



#5

VII.MMXIII



1. Carl Blechen, *View of the Colosseum in Rome*, 1829
Oil on paper, mounted on panel, 18.7 x 31.9 cm
Loan, promised gift from a private collector

DE L'ALLEMAGNE,
promised gift : CARL BLECHEN

IN 2010, as well as French, Danish and Dutch oil sketches from the estate of Carlos van Hasselt, the Fondation Custodia also acquired a group of works by German artists. Something I had never thought possible, to be able to add to these a work by Carl Blechen (1798–1840) – the most important exponent of the oil sketch from the German-speaking regions – has now come about. We owe this acquisition to the immediate response of a private collector, who acted instantly when an unpublished *View of the Colosseum in Rome* dated 1829 came on to the market this spring (fig. 1). Prompted by enthusiasm about the initiative of expanding the collection of oil sketches into an exciting and representative entity, he bought the painting and loaned it to the Fondation Custodia with the intention of donating it in the future.

Carl Blechen had long wanted to travel to Italy and finally set off on 6 September 1828, returning to Berlin fourteen months later. His trip released something in him. Painting *en plein air* led to an assurance in his brushwork and a different orientation in his art. His friend Karl Friedrich Schinkel called Blechen's oil sketches 'etwas Wirkliches von Kunst', in which admiration for his faithfulness to visible reality resonates. He certainly saw the difference between these and other paintings that were created purely in the imagination. The drawings the artist made in Italy are proof of supreme concentration on the subject. His sunlit landscapes from Amalfi are unsurpassed (*Carl Blechen. Mit Licht gezeichnet. Das Amalfi-Skizzenbuch aus der Kunstsammlung der Akademie der Künste, Berlin*, Berlin 2009).

The modernity and informality evident in the Italian sketches give them something timeless. In the newly-discovered work we see the Palatine in a north-easterly direction, with the Arch of Constantine on the left. In the composition the

Colosseum is left of centre, opening up a view to Monte Sabini in the distance in a soft, purple haze, which is so easily recognizable to anyone who knows the area. It appears to be early evening. We know that Blechen spent some time in Naples in May, so it is likely that the view was painted in the spring of 1829. Closely related to it is *The Ruins of the Septizonium on the Palatine* (fig. 2), a sketch almost the same size, which has a similar directness and without doubt was also painted in the open air.

The donor of this new highlight in the collection deserves great gratitude for his enthusiasm and generosity. It is a welcome incentive to carry on strengthening the collection of oil sketches.

GER LUIJTEN, DIRECTOR

2. Carl Blechen, *The Ruins of the Septizonium on the Palatine*, 1829
Oil on paper, mounted on panel, 18 x 33.5 cm
Winterthur, Museum Oskar Reinhart



Acquisitions: German oil sketches

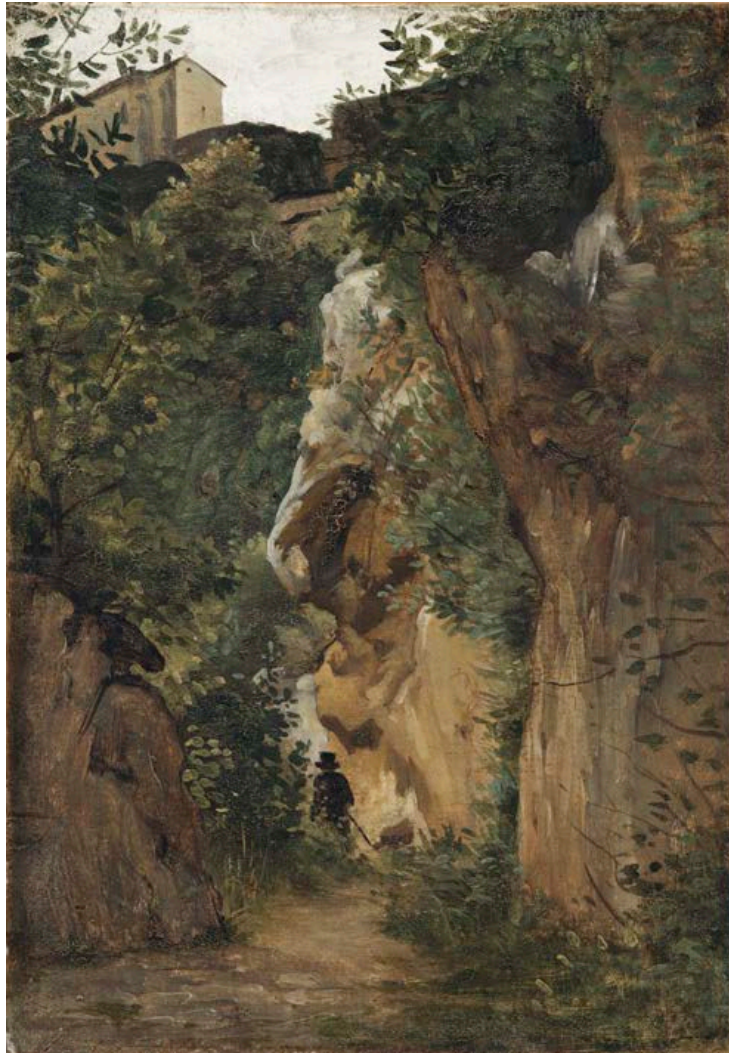
THIS list of oil sketches by artists from the German-speaking regions shows the company in which Carl Blechen's *View of the Colosseum* will feature as the central work.



Johann Wilhelm Schirmer (1807–1863)
Lake Lucerne with Mount Pilatus, 1835
Oil on paper, laid down on canvas, 32.2 x 39.6 cm
2013-S.31



Johann Wilhelm Schirmer (1807–1863)
Landscape near Subiaco
Oil on paper, laid down on canvas, 28.5 x 51.3 cm
2013-S.32



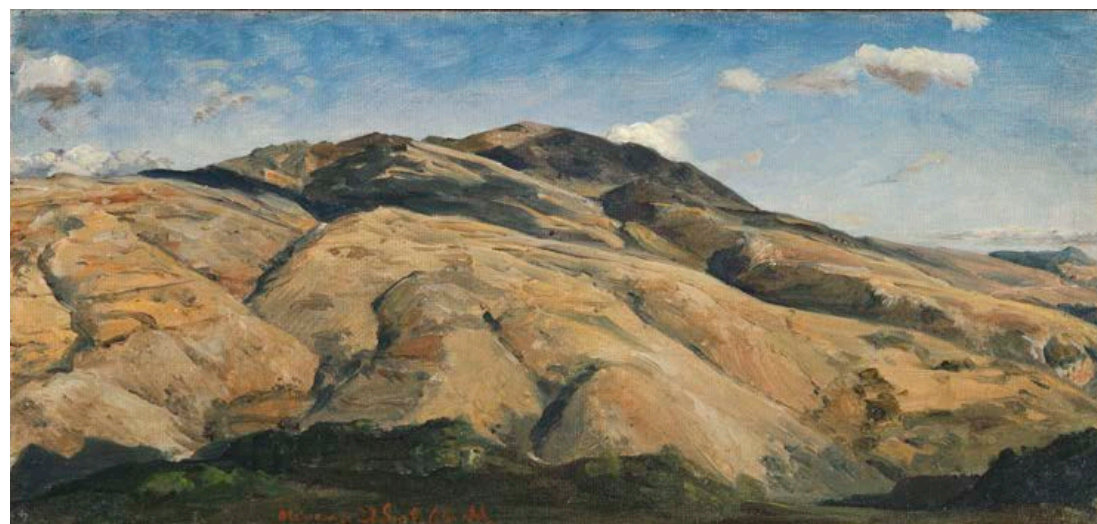
Attributed to Heinrich Reinhold (1788–1825)
Rocks near Civita Castellana
Oil on paper, laid down on canvas, 30 x 21 cm
2010-S.47



Monogrammist RS
Farmyard with a Well, 1830
Oil on paper, laid down on canvas, 30 x 40 cm
2013-S.34



Thomas Ender (1793–1875)
View of Trieste from the Scala Santa
Oil on paper, laid down on canvas, 31.5 x 23.6 cm
2013-S.15



Albert Hertel (1843–1912)
Mountain Landscape near Olevano, 1864
Oil on paper, laid down on board, 27 x 48 cm
2012-S.22



Alexandre Calame (1810–1864)
Mountain Landscape with the Entrance to a Cave
Oil on paper, laid down on panel, 26.4 x 42.1 cm
2012-S.16



Alexandre Calame (1810–1864)
View in the Mountains (near Civitella?)
Oil on canvas, 27 x 35 cm
2010-S.8



Christian Friedrich Gille (1805–1899)
Thistles
Oil on paper, laid down on cardboard, 36 x 27.8 cm
2011-S.14



Christian Friedrich Gille (1805–1899)
View of a Plain with a Barracks
Oil on paper, laid down on cardboard, 17.5 x 30.1 cm
2010-S.52



Viktor Paul Mohn (1842–1911)
A Mountain Village in the Campagna Romana, c. 1868–69
Oil on paper, laid down on cardboard, 22 x 26 cm
2013-S.33



Carl Friedrich Lessing (1808–1880)
Hilly Landscape
Oil on canvas, 14.5 x 21.5 cm
2010-S.56



Johann Jakob Frey (1813–1865)
View of Vesuvius
Oil on paper, laid down on canvas, 21.1 x 28.8 cm
2010-S.6



Ludwig Gustav Voltz (1825–1911)
View of a Lake in the Mountains
Oil on paper, laid down on board, 13.7 x 21 cm
2012-S.23

Gift: Works on Paper by Jakob Demus

IN 2012 the Fondation Custodia was delighted to receive a gift of ten prints by the Austrian artist Jakob Demus (1959). The benefactor is Gisela van Rossum, curator of art on paper at the Rijksmuseum in Amsterdam until her retirement. She always had a soft spot for Demus's works in etching and drypoint, strengthened even more by a visit to his studio in Vienna, where she met the artist. She admires his ability to express the textures of flowers, stones and scores of natural objects in black and white and the crispness of his line.

Demus grew up in an art-loving environment. When he was barely sixteen, he was taught the rudiments of etching by Jörg Ortner and Gisèle Celan-Lestrange, two graphic artists based in Paris. Starting in the 1980s, he created a sizeable oeuvre, a selection from which was shown in the Rembrandt House Museum in Amsterdam in 2005 accompanied by a beautifully-designed catalogue in which 304 etchings are illustrated and described, with comments by the artist himself (E. de Heer, *Jakob Demus, The complete graphic work, 1983–2005*, Amsterdam, 2005). The project was the brainchild of Peter Schatborn, the former keeper of the Rijksprentenkabinet in Amsterdam, who has supported Demus over the years and put together an outstanding nucleus of his work. This group has since been

transferred to the Fondation Custodia as a promised gift and can now be studied in Paris.

Jakob Demus is an artist who is unmistakably part of a tradition. Wenceslaus Hollar, Rembrandt, and nineteenth-century artists guided his ambition. He also makes intelligent reference to their work. In 1988 he made a copy of Albrecht Altdorfer's etching *St John on Patmos* in drypoint. He was fascinated by this artist of the Danube School, whose drawings and prints were the subject of a magnificent exhibition staged in Regensburg and Berlin by Hans Mielke at that time. Demus portrays Altdorfer as he sits drawing under a tree in the landscape (fig. 1). The landscape and the gnarled pine tree and a blank slate (a device Altdorfer often used to hold his monogram AA) can be interpreted as a style exercise and as a homage. The master himself is a bearded man with a tall hat – a nature-lover with whom birds feel at ease – one sits quietly in the tree above him and two others fly in front of him. In a similar way Demus played an inventive game with the *conus marmoreus*, the marbled shell that Rembrandt also depicted in a print. Instead of slavishly copying Rembrandt, Demus placed two examples on end in a delicate balance and used completely different lighting.

Another print, *A Bouquet of Christmas Roses* (fig. 2), dates from a year earlier. In his remarks



1. Jakob Demus
Altdorfer under a Pine Tree, 1988
Drypoint with diamond, 156 x 128 mm
Gift of Gisela van Rossum, Amsterdam
2012-P.282

2. Jakob Demus
A Bouquet of Christmas Roses, 1987
 Drypoint with diamond,
 166 x 200 mm
 Gift of Gisela van Rossum,
 Amsterdam, 2012-P.278



on this subject the artist calls the Christmas rose the ballerina among flowers, as it is so gracious and draws all eyes because it flowers in the snow. Their centre is gold, they explode like firework. He says that a structural drawing of the flower by Leonardo including compass-drawn circles, which only exists in Demus's imagination, was his starting point. Obviously he worked from a bouquet that was immediately in front of him, helped by the imaginary Leonardo drawing. Demus prints small editions. He uses a sharp diamond to work the copper and the rich burr produced by the diamond wears very quickly. *A Bouquet of Christmas Roses* is a limited edition of twenty-five.

One of Demus's most important sheets is *The Large Eryngium (Thistles)* of 1988, one of only twenty impressions (fig. 3). He describes it as follows: 'The creation of this sheet led me through highs and lows like no other print... I often felt like an insect that restlessly climbs through the thorny confusion, and like the insect I was driven with the same desire to finally break through to the blossom's honeycomb. Only each time, just like the insect, [to] be turned back, warded off by the azure-blue thorns.'

A bird's nest is an equally thorny shape, although a pigeon's nest is not so bad, carelessly built as it is without benefit of architect. A wren's nest, which Demus engraved in 1989,



3. Jakob Demus
Large Eryngium (Thistles), 1988
 Drypoint with diamond, 325 x 243 mm
 Promised gift by Peter Schatborn, Amsterdam



4. Jakob Demus
Bird's Nest I, 1989
 Drypoint with diamond,
 148 x 192 mm
 Promised gift by
 Peter Schatborn,
 Amsterdam

is something different again (fig. 4). 'I have collected many of nature's treasures, including a number of nests. But this one I cherish most, an extremely subtle and magical treasure. And how the weaving of the delicate blades compares with the work of the etcher, who also constructs his form from lines; a passionate vessel of ideas, – of the egg, placed there by a viewer, and released as a bird, given life to fly out into the world.'

The Fondation Custodia received a large group of prints and drawings from Peter Schatborn; more information about them will appear in future e-newsletters. Aside from a superb choice of prints by Jakob Demus, he also gave us a drawing of a landscape in brown ink and an



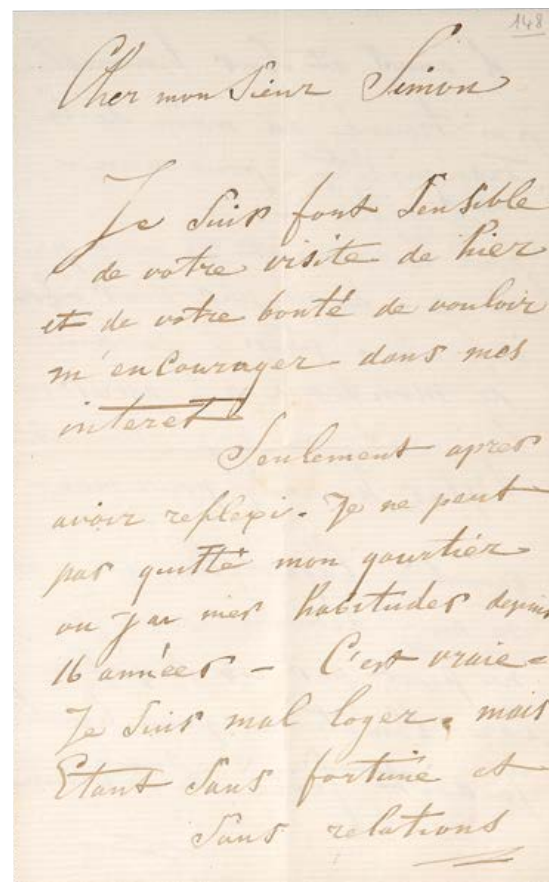
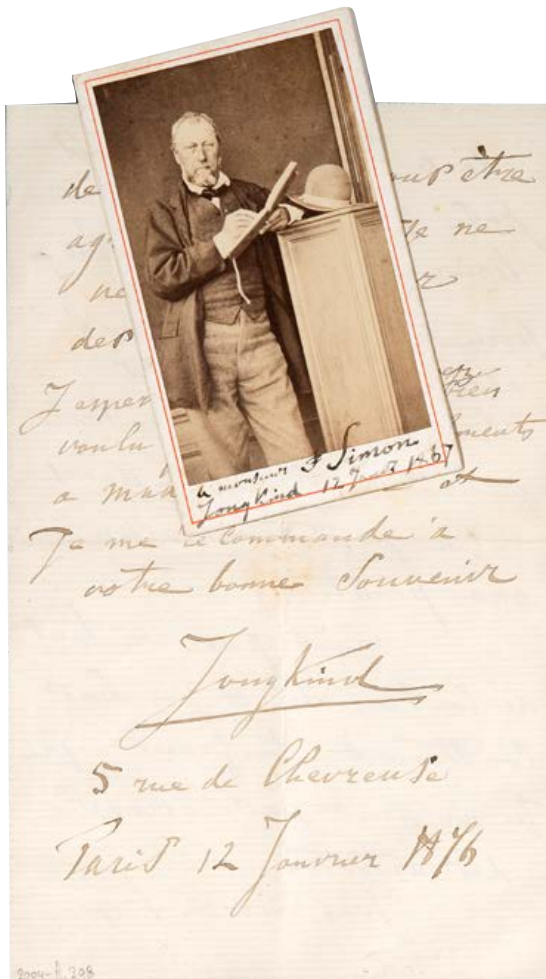
5. Jakob Demus
Rocky Coast near Amalfi, 29 September 1986
 Watercolour, 383 x 565 mm
 Promised gift by Peter Schatborn,
 Amsterdam

impressive watercolour that Jakob Demus made during a trip in the vicinity of Naples in 1986 (fig. 5). The Lugt Collection has a great many drawings and watercolours like these made in Italy and it is marvellous to see how timeless the subject is.

Our thanks to both donors.

GER LUIJTEN

1. Portrait photograph of Jongkind by Jules Fesser, 1875, and a letter from Jongkind to Oscar Simon, 2004-A.398A and 398



Acquisitions: Johan Barthold Jongkind Supplement to the catalogue of 2004

With an unusually clear-eyed vision of things, a delicate sense of colour and an amazing facility of expression, he [Johan Barthold Jongkind] created works like almost no one among his contemporaries could or dared to do, capturing the quintessence of what he saw everywhere and in all circumstances: an old quarter in Paris, a view in the South of France

or a Dutch seascape, recording it all with the same truthfulness (Frits Lugt on Jongkind, in *Onze Kunst*, III (1904) 1, pp. 129-36, under the pseudonym F. van Haamstee).

A major monographic exhibition on the Dutch artist Johan Barthold Jongkind (1819–1891)

was staged in 2003 and 2004 – first in the Gemeentemuseum The Hague, then in the Wallraf-Richartz Museum in Cologne, and finally in the musée d’Orsay in Paris. While the exhibition was running in Paris, the Fondation Custodia, in association with the Institut Néerlandais, staged a parallel show featuring works on paper and documentary material, an aspect that was not really covered in the musée d’Orsay. Drawings, prints and letters by Jongkind and artists from his circle in the Lugt Collection were exhibited under the title of *Jongkind intime*. The two paintings in the collection were loaned temporarily to the musée d’Orsay.

Since then many works by Jongkind have entered the Frits Lugt Collection. A portrait photograph was even added to one of the showcases during the exhibition (ill. 1). This photograph shows Jongkind with a sketchbook in his hand and is dedicated to his acquaintance Oscar Simon. It was bought together with an unpublished letter from the artist to Simon dated 12 January 1876. In it Jongkind thanks Simon for his offer to help him in his search for somewhere better to live than his present lodgings in the Rue de Chevreuse in Paris, but writes in the French that he never wholly mastered, ‘*après avoir réfléchi, je ne peut pas quitté mon quartier où j’ai mes habitudes depuis 16 années. C’est vraie, je suis mal loger, mais étant sans fortune et sans relations d’amis et sans bienvilliance j’ai trouvé au moins de la tranquillité pour mon travaille pour le moment.*’ (‘Upon

2. Jongkind, *View of a Street in Nevers*, 1870
Watercolour and black chalk,
166 x 208 mm
2007-T.3

3. Jongkind, *Sailing Ships and Small Boats on the Scheldt near Antwerp*, 1866
Charcoal, 281 x 446 mm
2009-T.11

4. Jongkind,
The Old Harbour in Rotterdam, 1863
Etching, 238 x 318 mm
2007-P.1



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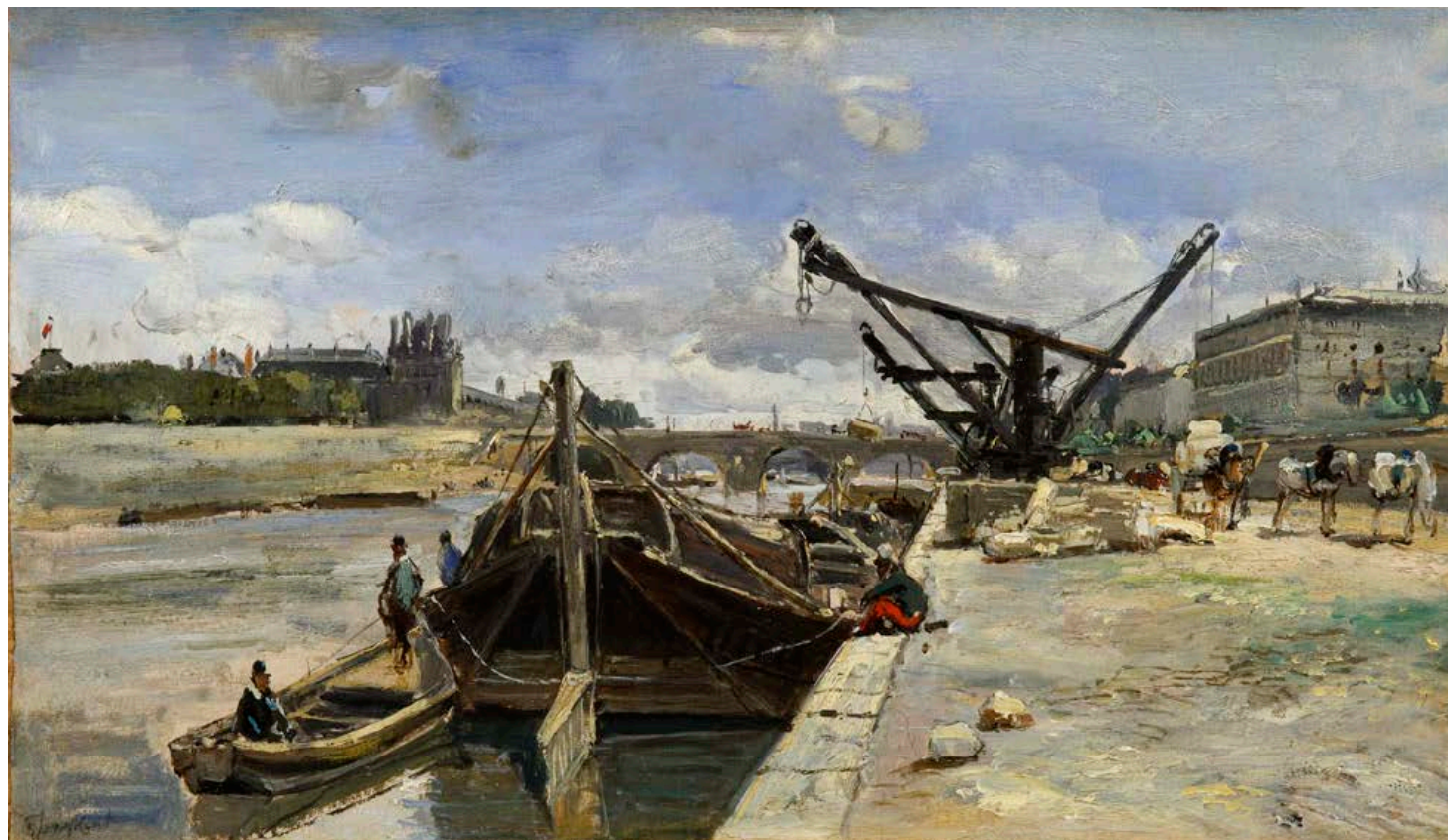
reflection, I cannot leave my lodgings where I have lived for sixteen years. It's true I am poorly housed, but being without fortune and without relationships with friends and without benefaction, I have at least found the peace and quiet for my work for the time being. The Fondation was also able to acquire a second unpublished letter from Jongkind to the pharmacist Vial, dated 16 March 1879 (inv. no. 2004-A.399).

The *Jongkind intime* exhibition catalogue was dedicated to Victorine Hefting (1905–1993) and Adolphe Stein (1913–2002), two Jongkind specialists who knew the Frits Lugt Collection well. The Fondation Custodia was therefore delighted when in 2007 Adolph Stein's widow, Peggy Stein, who died in 2011, donated a drawing by

Jongkind in memory of her husband. It is a freely rendered watercolour of a view of a street in Nevers, where Jongkind stayed in 1870 to escape the Prussian army's siege of Paris (ill. 2). On the right of the sheet there are a number of addresses including those of a faïence maker and a painter. The Rue de l'Embarcadère is mentioned several times – is this an image of the wide street now called the Avenue du Général de Gaulle?

A second drawing, this time in charcoal, was acquired in 2009. It shows ships on the River Scheldt near Antwerp and dates from September 1866 (ill. 3), when the artist spent some weeks in the Belgian city and made a series of drawings of ships in the harbour there, before going on to the Netherlands.





The most important acquisition is the recent purchase of an unusual oil sketch by Jongkind dating from his early years in Paris. It is a panoramic view of the Seine, one of the artist's favourite subjects at that time (ill. 5). Jongkind was not so much interested in the river as in the activities on the bank, as can be seen from the crane that features prominently. He also made two drawings of this crane, which are now in the musée du Louvre. The Fondation's painting is a sketch set down in swift, assured strokes. Jongkind used bright colours, typical of his early works in Paris, concentrating particularly on the light. It is likely that Jongkind painted the study in the open air from the left bank of the Seine. The Palais d'Orsay is shown obliquely on the right behind the crane. On the other side of the river we can see the Louvre and the Palais des Tuileries.

The oil sketch served as the basis for the painting *Vue du Quai d'Orsay*, dated 1852 (musée

des Beaux-Arts Salies in Bagnères-de-Bigorre). Two years later Jongkind made another, larger version, which was shown in Brussels twice – in 1854 at the Exposition Générale and in 1855 at the Exposition Universelle. It is now in the Metropolitan Museum of Art in New York. The sketch and the paintings show how Jongkind worked in this period and that he often made different versions of a subject. The oil sketch is an important work in the new collection of oil sketches in the Fondation Custodia.

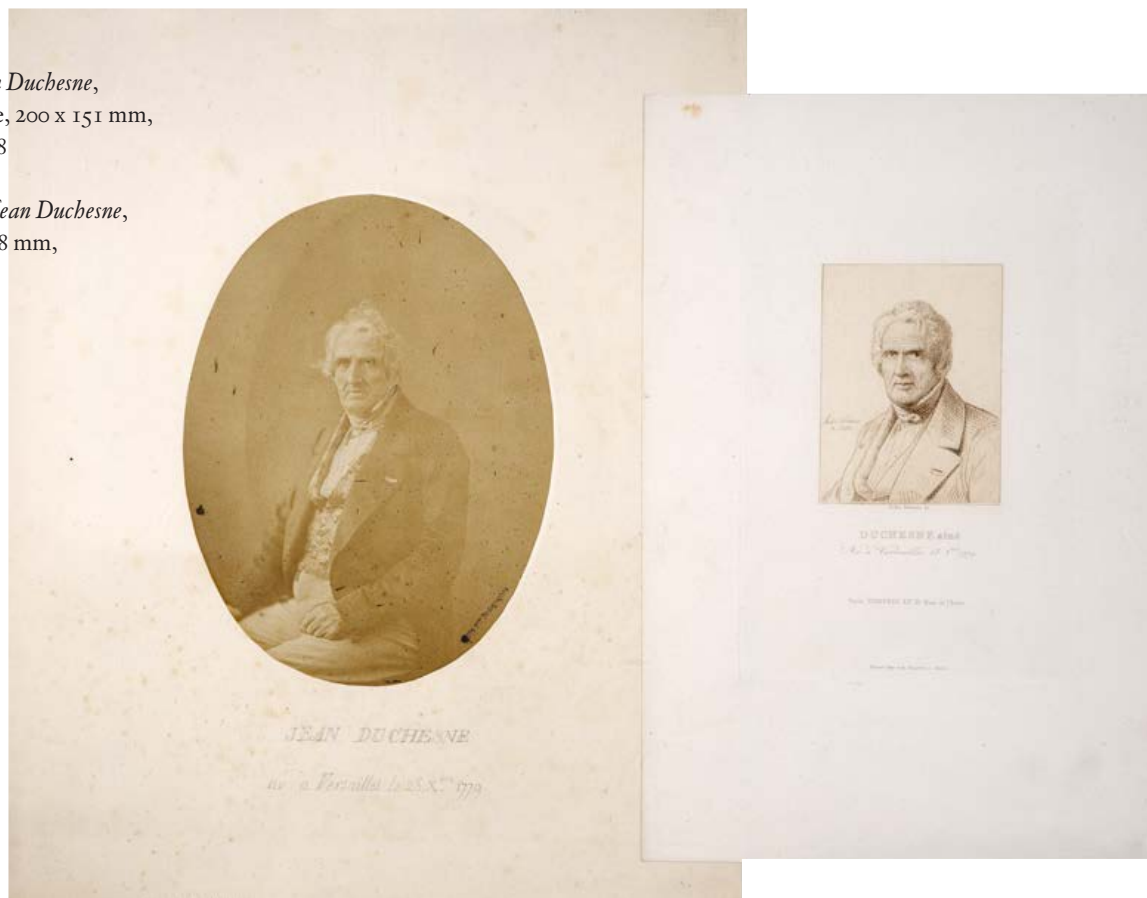
5. Jongkind, *Quai d'Orsay in Paris*. Oil on paper, laid down on canvas, 21.3 x 37.3 cm, 2012-S.15

Finally, we were also able to add a splendid impression of *The Old Harbour in Rotterdam* of 1863 (ill. 4) to the print collection. The etching bears a dedication to his friend, the print lover Alfred Lebrun (1830–1896) dated 29 April 1871, whose collector's mark (Lugt 140) is stamped in the margin, below right.

RHEA SYLVIA BLOK

2. Bisson Frères, *Portrait of Jean Duchesne*,
Paris, 1853–1854, daguerreotype, 200 x 151 mm,
carton 285 x 302 mm, 2008-D-18

1. Jules Porreau, *Portrait of Jean Duchesne*,
Paris, 1854, etching, 200 x 138 mm,
2008-D-19c



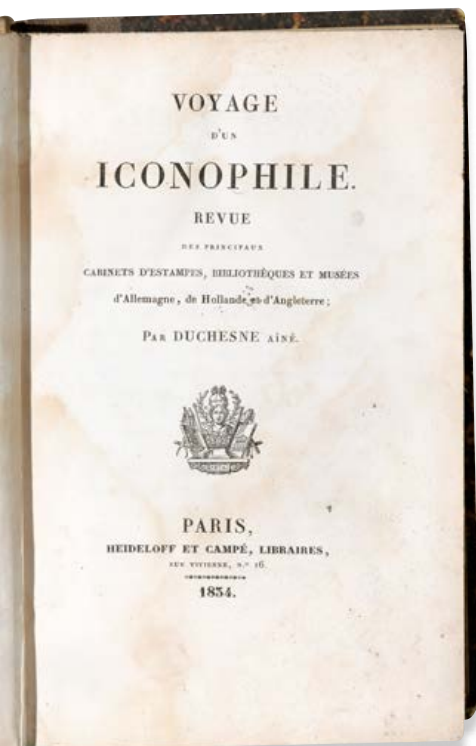
Jean Duchesne, a pioneering iconophile

IN 2008 the Fondation Custodia received a gift from Dr. h.c. Eberhard W. Kornfeld, offered as a homage to Frits Lugt: a portfolio filled with portraits of print lovers. More precisely, portraits in the form of drawings, prints or photographs, of dealers, experts, enthusiasts, collectors and curators dating from the end of the 18th century to the 19th century. Within this set are two states

of a portrait of Jean Duchesne (Versailles 1779–Paris 1855), curator then keeper of the Department of Prints of the Bibliothèque Royale (Royal Library) in Paris, etched by Jules Porreau (fig. 1). According to an inscription on the plate, it was produced in 1854; meanwhile, the texts visible at the bottom of the second state indicate that the plate was printed by Drouart and published by

Vignères in Paris. One rare feature of this print is that the etcher does not seem to have used a preparatory drawing for the portrait, but rather a daguerreotype that is included in the Kornfeld gift (fig. 2). Indeed, the text in the etching already appears underneath the photographed portrait, cut out in oval shape and stuck onto cardboard. This rare portrait is signed by the Bisson brothers as indicated by the black stamp at the bottom right, allowing the photo to be dated between 1853 and 1855. In other words, we see Duchesne at the height of his career, approximately one year prior to his death.

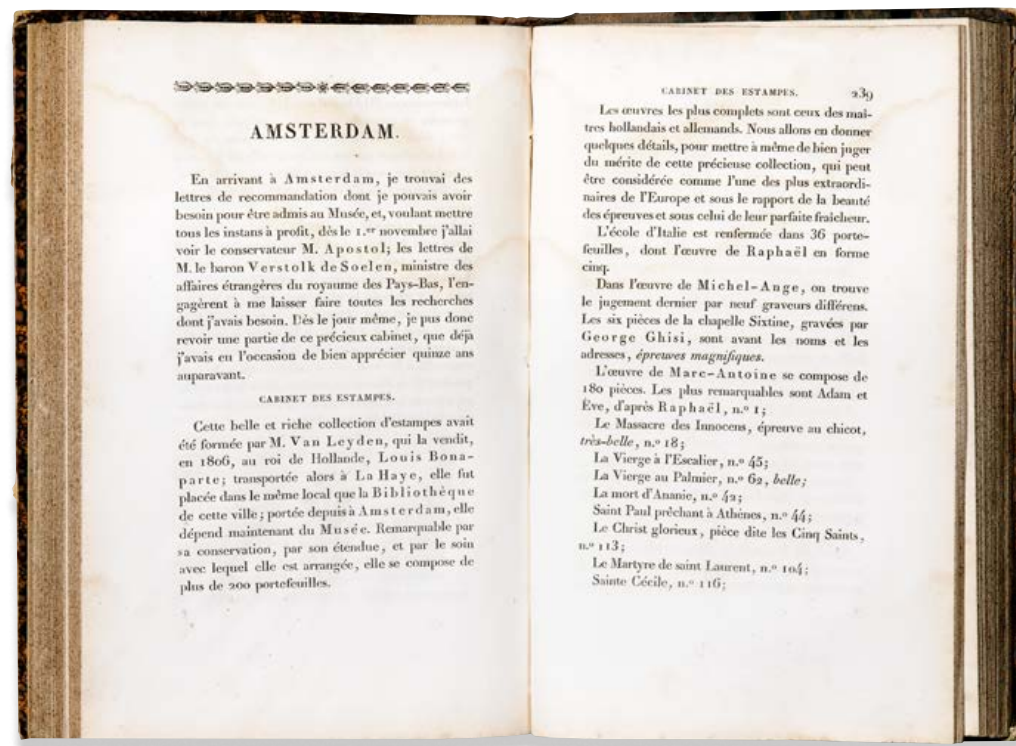
Jean Duchesne is well known to print historians for his *Essai sur les nielles, gravures des orfèvres florentins du XV^e siècle* ([Essay on Nielli, Prints by Florentine Goldsmiths from the 15th Century], 1826). He also took the initiative of publishing the *Notice des estampes exposées à la Bibliothèque du Roi* ([Notice on Prints Exhibited at the King's Library], 1819, reedited several times until 1855), thus providing documentary evidence of a fact that has largely been forgotten – a selection of the national collection's finest prints were on permanent display in the Department of Prints. It is interesting to note that Duchesne deepened his knowledge by carrying out research in major print departments, libraries and museums in England (1824) as well as Germany, Austria and the Netherlands (1827). The Minister of Internal Affairs provided him with support to undertake trips to further



3. Jean Duchesne, *Voyage d'un iconophile*, Paris, 1834. Paris

4. Jean Duchesne, *Voyage d'un iconophile*, Paris, 1834, p. 238-239

his understanding of old prints, and also to study suitable methods for presenting a rich collection such as the one conserved at the King's Library. His observations are published in a fascinating work called *Voyage d'un iconophile* ([Voyage of an Iconophile], Paris, 1834), a copy of which has recently been acquired by the library of the Fondation Custodia (fig. 3). Here, Duchesne, going into a remarkable wealth of detail, explains the history and presence of prints in collections as varied as that of the English royal family at Windsor Castle, that of the Dutch State recently transferred to the Royal Museum in Amsterdam



– a collection that he first became acquainted with when all the portfolios were brought to Paris at the request of Napoleon, then when he visited the Royal Library in The Hague at the end of 1815 in the course of a trip to return a bulk of this collection –, as well as collections in Berlin, Dresden, Munich (where he visited Alois Senefelder, the inventor of lithography whom he had already met in Paris), Vienna and that of Archduke Ferdinand at Ambras Castle in Austria.

In the introduction, Duchesne mentions that a person who loves books is called a *bibliophile*, but notes that no suitable corresponding term

exists for print lovers. He goes on to suggest the neologism *iconophile*, while acknowledging that the word does not appear in any French-language dictionary. For Duchesne, the word *iconophile* refers to a lover of images, “that is, a person who collects all types of objects with a connection to the graphic and fine arts, without restrictions to any one speciality”; the *iconophile* shows equal admiration for “paintings, drawings, prints of all ages and from all schools”. Duchesne’s admirable attempt to coin a new term did not however take off and the word has long fallen into oblivion. His book nevertheless merits our full attention for its account of major museums and libraries, and in particular its retracing of the history of different print departments. Indeed, it contains a plethora of information on buildings, classification and storage, as well as a list of the main works filling out these rich collections. At the end of the work, there is an extremely detailed index that, still today, allows us to easily grasp the scope of the author’s observations. At the end of the account, the author remarks that he would be happy if his efforts received public approbation.

Duchesne recalls that for the Amsterdam collection (fig. 4) he was received by the curator Cornelis Apostool and supported by letters of introduction written by Baron Verstolk van Soelen, Minister for Foreign Affairs for the kingdom of the Netherlands, to incite the curator, as he says, to let him do all the research he needed to

do. This beautiful collection of prints established by Baron von Leyden, wholly purchased for the national collection by Louis Bonaparte from the latter's heirs in 1806, can be considered, according to Duchesne "as one of the most extraordinary in Europe both in terms of the beauty of the prints and in terms of their remarkable freshness". He pays particular attention to the work of Rembrandt conserved in eight portfolios, six of which contain pieces engraved by Rembrandt himself, but regrets not being able to describe all the prints worthy of note. He then adds that "pending our publication of a new catalogue raisonné of the work of this master, we cannot resist the desire to note the rarest objects here". A list filling a mere two and a half pages follows. We know that Duchesne, this eminent connoisseur of the work of Rembrandt – one of the spiritual ancestors of Frits Lugt –, never found the time to finish such a catalogue.

It is obviously not possible to cite Duchesne's observations of all the collections he visited here. Suffice to say that some show Duchesne's familiarity with the Parisian collection and his

awareness of the rarity of certain prints. Otherwise, at Ambras Castle, the treasures viewed by Duchesne included the collection of prints gathered by Archduke Ferdinand, today found at the *Kunstammer* of the *Kunsthistorisches Museum* in Vienna. Astute observer that he was, he noted, amongst other works, "a very fine copy of the Baths of Diocletian, engraved by Sébastien d'Oya, an extremely rare work, published in Antwerp in 1557, at the expense of Antoine Perrenot, the then Bishop of Arras, known ever since as the Cardinal of Granvelle." In reality, the drawings made in Rome were executed by Sebastiaan van Noyen and the plates made after his drawings were etched by the brothers Lucas and Joannes van Doetecum and published by Hieronymus Cock in 1558. Indeed, the work in question is a superb copy accompanied by an additional five small plates, bound in parchment at the time; another copy of the same, on loan from the Royal Academy of London, can be seen this autumn at the Institut Néerlandais in Paris at the exhibition *Hieronymus Cock. The Renaissance in Print*.

PETER FUHRING

A Letter from Gerard van Spaendonck

IT is only in the last few decades that interest has been rekindled in the sweet-voiced music of André-Modeste Grétry (1741–1813), who in the years before and after the Revolution dominated the Parisian music scene with his dozens of operas. He was hailed as a genius in his lifetime and thousands accompanied his coffin to its final resting place at Père-Lachaise on 27 September 1813. A vivid account of the occasion, which lasted for more than eight hours, is found in a letter from the painter Gerard van Spaendonck (1746–1822), which the Fondation Custodia acquired recently.

'When I arrived at his house I encountered a huge crowd blocking the boulevards. I found all the members of the Institute there, playwrights in the light and serious genres, members and students from the conservatory and performers from all the theatres, the Opéra, the Comédie française, the Théâtre Feydeau, the Odéon, the Théâtre de Vaudeville and so forth. [...] We left with the funeral coach surrounded by the musicians from the Opéra and from the conservatory, who [...] played the famous funeral march that Gossec composed for Mirabeau's funeral. [...] Never have I seen so many people, not even at Mirabeau's funeral. [...] The most beautiful women in Paris and thousands of onlookers lined the boulevards as far as the Porte Saint-Antoine. [...] Arriving at the cemetery [...] we saw a procession

of carriages that had preceded the convoy and another ten to fifteen thousand people. [...] I forgot to say that [...] we came by way of Rue Feydeau. The theatre was veiled in black cloth, a bust of Grétry crowned with a laurel wreath had been placed in one of the windows and we came to a stop there. The musicians played an aria from *Zémir et Azor* ('Ah, laissez-moi pleurer') and there was a short speech. We passed the Opéra which was also shrouded in black, and there was a speech there too, and the actresses from the Théâtre Feydeau and the others who stood in the windows burst into tears.'

There is nothing to show whether or not Van Spaendonck, a celebrated painter, primarily of flower still lifes, who had lived in Paris for more than forty years, knew Grétry intimately. He probably followed the bier primarily because of his prominent position as a former member of the Institute, and also perhaps because he regarded Liège-born Grétry as a compatriot. His two-page account was addressed to Jan Frans Van Dael (1764–1840), another Netherlander who had made his career in Paris and had probably been Van Spaendonck's pupil. The two artists were close friends and they were eventually buried side by side in the eleventh division of Père-Lachaise, not far from Grétry's grave.

HANS BUIJS

Gerard van Spaendonck
Letter to Jan Frans Van Dael
[end of September 1813]
recto-verso



Rembrandt van Rijn
Clump of trees with a vista, 1652, state I
Drypoint.—156 x 212 mm
1283

Rembrandt van Rijn
Clump of trees with a vista, 1652, state II
Drypoint.—125 x 212 mm
2032

The New Hollstein Rembrandt



AFTER five years of harmonious work and a much longer period of preparation, we have witnessed the publication of the Rembrandt volumes in the New Hollstein series in the last few weeks. They make up a completely new catalogue of Rembrandt's print oeuvre with descriptions and illustrations of all the states of the prints, including the changes made after his death. The very first catalogue, compiled by Edmé-François Gersaint, was published in Paris in 1751. This is the nineteenth time that all Rembrandt's etchings have been brought together in one publication. The first five volumes – two with descrip-

tions in chronological order of all the etchings and details of differences in the states and three with illustrations of all the states – have already been published. Two volumes of copies of Rembrandt's etchings will follow after the summer. The authors of this ambitious publication are Erik Hinterding, who some years ago also wrote a splendid catalogue of Rembrandt's etchings in the Frits Lugt Collection, and Jaco Rutgers, who wrote a dissertation on Rembrandt's reception in Italy. The series is published by Sound & Vision Publishers. The director of the Fondation Custodia was responsible for the editing. His [introduction](#) can be found on the Fondation's website along with the [text](#) and [illustrations](#) of one of Rembrandt's self-portraits.

GER LUIJTEN

A close look at the
“Nuremberg Little Masters”:
Sophie Laroche’s internship
at the Fondation
Custodia



Folio 4 of the “Aldegrever Album”
(binding: 43.5 x 29.5 cm; 6406) ; two
oblong sheets, each with three engravings
by Heinrich Aldegrever, hinged to the
album page by glue applied on the left side.

After studying history at university and art history at the École du Louvre, an attraction for the world of museums pushed me to prepare for the French national art-curator exam. This exam was the door-opener giving me access to the Institut National du Patrimoine (National Institute of Cultural Heritage) in 2012. On top of the advanced theoretical training provided in Paris, this school offers trainees the opportunity to acquire solid practical experience via internships, in France and overseas. After a two-month stay at the Kupferstichkabinett in Berlin, I was keen to carry out the last of my internships at the Fondation Custodia in order to deepen my expertise in the domain of graphic arts – in my opinion an intriguing form of expression as they fully reproduce the *Idea* of the artist and bring the creative gesture into view. This choice was also motivated by the specific nature of the collection: Frits Lugt’s distinctive taste for landscapes in particular, that so greatly pervades his collection of drawings and paintings, corresponded extremely well to my own.

I was entrusted with a fascinating research project on an album of engravings acquired by Lugt in 1951, formerly part of the collection of the Duke of Northumberland. Until this point, little was known about the content of this factitious album as the engravings had not been inventoried. Yet the number and quality of the works contained, as well as the homogeneity of the content, make it an extremely rich collection. The album compiles many of the engraved works by Heinrich Aldegrever, Georg Pencz and Hans Sebald Beham, three artists trained within circles close to Dürer, and known as the “Little Masters of Nuremberg” due to the small formats of their prints. The album also includes a stunning sample of engravings of decorative items by Étienne Delaune, Hans Janssen and Michel Le Blon. The small format of the leaves, so specific to engraving production from the Northern Renaissance, determined the collector’s choices and was the basis of the album’s logic. These minuscule engravings served as *pourtraicts*, models conferred to craftsmen to elaborate engraved decorations to cover ceremonial silver items, weapons or tiny metallic objects (for example knife handles, watchcases and faces, plaquettes, boxes and dagger sheaths).

I had to identify the 401 or so works presented on the album’s 87 folios, the aim being to make the collections fully accessible online in the future.



Sophie Laroche presenting
the results of her research on
the “Aldegrever Album” to
the Fondation Custodia team

The Fondation Custodia's library's inexhaustible resources provided me with the necessary working tools and instruments for carrying out this research. Apart from reference works on the artists or on certain museum collections, there are catalogues raisonnés whose ambition is to provide a comprehensive list of a given artist's engraved works throughout the world. These



Folio 23 of the "Aldegrever Album" (binding: 43.5 x 29.5 cm; 6406); two sheets, respectively with eight and four engravings from the *Works of Hercules* series (1542–1548) by Hans Sebald Beham. The sheets – in two different formats and types of paper – are superposed on the page of the album, hinged to the latter by glue applied on the left side.

volumes indicate whether an item is conserved, in which institutions, and gives the most exact references available; they also give details on the existing state of engravings and the different copies known. For the German and Dutch artists, I juggled between volumes of the Bartsch and the *Hollstein German* and *Hollstein Dutch and Flemish* series, supplemented by the most recent volumes of the *New Hollstein* (namely for Aldegrever). For the French artists, I made great use of the volumes by Robert-Dumesnil (*Le Peintre-graveur français*). These indispensable works are not necessarily exhaustive and the oldest contain no reproductions. I therefore filled out my investigation by using certain online databases, such as the British Museum's very comprehensive one, or the *Virtuelles Kupferstichkabinett* compiling a majority of the collections of the Herzog August Bibliothek in Wolfenbüttel and the Herzog Anton Ulrich Museum in Braunschweig, which proved to be a particularly rich resource for German engravings. The level of definition of images available on this web site was of considerable help in determining the state of the impression. Finally, the Nagler volumes that list artists' monograms were also very valuable. When monograms were missing, lastly, stylistic analysis, with the help of the professionals at the Fondation, also guided my research. This project was productive for there are only about ten works that still await identification.

The time that I spent at the Fondation Custodia was extremely instructive. Engraving, an art that is both creative and reproductive, requires specific skills that are acquired by experience. The meticulous observation of faint chisel marks plunged me into the intimacy of the engraver's work and taught me to decipher this art, to recognise the quality of an impression, and to detect possible copies. Finally, the exceptional setting of this private residence and the intimate atmosphere inside that constitute the charm of the Fondation Custodia, as well as the distinctive Northern warmth of the professionals working there, added, to the purely scientific interest of this trip, the richness of human experience.

SOPHIE LAROCHE

This album is a complex item: a 17th century portfolio bound in beige vellum that was reused by the Duke of Northumberland. On the blank folios of this album were pasted leaves from other smaller-sized albums, not blank this time but filled with engravings. Thanks to the format of the leaves and their watermarks, it is possible to distinguish at least three older albums that were dismantled to make up the present portfolio.

Drawing and engraving conservation: the testing of a new mounting system

IN our newsletter n°3 from December 2012, we mentioned the work undertaken by conservator Carlo James from 1973 until 2005. Carlo James contributed to the optimal conservation of the collection's drawings and engravings by implementing the applicable standards during this period, namely those used by many museums

onwards – are conserved in museum-quality mounts stored in standard-format conservation boxes; works from the second category – drawings produced prior to the second half of the 19th century as well as certain engravings – are conserved in a number of different ways in albums of variable format (fig. 1). Indeed, the Fondation

Lugt who wished his collection to stand apart from the graphic-arts rooms from the start of the 20th century that tended towards a certain standardisation.

The material means by which works are conserved are constantly evolving. After years of practice, Dutch restorers have realised that the



1. Set of old albums



2. Example of an old album with decorative mounting, opened



3. Example of an old mount with window displayed on a tripod



4. Example of a new windowless mount displayed on a tripod

in the Netherlands.

Two mounting systems coexist in the reserves of the Fondation Custodia: most – in terms of number, constituted by the majority of engravings, Indian miniatures, as well as drawings produced from the second half of the 19th century

Custodia owns a fine set of old albums from the 16th to the 19th centuries, where a drawing conserved in a thin decorative mount, customised in format, is inserted between each blank page (fig. 2). This type of conservation, unique nowadays, was a choice made on the basis of taste by Frits

system traditionally used to conserve works in mounts and standard-format boxes may have certain limits. For the last twenty years or so, ageing phenomena have been observed. These prove to result from variations in humidity due to the space created by the window of the mount, in

dependently of the quality of cardboard used. In the long term, the problem can cause uneven zones of discolouring to appear on the works (fig.3).

This domain of conservation is currently being studied, for all collections of graphic works are potentially affected by this phenomenon, named the “Mondrian effect” due to the geometrical shapes generated.

Pending the discovery of a solution that can eliminate this risk, the conservation team at the Fondation Custodia has decided to opt for an alternative mounting system. The restoration workshop of the Rijksmuseum now conserves

its graphic works in windowless cardboard folders and the way in which works are consulted has thus been slightly altered*. For the moment we will be following this approach for new acquisitions (fig. 4). If the work is to be exhibited, a custom made mount with window will be created. Works whose surfaces are extremely fragile will continue to benefit from the old system comprising the window, but specific storage conditions will be applied.

Works conserved in albums will not be affected by this measure as the microclimate phenomenon results from the presence of empty space created by the window when mounts are juxtaposed

in standard boxes – a phenomenon that does not play any crucial role in the old albums.

It is certainly disturbing to observe that today, no mounting system is truly ideal. This realisation urges us to be more vigilant in our conservation approach on a daily basis. Among our many projects at the Fondation Custodia, our intention is to delve further into this topic, in collaboration with other institutions in France and overseas.

CORINNE LETESSIER

* Idelette van Leeuwen, “Changement de politique de montage des œuvres sur papier au Rijksmuseum d’Amsterdam”, *Support Tracé*, n° 8, 2008, pp.83–89

Exhibition: *Hieronymus Cock. The Renaissance in Print*

ON 9 June *Hieronymus Cock. The Renaissance in Print* closed its doors in M-Museum in Louvain. This summer the two hundred plus prints and drawings that featured in the exhibition are safely stored in the repository until they come to Paris in September, when we hope that they will be received with just as much enthusiasm as they were in Belgium. Here is a sample of the glowing reviews in the Belgian press:

‘Bruegel’s Manager’

‘Hieronymus Cock is not a name that necessarily rings a bell, but the dissemination of the Renaissance design idiom is in part thanks to him.’

De Standaard, 16 March 2013

Pieter Bruegel the Elder
Preparatory drawing for « *Justitia* » (*Justice*), 1559
Pen and grey-brown ink on paper, 224 x 295 mm
Brussels, Royal Library of Belgium, Print Room



‘The Bill Gates of the Sixteenth Century’

‘M-Museum Louvain pays convincing homage to Cock’

‘There is a breathtaking selection to be seen in M-Museum: two hundred drawings, engravings and etchings, the crème de la crème of flawless prints, rich in contrast.’

De Morgen, 14 March 2013

‘The Pioneer of the Image Industry’

‘Antwerp’s genius Hieronymus Cock supplied the whole world with prints’

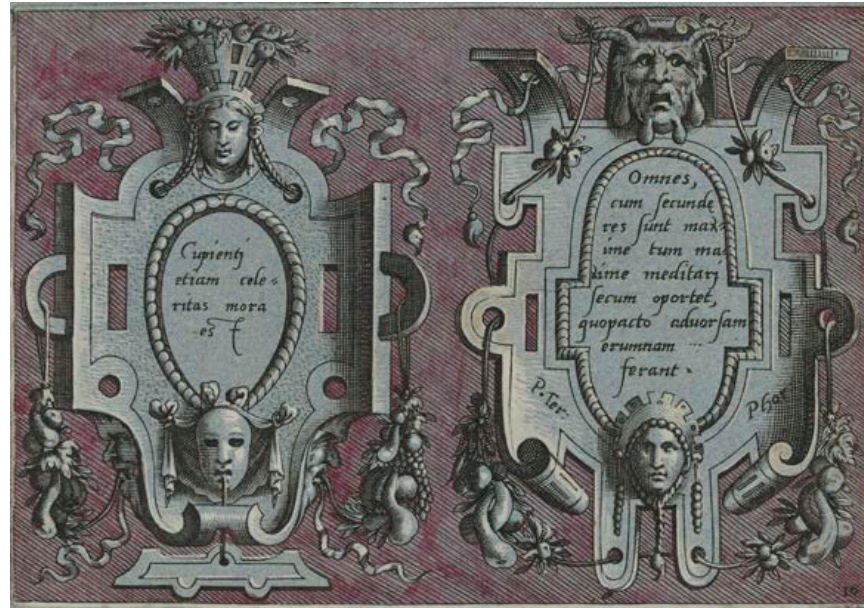
Gazet van Antwerpen (ed. Metropool-Zuid),
7 May 2013

‘These flawless prints are so fine and well-preserved that it seems as if they came off the press yesterday. [...] In the catalogue *Hieronymus Cock. The Renaissance in Print* they are alive in all their subtleties’

Knack, 10 April 2013

‘A particularly well-researched catalogue evokes Cock, the times he lived in and the art of the engraver before going on to an analysis of the prints on show. A wonderful blend of art and history. Must be seen.’

L’Avenir, 25 April 2013



Attributed to Pieter van der Heyden,
after Benedictus Battini
*Two compartments with mascarons
and fruit swags*, 1553
Engraving, 118 x 168 mm
London, Victoria and Albert Museum



Cornelis Cort, after Frans Floris
Geometria, in the series *The Seven Liberal Arts*, 1565
Engraving, printed in red, 227 x 280 mm
Amsterdam, Rijksmuseum, Rijksprentenkabinet

‘Cock, the man who turned Bruegel into a genius’
 ‘His engravings influenced the language not just of art but also of architecture and ornament throughout Europe for several decades. [...] The Louvain exhibition relates this story, with a sumptuous catalogue. [...] Above all, make sure you see the “high spots”: you can never tire of examining Bruegel’s sets of vices and virtues in all their unbridled fantasy, and then at the end of the exhibition, the large engravings of landscapes inspired by Bruegel’s journey to Rome during which he crossed the Alps.’

La Libre Belgique, 13 March 2013

‘Far from being anecdotal, the Louvain exhibition throws light on the person of Hieronymus Cock, giving a wide overview of his work and his colleagues through some two hundred precious and delicate works on paper. [...] In particular, however, it shows with great clarity how the publisher shaped and exploited the public image of “his” artists, who became greats ...’

‘Masterpieces of Brueghel’s graphic oeuvre, the *Seven Deadly Sins* are a feast for the eyes! Look at the tiniest of details ...Delicious!’

Le Vif/L’Express, 29 March 2013

Hieronymus Cock. The Renaissance in Print runs from 18 September to 15 December 2013 at the [Institut Néerlandais](#)



Harmen Jansz. Muller and an anonymous engraver, after Johannes Stradanus
Ibex hunt, 1570
 Engraving, 327 x 438 mm
 Rotterdam, Museum Boijmans van Beuningen, Prentenkabinet



Frans Floris, Preparatory drawing for the print entitled « *Tactus* » in the series *The Five Senses*
 Drawing in pen and brown ink, with brown wash and white highlights on grey-blue paper, 204 x 268 mm
 Budapest, Szépművészeti Múzeum



Cornelis Cort, after Frans Floris
Tactus, in the series *The Five Senses*, 1561
 Engraving, 206 x 267 mm
 Brussels, Royal Library of Belgium, Print Room

A Drawing by Titian goes to Pieve di Cadore



THE earliest documented work by Titian (c. 1480–1576) is the fresco cycle in de Scuola di San Antonio in Padua. He signed the contract for this commission on 1 December 1510 and received a down payment. On 23 April of the following year he began to decorate the more than three metre high walls with scenes from the life of St Anthony, the city's patron saint.

Tiziano, Venezia e il papa Borgia
Pieve di Cadore, Palazzo COSMO
from 29 June to 6 October 2013

In December 1511 he completed the task, having actually painted on the scaffolding for only twenty-seven 'giornate'. We know that he needed thirteen days for the largest scene, *The Miracle of the Speaking Babe*, an infant whom St Anthony caused to speak so that he could exonerate his mother from a charge of adultery. Titian must have made meticulous drawings to be thoroughly prepared when he started to paint. A fairly small drawing with an attribution to Giorgione that Frits Lugt managed to acquire at a sale in Paris in February 1924 is in fact an early design for the large composition. The artist used it in the study for the disposition of the fourteen figures and their poses. Their relationship to one another in the space was conceived with seeming ease. The child is held up by a monk, like Mary holding the Christ Child in an *Adoration of the Magi*. The baby holds out his arm to show that he is speaking. There is also a first indication of light and dark in the figures' clothes.

In June the sheet was taken to Pieve di Cadore, Titian's birthplace, to be exhibited there with other early drawings and paintings by the artist under the title *Tiziano, Venezia e il papa Borgia*. Central in the exhibition is the painting *Bishop Jacopo Pesaro Presented to St Peter by Pope Alexander VI*, now in Antwerp, also an early

work by Titian, which he signed in full. The painting has a fascinating collecting history. It was once owned by King Charles I of England; later it was part of the collection of the Duke of Medina in Spain. In 1823 the Dutch king William I gave it to the Antwerp museum as a gift. The Lugt drawing was already sought-after in the seventeenth century, when it was in the



collection of Nicholas Lanier (1588–1666) who lived in England. It remained in England until 1923, after which Lugt managed to lay hands on it. It is a very exceptional opportunity to see this painting and a number of other paintings together with early drawings by the artist in Pieve di Cadore.

GER LUIJTEN

Tiziano Vecellio
Miracle of Saint Anthony with child
Pen and brown ink,
brown wash.
– 144 x 307 mm
1502

Night by Rubens at the Louvre-Lens

RUBENS' *Night* is “undoubtedly one of his most impressive drawings after a Renaissance work of art”. This is how Jeremy Wood recently described this work that is part of the Fondation Custodia's collection (see *Corpus Rubenianum Ludwig Burchard*, vol. XXVI, *Copies and Adaptations from Renaissance and Later Artists*). So it will come as no surprise that the curators of the exhibition *L'Europe de Rubens* (The Europe of Rubens) selected this work for presentation at the major retrospective currently dedicated to the Flemish master at the new Louvre-Lens museum.

In this remarkable drawing, Pieter Paulus Rubens reproduces the well-known figure of Night (“La Notte”) that Michelangelo sculpted for the tomb of Giuliano de' Medici, housed in the New Sacristy of the Basilica of San Lorenzo in Florence. Much has been said about this sheet whose genesis was complex. For in fact we have before us not just one, but two drawings by the master: the central part was produced on the spot in Florence, in front of Michelangelo's work; once back in Antwerp, Rubens – as he was wont to do – stuck his sketch onto a larger leaf and filled it out with two extra views of the sculpture, one from behind and one from the side. The latter drawings were undoubtedly executed after a reduced version of *La Notte* as the original in Florence cannot be viewed from



Pieter Paulus Rubens “*Night*”, after Michelangelo
Black chalk, brown wash, cream and white bodycolour.—360 x 495 mm, 5251

these angles. We know that such small-format versions (in bronze, wax or terracotta) circulated in workshops and there is reason to believe that Rubens owned one.

The suppleness with which Rubens' black chalk conveys Night's contours and volumes

perfectly renders the sensuality of Michelangelo's work, this sculpture that so inspired artists, starting with Rubens himself. Indeed, the Flemish master regularly reproduced the characteristic pose of the famous allegorical figure in his paintings.

CÉCILE TAINTURIER

L'Europe de Rubens
Louvre-Lens
from 22 May to 23 September 2013

Collectors' marks: Expressive marks

THE use of marks that pictorially convey meaning emerged very early on. As of the 17th century, certain collectors chose their family crests or part thereof for the distinctive signs marking their drawing or print collections. This tradition endured. In this way, in the 19th century, Dr. A. M. Klipstein borrowed the chamois perched on a rock from his coat of arms as his mark [L.2803].



Other collectors played with images alluding to their surnames or their interests. It was fairly easy to recognise Peter Morse (1935–1993) [L.4320] who chose to represent himself as a tusked sea mammal dwelling in the North Pole waters – the French term for a walrus is *morse*.



However, the same cannot be said for whoever it was who had the idea of using the image of a ghost [L.2788]. This collector's identity remains unknown to us. Was it Ghost, Spook, or Geist? A shadow of doubt will always linger.



It was undeniably someone with a penchant for invisibility, but the person's name now remains obscure to us. The same does not apply to those collectors who make use of rebuses, easily deciphered by some. This is the case of the mark created for Dutch collector Jeronimus Tonneman (1687–1750) [L.2863a] (*ton* being the Dutch word for “cask”). Other marks take a little more guesswork, for example that of Parisian art lovers Claude (1929–1990) and



Lise Bicart-See: an image depicting two quarters (the double representation connoting “bi” and a quarter being *un quart*, pronounced like “cart”, in French) and an “S” (for “See”) [L.3430].



Some collectors preferred to be represented by a totemic animal. The head of an elk [L.370] was the choice of William A. Baillie-Grohman (1851–1921), a great mountaineer and hunter who, in 1880 in Wyoming, killed an elk whose head was thought to be the largest ever known, thus scoring him the first prize and gold medal for his world record at the Vienna International Exhibition on Sport in 1910. In another example, the animal is a little cat [L.3450], a constant companion of Philippe Tournet (born in 1946), whose mark is composed of the initial “T”, the letter “Phi” from the Greek alphabet – the symbol of philosophy – and the collector's animal of predilection.



Caducei (the staff and serpent insignia), as one might suspect, generally refer to doctors, for example Dr. Max A. Goldstein (1870–1941) [L.2824]), or surgeons, such as Dr. Walter Beck (1895–1960) [L.2603b]. It should be noted that some of them are not identified today, though this is not the case of otorhinolaryngologist Adam Politzer (1835–1920) who took the more professional angle of selecting an eardrum [L.2741].



Amongst outstanding marks, mention can be made of the winged oar [L.2773] of the enterprising hydrographer and great collector Adalbert von Lanna (1836–1909), as well as the arch of Ms Judith Taubman, a contemporary New York collector who makes reference to her astrological sign Sagittarius [L.3626].



Allegorical marks also exist. The marks of Nathaniel Hone (1718–1784) [L.2793] and of Charles Férault (1877–1957) [L.2793a] spring to mind, bringing the expression “to have a sharp eye” into pictorial form. We can also cite the mark chosen by Dominique-Vivant Denon (1747–1825), where the superimposed images of a sieve and an ant allegorically represent the continual patience of the collector whose duty is to reject whatever does not come up to scratch [L.779]. A final mention can be made of the owner of another mark representing a beehive surrounded with bees [L.2732], as yet unidentified but nonetheless eloquent.



The mark reminds us of the words of Henri Focillon who wrote the following in the preface of the catalogue *Le Dessin français dans les collections du XVIII^e siècle* ([French Drawing in Eighteenth-Century Collections], Paris, 1935): “The distinctive genius of the collector consists in turning into honey the genius of others, through the certainty of discernment and the instincts of choice”.



Swedish expert on Dutch literature and art teaching at Sorbonne: Portrait of a Library Visitor

ÅSA JOSEFSON has made a particular study of the Hague School, one of her favourite movements. The grey tonalities remind her of the colours that you find in Sweden, where she was born. Her parents taught French. She did not start to learn Dutch until she was about twenty, after she had seen the film *Karakter* (from the novel by the Dutch author Ferdinand Bordewijk). In Sweden she took one semester of Dutch and then went to Ghent on an Erasmus scholarship to speak the language and to study French. She then enrolled in the second-year Dutch course at the Sorbonne, graduating in 2010 with her thesis *Fantastique et révolte chez Jeahn Muno et Hugo Raes*. Only her name betrays her origins, she speaks fantastic Dutch with a Flemish accent.

For two years Åsa Josefson has been attached to the department of German and Nordic studies of the Sorbonne, where last semester she taught a course entitled *Initiation à l'histoire de la peinture flamande et néerlandaise*. She is delighted that she can work in our library and is impressed by the collection of art books. She can find everything she needs here, it is pleasant, the surroundings are beautiful and the books (even the ones in the repository) are swiftly available.

The course she taught last year is part of the Dutch language program, but is also offered as an option for students of other disciplines like art history, Scandinavian languages, German and history. The students were highly motivated and interested in this subject, so it was decided to offer a second class next year – *Civilisation et histoire de l'art II : Approfondissement : L'image véhiculant une idée*. Early Netherlandish painting, Erasmus, Jan Luyken, scientific thinking and *The Visible World* by Samuel van Hoogstraten will feature, as well as Mondrian and theosophical thought.

This year, aside from her work at the Sorbonne, Åsa organized a round table *Pays-Bas, mine d'or des lettres belges* in collaboration with Luc Bergmans in Tours. [You can see it and listen to it here.](#)

She thinks that the future closing of the Institut Néerlandais is a disaster. In her opinion it is one of the most active cultural centres. She values the meetings with authors, as well as the exhibitions and concerts. It is not just Dutch culture that is disappearing, but culture in general. The fact that the library's art-historical collection will continue to exist comes as a relief to her.

FLOORTJE DAMMING



THE FONDATION CUSTODIA in Paris is a unique, accessible and still growing art collection, created by the extraordinary Dutch collector Frits Lugt. It consists of more than 100.000 works of art: mainly drawings, prints, artists' letters and paintings. The Fondation Custodia is also renowned for its extensive publications and research as well as its exhibitions, which are generally staged in the adjacent Institut Néerlandais. If you wish to study

GUIDED TOURS IN 2013 :

Sat. Sept. 28 at 3 p.m. – Sat. Oct. 12 at 3 p.m.

Sat. Nov. 16 at 3 p.m. – Sat. Dec. 7 at 3 p.m.

Reservation (essential): coll.lugt@fondationcustodia.fr

LIBRARY The Fondation Custodia's collection of books on art history is open to the public. It consists of about 180,000 titles which include French, English, American, German, Italian, Dutch and Indian art history literature. The library is open from Tuesday to Friday from 1 to 7 pm, and on Monday from 1 to 9 pm (in July and August until 7 pm). [Click here to consult the catalogue.](#)

the collection and its library, you will find more information on our website: www.fondationcustodia.fr. At regular intervals there are guided tours of the salons in the eighteenth-century Hôtel Turgot where the paintings, antique furniture and other works of art in the Frits Lugt Collection are displayed. The guided tour, which takes about an hour, is free of charge.

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