Tableau de Famille. Ebauche pour un tableau*"; W. Pitcairn Knowles collection (as: *A Portrait of a Father and a Mother with their Child*, ink wash, 190 x 250 mm, signed); Janson van Feggen and W. Pitcairn Knowles sale, Amsterdam (Roos), 16-17 May 1899 (Lugt 57255), lot 108: "*Les portraits de deux jeunes époux avec leur enfant. (Coll. Jacob de Vos)*" [for f8.25, to Langerhuizen]; collection of P. Langerhuizen; his sale, Amsterdam (Frederik Muller), 29 April 1919 (Lugt 78818), lot 756 (for f30.-, to Frederik Muller); A.W.M. Mensing sale, Amsterdam (Frederik Muller), 27-29 April 1937, lot 705 (for f80.-, to Brandt); Amsterdam, Dr. A. Welcker collection, in 1942; purchased by the Leiden Prentenkabinet in 1957

Literature:

Wijnman 1959 (see cat. no. 8, Literature), p. 87 (with illustration, opposite p. 89); Eddy de Jongh, *Portretten van echt en trouw*, exh. cat. Haarlem (Frans Halsmuseum) 1986, p. 23 (with illustration fig. 11)

The only basis for an attribution to Van den Tempel has been the inscription, in a later hand, on the reverse of this sheet. It was likely added speculatively by the earliest known owner, Jacob de Vos, on the basis of a pair of signed and dated drawings in his collection (cat. nos. 8 and 9). The technique of ink wash is inconsistent with that shown in Van den Tempel's other drawings, all in chalk, and the rhythmic handling relates only weakly to his approach. Furthermore, his portraits typically employ a larger figure scale, and the subtle achievement of contained energy, likewise absent here.

APPENDIX II

DRAWINGS KNOWN ONLY THROUGH SALE APPEARANCES OR LITERARY REFERENCES (IN CHRONOLOGICAL ORDER):

L1.
Two Heads of Children, One Living, One Dead

Black and white chalk on blue-grey paper

Sybrand Feitama sale, Amsterdam (De Bosch), 16 October 1758 (Lugt 1019), lot 95 (with lot 96 for f11.5, to Cornelis Ploos van Amstel): "*Twee kinder tronietjes, het eene levend, het andere dood, omtrent 1657, met zwart en wit kryt, op blauw papier*"

L2.
A Compositional Sketch

Sale, Amsterdam (De Leth), 17 April 1759 (Lugt 100), lot 16 (for f4.10, to J.v.d. Marck): "*...een ordonnantie tot een Schildery, door A. van den Tempel*"

L3.
Portrait of Five Regents

Black chalk
5 x 6.5 *duim* (130 x 168 mm)

Johan van der Marck sale, Amsterdam (De Winter & Yver), 29 November 1773 (Lugt 2206), lot 38: "*Een Ordinantie van vyf Perzonen, dienende voor een Regentenstuk; met zwart getekend*" (for f40.-, to Nyman)

L4.
A Sleeping Child

Red chalk

Daniel Marsbag and others sale, Amsterdam (Ploos van Amstel, De Winter, Yver), 30 October 1775 (Lugt 2446), lot 739 (with lot 738, for f12.-, for Lc Febre): "*Een slaapend Kinje, zeer uitvoerig met Roodaard*"

The medium of red chalk is unusual for Van den Tempel.

L5.
Portrait of Four Regents

Black chalk and ink wash

Christiaan Sepp sale, Amsterdam (Van der Schley), 5 December 1776 (Lugt 2460), lot 534: "*Een Regente stuk van vier Beelden, met zwart Kryt geteekent, en Oostind. Inkt gewassen*"

L6.
Study for the Portrait of a Family

Black chalk

Louis Mctayer Ph.z. sale, Amsterdam, 16 December 1799 (Lugt 5994), lot 22: "*Een Schets voor een Familiestuk; met zwart kryt, door A. van den Tempel*"

L7.
Portrait of a Woman

Philippus van der Schley and Daniel du Pré sale, Amsterdam (Roos, de Vries, *et al.*), 22 December 1817 (Lugt 9267), lot 6: "*Fene bevallige Dame in aloude Hollandsche Kleeding. Met zwart krijt, door A. van den Tempel*"

L8.
The Head of a Bearded Old Man

Red chalk

Dirck Versteegh sale, Amsterdam (De Vries, Roos, *et al.*), 3 November 1823 (Lugt 10531), lot 26 (for f1.10): "*La tête d'un vieillard avec une barbe, en crayon rouge, par F. van den Tempel*"

The wrong initial, and the medium of red chalk, cast doubt on the attribution of this and the following works in the same sale, to Abraham van den Tempel.

L9.
Two Heads

Red chalk

Dirck Versteegh sale, Amsterdam (De Vries, Roos, *et al.*), 3
November 1823 (Lugt 10531), lot 27 (for f1.15): « *Deux têtes, sur une
feuille, idem, par le même* »

L10.
Two Heads

Red chalk

Dirck Versteegh sale, Amsterdam (De Vries, Roos, *et al.*), 3
November 1823 (Lugt 10531), lot 28 (for f3.5): « *Deux idem, idem,
idem, par le même* »

L11.
Two Heads

Red chalk

Dirck Versteegh sale, Amsterdam (De Vries, Roos, *et al.*), 3
November 1823 (Lugt 10531), lot 29 (for f7.5): « *Deux idem, idem,
par le même* »

L12.
Portrait of a Man

Black chalk on blue-grey paper

Jacob Roelofs sale, Amsterdam (Roos, de Vries, *et al.*), 8 March
1824 (Lugt 10608), lot 4: “*Een deftig mans Portret, met zwarte
krijt op blaauw paper, door van den Tempel*” (with lot 5, for f4.5, to
Engelbcrts)

L13.
Two Figures

Jacob Roelofs sale, Amsterdam (Roos, de Vries, *et al.*), 8 March 1824
(Lugt 10608), lot 6 (with lots 7, 8 and 9, for f3.-, to Sieburg): “*Een
Ordonantie van twee Beelden: met zw. kr., door A. van den Tempel*”

L14.
Portrait of a Woman

Gerrit Muller sale, Amsterdam (Roos, de Vries, *et al.*), 2 April 1827
(Lugt 11399), lot 33: “*Het Portret van eene Vrouw. Fraai van omtrek,
door A. van den Tempel*” for f12.-

L15.
A Portrait of a Man; A Portrait of a Woman

Abraham Saportas sale, Amsterdam (Roos, de Vries, *et al.*), 14 May
1832 (Lugt 12983), lot 11: “*Twee stuks een mans en vrouwen Portret:
met zwart krijt, door den Ridder van den Tempel*” (for f6.-, to
Brondgeest)

L16.
Two Figures in a Landscape

Black chalk

S. Smies, J.H. Knoop, *et al.* sale, Amsterdam (Van Campen), 24
February 1834 (Lugt 13542), lot 20: “*Een Landschap, met twee
zittende beelden, met zwart krijt, door A.v.d. Tempel*”

L17.
A Portrait of a Man and a Woman

Jeronimo de Vries sale, Amsterdam (Roos, de Vries, *et al.*), 15
November 1853 (Lugt 21574), lot 107: “*Twee stuks Mans- en
Vrouwen-Hoofden*” (for f1.-)

L18.
The Head of a Bearded Old Man

Sale, Amsterdam (Weddepohl), 27 April 1847 (Lugt 18596), lot 5:
“*Een oude Manshoofd met een baard, door den Ridder A.v.d. Tempel*”

L19.
Male Head Studies

Brown chalk or ink

H. Croockewit and others sale, Amsterdam (Van Pappelendam &
Schouten), 16 December 1874 (Lugt 35216), lot 177: “*Étude de têtes
d'hommes. à la sanguine* »

L20.
Portrait of Three Regents

Black chalk and ink wash
165 x 135 mm

J.A.G. Weigel sale, Stuttgart (Gutekunst), 15 May 1883 (Lugt 43206),
lot 1031: "*Drei Magistratspersonen in Mänteln an einem Tische
sitzend, hinter ihnen zwei Diener*"

L21.
Three Half-Length Male Figures and a Study of a Hand

Black and white chalk on blue-grey paper
190 x 330 mm

Sale, Berlin (Amsler & Ruthardt), 8 June 1896 (Lugt 54507), lot
664: "*Drei männliche Halbfiguren und eine Handstudie*"

L22.
The Head of a Woman

Black chalk

J.P. Heselstine sale, London (Sotheby's), 27-29 May 1935, lot 202
(with two other drawings)