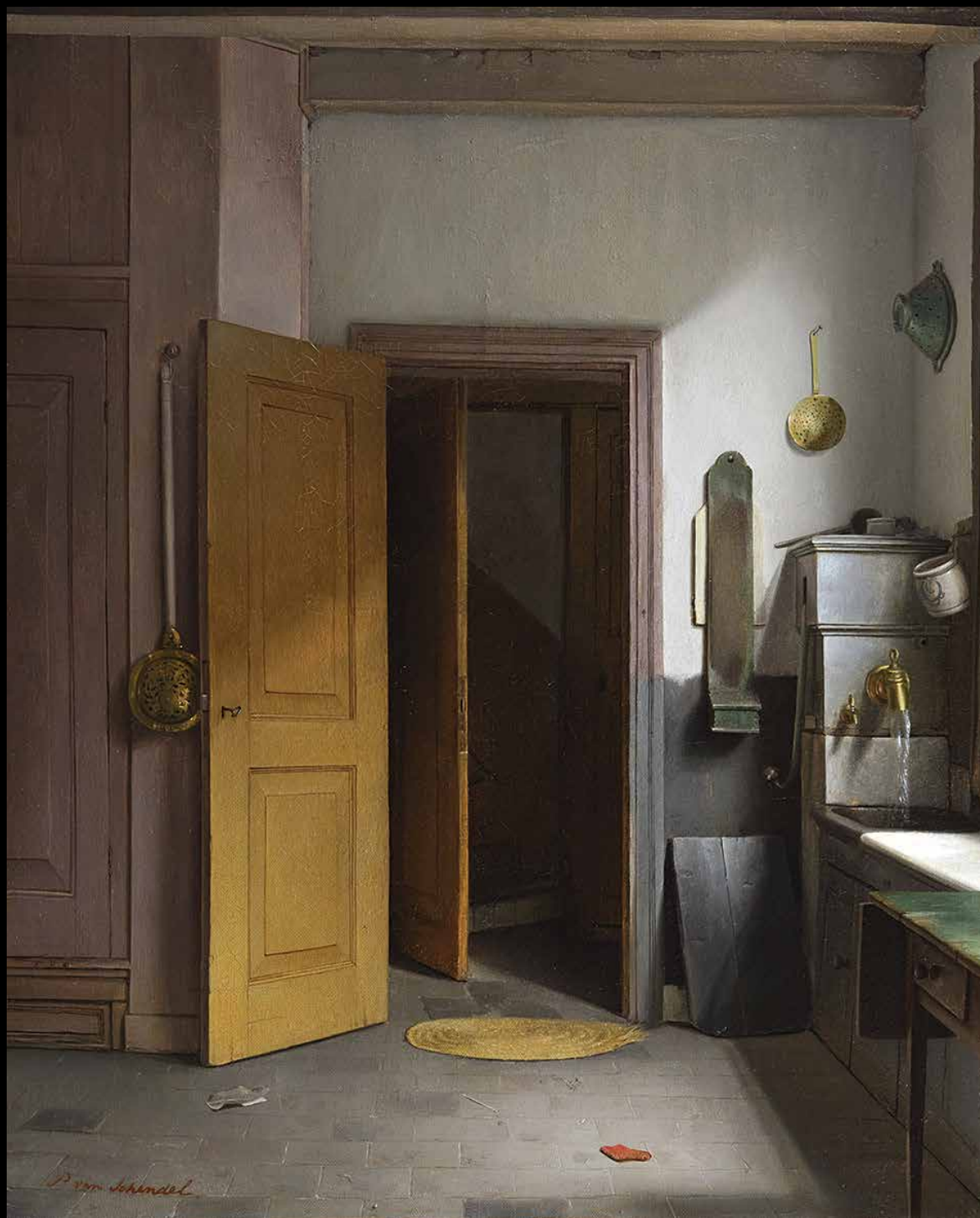


THE
BURLINGTON
MAGAZINE



Recent acquisitions (2012–20)
at the Fondation Custodia

Recent acquisitions (2012–20) at the Fondation Custodia, Frits Lugt Collection, Paris



15 **TH JULY 2020** was the fiftieth anniversary of the death of the Dutch collector and art-historian Frits Lugt in the Place de la Concorde, Paris, not far from the apartment he had shared with his beloved wife, To Lugt-Klever, until her death the previous year. He was eighty-six years old and had remained active until the very end, acquiring works of art for the Fondation Custodia, which he and his wife had created in 1947, and organising exhibitions at the Dutch cultural institute in Paris, the Institut Néerlandais in the Hôtel Lévis-Mirepoix, a building that they had bought together with the Hôtel Turgot, home of the Fondation, in 1953.

Since Lugt's death three successive directors of the Fondation, supported by a well-motivated board of trustees, have tried to act in his spirit in staging exhibitions, caring for the collection and buildings and developing an acquisition policy in line with his taste and ideals. His research project *Marques de collections* is continued online, where it has been welcomed with enthusiasm by thousands of users every year, and the art-history library has been enlarged with great dedication: readers are assisted in finding answers to their questions.

At the end of 2013 the Institut Néerlandais ceased to exist, as a result of a decision by the government in The Hague. Since then

the Fondation Custodia has assumed a higher public profile, with encouraging results. An exhibition of master drawings from the Pushkin Museum, Moscow, in the spring of 2019, was the best-attended event ever staged by the Fondation. Here is a selection of acquisitions in various fields since the survey published in the February 2012 issue of this Magazine.

GER LUIJTEN, *DIRECTOR*

1. Rear façade of Hôtel Turgot, Paris (1743), home of the Fondation Custodia since 1953, restored in 2019–20. (Photograph Jannes Linders).

The house survived destruction at the time of the works of Baron Haussmann because of the importance of a former owner and inhabitant, Anne Robert Jacques Turgot (1727–81), Louis XVI's visionary economist and controller of finances. In recent years the Fondation has attempted to give him more prominence in his former home by buying a well preserved set of the folio edition in thirty-five volumes of the *Encyclopédie* by Denis Diderot and Jean Le Rond d'Alembert (1751–86), to which he contributed, his *Œuvres Complètes* in nine volumes (1808–11), a copy of his biography by the Marquis de Condorcet (1786), the 1781 manuscript inventory of his belongings in Hôtel Turgot, including his impressive library, and two contemporary likenesses (see overleaf).



2. *Portrait of Anne Robert Jacques Turgot (1727–81), after Jean-Antoine Houdon (1741–1828).* 1810. Terracotta, 53 by 50 by 35 cm.

Purchased 2013, inv. no.2013-B.3.

Houdon's marble bust of Turgot, dated 1778 and exhibited at the Salon of 1777, is still owned by the sitter's family at Château de Manneville, Lantheuil, Normandy. Two other terracotta versions are known, one in The Art Institute of Chicago, the other in a private collection. They were made in 1810 under the supervision of Houdon at the request of Turgot's close friend Pierre Samuel du Pont de Nemours (1739–1817), who wrote to a nephew of Turgot to say how much he missed him.

3. *Portrait of Anne Robert Jacques Turgot (1727–81), by François-Hubert Drouais (1727–75).* c.1775. Oil on canvas, 73 by 69.7 cm.

Purchased 2016, inv. no.2016-S.23.

'He had a beautiful face [. . .] his eyes were a light brown, expressing perfectly the mixture of strength and kindness that characterised him', wrote Du Pont. This is the best portrait in oil known of Turgot; various others were derived from it.



4. *Album with views of Ile-de-France, near Longueoise, by Albert Flamen (c.1615–74 or later).* c.1634–64. Pen and brown ink, 11.7 by 17.5 cm.

Purchased 2018, inv. no.2018-T.5.

This album with thirty pen and ink drawings of the Ile-de-France, was last seen in public at the Morgand sale in Paris in 1894. The views are important for study of the topography of the region as well as testimony to the draughtsmanship of Flamen, born in the southern Netherlands but active in France. In the graphic vocabulary one recognises the influence of Jacques Callot but also of such Dutch landscape etchers as Jan van de Velde.

5. *Collapsed house, by Cornelis Saftleven (1607–81).* c.1646. Black chalk, with a framing line in brown ink, 19.5 by 30.1 cm.

Purchased 2018, inv. no.2018-T.1.

This close-up of a house that has fallen down has an unbelievable modernity, thanks also to the diagonal composition and the reserve. Without the CS monogram it would have been difficult to attribute or even date to the right century. There is a related study by the artist in The Morgan Library, New York, dated 1646, probably close in time to this drawing.

6. *Landscape, probably in the Roman campagna, by Gaspar van Wittel (1652/53–1736).* c.1690. Pen and brown ink with grey wash on blue paper, 42 by 55.4 cm.

Purchased 2020, inv. no.2020-T.18.

The Fondation Custodia owns a painted view of Tivoli by Gaspar van Wittel and a varied group of his drawings. The artist often used large sheets of paper, even while sketching, and the collection lacked such a monumental drawing. Van Wittel made intriguing drawings when he forgot about topography. This well-preserved sketch on blue paper shows his work in the open air at its best.

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7–10. *The Four Elements: Water, Air, Earth and Fire*, by Gerrit van Honthorst (1592–1656). c.1650. Pen and brown ink, with grey wash and some red chalk, heightened with white gouache, over a sketch in black chalk on greyish-brown cartridge paper; contours incised for transfer, sheets 38.7 by 26.3 cm.

Purchased 2016, inv. no. 2016-T.10-13. These designs recently appeared on the market as part of a large group of hitherto unknown drawings from Honthorst's workshop. As a result his graphic oeuvre has doubled and understanding of the way he prepared his paintings has grown. The oval shape indicates that these *Four Elements* were designs for the corners of the painted decoration of a room. The well preserved white highlights give the drawings the effect of *clair-obscur* woodcuts. In particular, they bring to mind a series of compositions by Hendrick Goltzius, also oval in shape.

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11. *Diana, bust-length, looking down to the left, a crescent moon on her head, by Bernardino Cavallino (1616–56). c.1650. Red chalk, diameter 15 cm.*

Purchased 2020, inv. no.2021-T.6.

This idiosyncratic drawing demonstrates the essence of its maker's way of representing faces reduced to a few lines. Cavallino's drawn oeuvre is very small: only eight drawings have so far been identified. This sketch was once part of the collection of Jonathan Richardson Jr (1694–1772) and it remains in his mount, which retains his mark. The goddess's face expresses distress or anger, emotions appropriate for a scene of Diana and Callisto, for example, or Diana surprised by Acteon.

12. *The eruption of a volcano, by Angeluccio (1620/25–45/50). c.1645. Brush and grey ink, gouache in white, rose and red on cream-coloured paper, 19.4 by 12.5 cm.*

Purchased 2020, inv. no.2021-T.5.

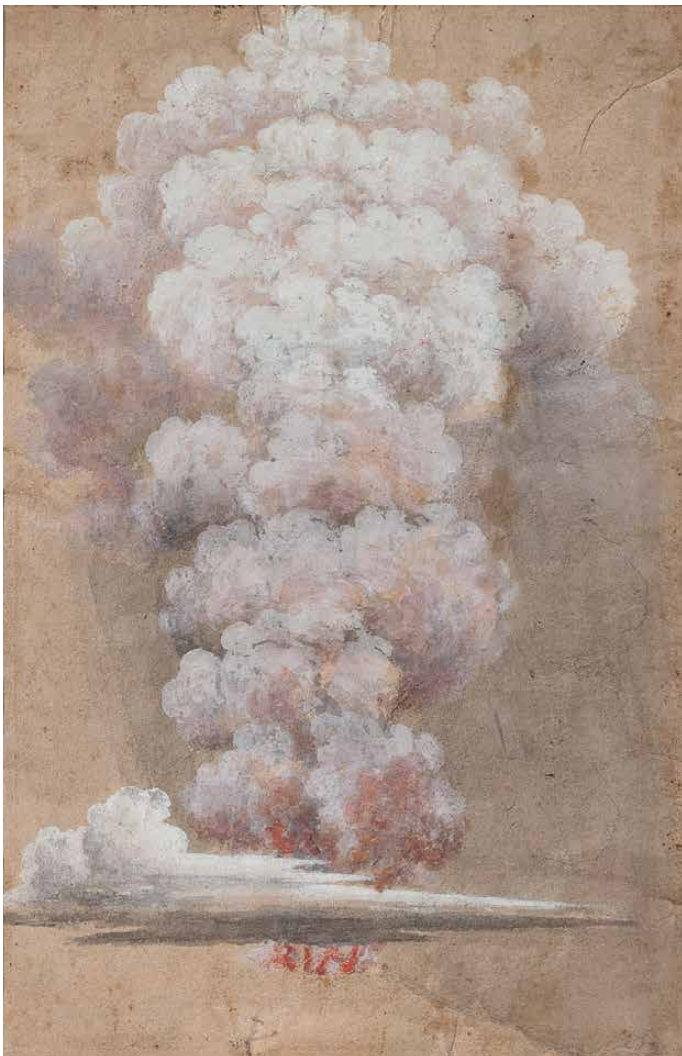
Angeluccio was a pupil of Claude Lorrain. To judge from his rare signed paintings (he died young) he must have been talented. Even more remarkable are his drawings, a group of which is in the Kupferstichkabinett, Berlin. They are on coloured paper, made in the open air with great freedom, and depict natural elements, such as running water and skies with clouds. This recently discovered drawing is on similar paper and in an identical technique. Given the artist's interests it is not surprising that he was drawn to this motif, which was hardly ever rendered in such a naturalistic way in the seventeenth century.

13. *Sketch of a peacock and hunting trophies, by Jan Weenix (1640–1719). 1708. Oil on canvas, laid down on panel, 23.8 by 20.3 cm.*

Purchased 2019, inv. no.2019-S.55.

This is a *modello* for a canvas, two metres by two metres, in the Calouste Gulbenkian Museum, Lisbon. Weenix must have made it to show the unknown person who commissioned the painting what he proposed. It is an abbreviated version of the masterpiece that resulted and as such possesses a freedom rarely encountered in Dutch painting of this period. When the present author saw this sketch for the first time, in a sale in Monte Carlo in 1987, he thought of Manet. The client must have asked Weenix to exclude the encounter between the bird and the dog because it does not appear in the Lisbon painting.

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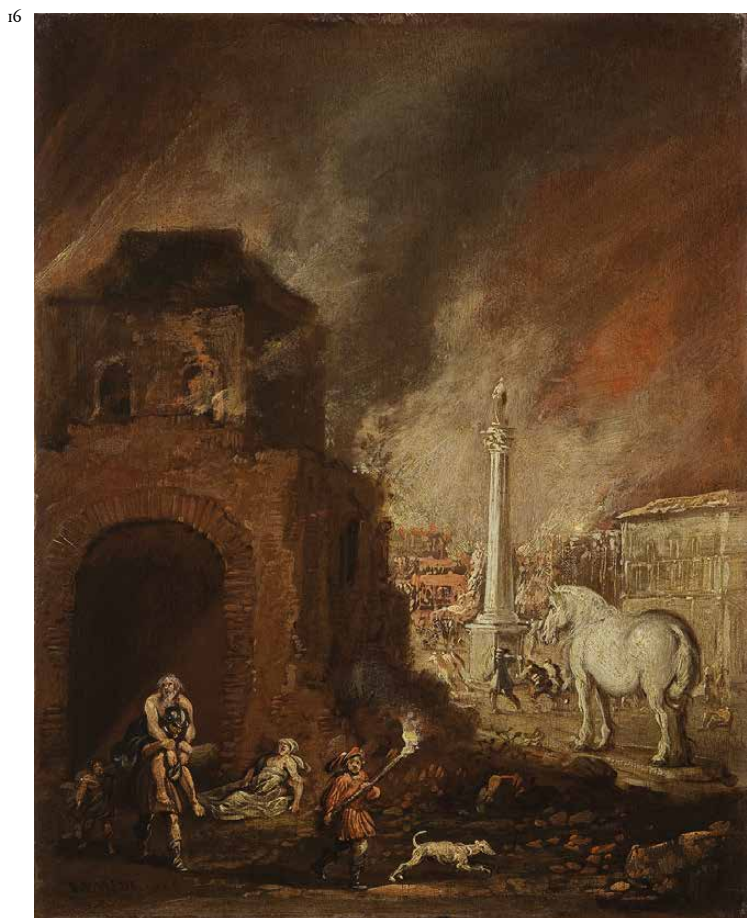




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14–15. *Lambert Schatter, aged 22 and Eva van Beresteijn, aged 19, by Jan de Braij (1626/28–97). 1662. Oil on panel, each 26.3 by 19.1 cm. Purchased 2012, inv. no. 2012-S.18a–b.*

The sitters in these paintings married on 24th September 1662. The fan in the bride's hand shows it must have been summer when they posed for De Braij; the diamond ring on her finger indicates she was already married. Jan de Braij had the remarkable ability to characterise the people in front of his easel – Lambert seems rather at ease, more so than his young bride, who appears withdrawn, not to say shy. With amazing skill De Braij has suggested the volume of her right sleeve. In these portraits the couple live on centuries after their early deaths. Lambert died aged 29 in 1669. He had by then been a widower for four years, following Eva's death in 1665 together with the last of their three children, none of whom survived birth – a hard seventeenth-century reality.

16. *Aeneas fleeing from the burning city of Troy with Anchises and Ascanius, by Esaias van de Velde (1587–1630). 1626. Oil on panel, 20 by 15.5 cm.*

Purchased 2018, inv. no. 2018-S.40.

This is the only painting by Esaias that is not a landscape, a depiction of highwaymen or a genre scene but a mythological subject. Signed 'E.V. Velde' and dated 1626, it is precisely the kind of unusual painting that would have appealed to Frits Lugt, who was always in search of an artist's one out-of-the-ordinary work. For the Trojan horse the artist was inspired by an engraving by Albrecht Dürer.

17. *View of the city wall of Utrecht from the south, at the Mariawaterpoort, by Herman Saftleven (1609–85). 1645. Oil on panel, 26.2 by 21.1 cm.*

Purchased 2018, inv. no. 2018-S.38.

Like no.16, this painting is from the collection of the Dutch archaeologist Jan Willem Salomonson (1925–2017) and his wife, Karin Rupé, from which the Fondation was offered the opportunity to make a selection. Nine paintings were bought and an additional two works received by the Dutch state *en lieu de succession* are also to be housed at the Fondation in Paris. This painting was one of the Salomonsons' favourites and Jan Willem wrote a detailed study about it. The painting takes us straight to the ramparts of Utrecht. The view gives the impression of having been done on a summer's day and proves that golden sunlight is not exclusive to Southern European countries.

18. *Wooded river landscape with shepherds driving a cow, by Adam Pynacker (1620/22–73). c.1660. Oil on panel, 40.1 by 46 cm.*

Purchased 2014, inv. no. 2014-S.18.

Pynacker, born in Schiedam, was probably in Italy from 1645 to 1648, and he became one of the most prolific Italianate artists. His specialty was the golden glow of light on trees, meadows and hills. Here this is displayed in a subdued way: the trees and branches are crisp and clear while the distant landscape is rendered in shades of green and blue-grey only. Lugt developed an eye for the Italianate tradition when it was not yet fashionable and bought gems by Berchem, Cuyp, Both, Dujardin, Asselijn and others. Pynacker was missing.

19. *Cabinet with two painted doors and a painted lid, by Johann Wilhelm Baur (1607–42). c.1640. Ebony, 160 by 74 by 40.5 cm.*

Purchased 2018, inv. no. 2018-M.1.

The Hôtel Turgot has a fascinating interior. Lugt and his wife decorated it with pieces from their collection of seventeenth-century Dutch furniture, which did not, however, include a cabinet like this. Such pieces were often painted by an assistant in a workshop copying prints. But here the quality of the landscapes is high and they are unmistakably in the hand of the Strasbourg artist Johann Wilhelm Baur, an inventive Italianate painter and draughtsman. The scenes are capricci, some of which contain elements of the garden of the Villa d'Este, Tivoli. The cabinet has been placed in the vestibule, in dialogue with pictures by other Italianate artists, both Dutch and French.



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20. *View of the Vredevelde mansion*, by Hendrik Schepper (1741–94). 1761. Oil on panel, 43.3 by 51.8 cm.

Gift of Hans van der Ven, The Hague, 2018, inv. no.2018-S.44.

Schepper's name was known from old catalogues and other documents but no work by his hand had been identified until this picture appeared on the market. Subtle in its rendering of light and reflection, it is a rare example of such a portrayal of a mansion. The house was demolished but its location has been identified in North Holland; the gate has survived but was rebuilt elsewhere. Although De Schepper does not seem to have made a living as an artist, this work, which breathes an almost Venetian atmosphere, is remarkable.

21. *Interior of the artist's kitchen*, by Petrus van Schendel (1806–70). c.1835. Oil on canvas, 66.5 by 53.7 cm.

Purchased 2015, inv. no.2015-S.13.

This is the kitchen of the artist's house in Rotterdam. As a private picture, it remained in his family. Van Schendel's great granddaughter sought an intimate destination for it and we are glad that this painting, which seems to foreshadow the interiors of Vilhelm Hammershøi, has come to the Fondation Custodia. All the objects can be identified, including the warming pan behind the door on the left. The motif of the running water suggests the passage of time and a sense of eternity. It is reminiscent of Vermeer's milkmaid pouring milk from her pitcher.

22. *View near Sorrento*, by Pierre-Louis Dubourcq (1815–73). 1843. Oil on paper, laid down on panel, 16.1 by 52.4 cm.

Purchased 2018, inv. no.2018-S.9.

The little-known Dubourcq was the son of a French merchant who had settled in Holland. He worked primarily as a landscape painter and travelled widely. Two recently acquired sketches, executed in delicate shades of pink and blue, have been bought from the artist's heirs and have taken their place in the collection next to works by his Danish, French and German contemporaries. The artist went back to them for much larger and more finished paintings with figures.

23–24. *Studies of goats*, by Pieter Gerardus van Os (1776–1839). 1817. Oil on paper, 15.4 by 18.9 cm.

Purchased 2020, inv. no.2020-S.27(1–2).

Pieter Gerardus van Os was praised as a naturalistic animal painter in the tradition of Paulus Potter and Adriaen van de Velde. These studies (of which the Fondation bought three) are disarming and appealing. Peter Hecht has promised the Fondation a gift of Van Os's Runge-like *Portrait of the children of the Family Schimmelpenninck Van der Oije* (1819), in which children play with similar goats and lambs.



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25. View of the Trinità dei Monti in Rome, by Louis Dupré (1789–1837). c.1817. Oil on paper, laid down on canvas, 25.3 by 46 cm.

Gift of Brigitte and Jacques Gairard, Lyon, 2016, inv. no.2016-S.24.

The viewpoint is surely a terrace or a room of the Villa Medici, where many French artists who won the Prix de Rome were lodged. The church is rendered with great accuracy in the positioning of windows and other minor architectural elements. The painting possesses a clarity reminiscent of Bellotto and stands out not only in the oeuvre of the artist but also in the collection of the Fondation Custodia.

26. View of rooftops in Paris, by Pierre-Antoine Mongin (1761–1827). c.1823. Oil on paper, laid down on canvas, 44.5 by 33 cm.

Gift of Gerhard Greidanus, Amsterdam, to commemorate his friend Jan Maarten Boll, 2020, inv. no.2020-S.68.

This recently discovered view is preparatory to a painting Mongin exhibited at the Paris Salon in 1823, 'Le Curieux' (Cleveland Museum of Art), which shows the same rooftops but with a ladder against the wall and a boy trying to climb over it. The anecdote is missing here, which makes the picture even more fascinating.



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27. Portrait of an unknown woman, by Antoine Berjon (1754–1843). 1799–1800. Watercolour and gouache on ivory, diameter 8 cm.

Purchased 2015, inv. no.2015-PM.1.

One of the most accomplished still-life painters of his age, Berjon displayed great originality in his compositions. Born in Lyon, in 1793 he made his way to Paris, having already shown work at the Salon there in 1791. He rented an apartment from the miniaturist Jean Baptiste Jacques Augustin (1759–1832) and made portrait miniatures, of which this is his absolute masterpiece. The intimacy and direct gaze of the sitter make it unlikely that it was commissioned. The woman, who does not have the features of Berjon's wife – he portrayed her as well – must have been a friend of the artist but he left no clue to her identity.

28. Self-portrait, by Jean-Baptiste Wicar (1762–1834). c.1795. Oil on canvas, 24.4 by 19.1 cm.

Purchased 2014, inv. no.2014-S.16.

Apart from being one of the most gifted pupils of Jacques-Louis David, the Lille-born Wicar was also a great collector of drawings. On his death in 1834 in Rome, he bequeathed his collection to his native town. Wicar was much in demand as a portraitist and made quite a few self-portraits, for some of which he dressed up, playing with hats and sophisticated attributes. This example has a purity and simplicity worthy of his master.

29. *View of Solfatarata*, by Claude Joseph Vernet (1714–89). c.1740. Red chalk, 28.4 by 43.4 cm.

Purchased 2019, inv. no.2019-T.69.

This large drawing was made during Vernet's long stay in Italy (1734–53), where he urged young artists to work in the open air. It comes from an album of red-chalk drawings put together in Vienna in the nineteenth century, some of which are now in the Musée du Louvre. It was later sold with an incorrect attribution to Hubert Robert.

30. *Ruins in the Campagna Romana*, by Thomas Dessoulavy (1801–69). 1836. Pen and brown ink with brown wash, heightened with white gouache, 16.4 by 23.6 cm.

Purchased 2019, inv. no.2019-T.72.

Dessoulavy was born in London but educated in Rome, where he worked for the rest of his life. His paintings were in great demand. He had a special ability to suggest depth in his landscapes using shades of green. This drawing, in which light is captured in a magical way, shows a distant view of Rome from the Parco dell'Appia Antica. All the light areas are reserves touched lightly with the brush; no white is applied. The draughtsman in the foreground accompanied by two dogs has chosen another horizon.

31. *The forest of Rochedardon*, by Jean-Michel Grobon (1770–1853). 1800. Etching, engraving and roulette on light-blue paper, 23.2 by 29.5 cm.

Purchased 2017, inv. no.2017-P.5.

Only six prints are known by Grobon, who was born in Lyon and active there. A close friend of Jean-Jacques Boissieu (1736–1810), he developed a refined way of etching, with a wide variety in his graphic idiom, from stippling to short dashes to rag-like lines. This is a unique impression of the first state on light-blue paper, which enhances the desired effect; on white paper the contrast is harder. It was formerly in the collection of Etienne Grafe, a specialist in Lyonese art who published a detailed catalogue of Grobon's graphic output.

32. *Letter to Marquess Enzo Bentivoglio Giovanni Mannozi, called Giovanni da San Giovanni* (1592–1636). Rome, 16th July 1627.

Purchased 2013, inv. no.2013-A.1.

The insolent, half-humorous letters of Mannozi, whose satirical spirits are known also from other sources, are virtually unique in a period in which artists chose to address their patrons in the most obsequious tone. One can only guess their effect on his clients, Marquess Enzo Bentivoglio (1575–1639) and his brother Cardinal Guido (1577–1644). In this letter Mannozi begs the Marquess to supplement a payment for which he had innocently thanked him, 'like a monkey praying its rosary', without closely inspecting the sum. He states that his hand now needs rest from continually trumpeting into his patron's ears and writing him letters, which have used up all the paper available in Rome.

33. *Letter to Leocadia Zorilla*, by Francisco Goya y Lucientes (1746–1828). Madrid, 23rd July 1827.

Purchased 2019, inv. no.2019-A.363.

Almost nothing is known about Leocadia Zorilla, a much younger woman who shared Goya's life in his last years in Bordeaux. The tender tone of this recently discovered letter, begging for news of her and her children, gives us a glimpse of her importance to the aged painter. It was written a year before his death, when, deaf and unwell, he undertook a last journey to Madrid to arrange for the pension that was his due as court painter. Only one other letter to Leocadia was known, published in the *Burlington Magazine* in 1972. The document also seems to be the first evidence of Goya's relations with Máximo Rodenás y Cúco, a dealer and collector whose gruesome suicide he evokes at the beginning of his letter, a scene recalling the haunting world of the artist's *Caprichos*.

34. *Album with forty-three letters to Félix Bracquemond*, by Edouard Manet (1832–83). 1864–82.

Purchased 2017 with the support of Jean-Luc Baroni, London, inv. no.2017-A.1.

Until this correspondence surfaced at a sale in Paris in June 2016, its existence was known only through the publication of nine of the letters in *Le Figaro* in 1923. It proved to consist of forty-three letters and notes, bound in a small volume. The mostly brief messages, very few of them dated, attest to intensive contacts between the two artists over nearly two decades. Many concern common print projects, a medium for which Manet heavily leaned on his friend's experience, others the pastel portrait of Manet on which Bracquemond (1833–1914) was working at the time the correspondence starts. Their strong bond emerges most clearly from two longer letters from 1871, in which Manet pours his heart out about the country's political situation. The letters have been published in a critical edition by Jean-Paul Bouillon.

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 di un di che disse hento riduce la
 l'ora hento hento ma pace et rigo
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 conassar la carta di Roma offi
 una comoda ed ibi raso di fatto
 gero l'orazione che gero Prohesso
 e finio il d'io e ghera il n.7.
 di J. Maria Gericault
 Santo Giovanni

Amigo. Eplava tal mal mayor, y la muerte
 de un amigo me apretaba el muy
 mal humor. Ya haia tiempo pero yo
 ignorava, es muy tragico el suceso este amigo
 se llamava Rodenas, se casó en un cuarto
 hizo calor a un hijo de cinco años y se abrió la
 boca del niño con una navaja de abri
 don y se murió al mismo tiempo y su
 mujer entrara, y el alto ya muerto.
 La escoria ad el se incluye la carta
 como traigo para ti en l'ho tambien y la replica
 de me escriba todo lo que me acordare de lo que
 de no puedo ser que sin saberlo. Autores de un
 movimiento de todo y talgo muy poco de eso
 todo me presenton el y talgo de un y de un
 y me encargan mis expresiones. Yo tengo la
 Cabeza trastornada y me puede decir mas
 ay mi M. ay mi madre.
 Estoy tomando algunas pastillas y me
 mecho el mal de cabeza la boca y me presentan
 muy bien la república a 22 de mayo con todos mis
 amigos en manifestando mis afectos y amor
 al Sr. M. y a su madre. de J. Maria Gericault

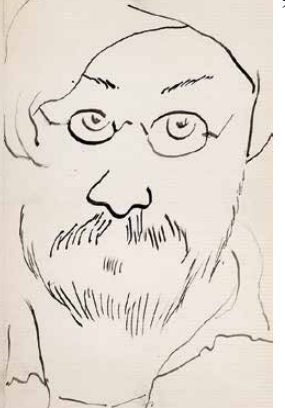
Amigo.
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 toujours, van devant res a l'ad e pour
 van parler de l'opere que van. M. avec
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 et plus de l'opere dans le tanap; culver
 le si de au; peut et se un peu plus de
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 si van allez dire de van a M. de van
 parlez a mon atelier, y gero tout le
 parvan de van. Belle l'opere
 G. Matisse

Amigo. Estoy tomando algunas pastillas y me
 mecho el mal de cabeza la boca y me presentan
 muy bien la república a 22 de mayo con todos mis
 amigos en manifestando mis afectos y amor
 al Sr. M. y a su madre. de J. Maria Gericault

Amigo. Estoy tomando algunas pastillas y me
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Amigo. Estoy tomando algunas pastillas y me
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 muy bien la república a 22 de mayo con todos mis
 amigos en manifestando mis afectos y amor
 al Sr. M. y a su madre. de J. Maria Gericault



35. Letter to Pierre-Joseph Dedreux-Dorcy, by Théodore Géricault (1791–1824). London, 12th February 1821. Purchased 2019, inv. no.2019-A.245. Only some fifty letters by Géricault are known and in recent years the Fondation has been fortunate to acquire three of these rare documents. This long letter was written during the artist's second stay in London to a friend, the painter Pierre-Joseph Dedreux-Dorcy (1789–1874), who would join him later that year. Géricault discusses his enthusiasm for the new technique of lithography, which would soon result in his famous series *Various subjects drawn from life*, as well as a new love affair, probably with the still unidentified Mrs Trouillard, an unpublished letter to whom, one of the five known to exist, was acquired by the Fondation in 2013.

36. Letter to Catulle Mendès, by Auguste Renoir (1841–1919). Paris, before 25th April 1888. Purchased 2019, inv. no.2019-A.767. Renoir proposes to his friend the influential publisher and Parnassian poet Catulle Mendès (1841–1909) that he paint the latter's three daughters and asks to be paid 500 francs for the portrait, of which he adds a sketch. The large canvas (Metropolitan Museum of Art, New York) was finished within a few weeks and exhibited at Durand-Ruel in May of the same year. As appears from the letter and sketch, the artist initially conceived the painting in a horizontal format and wanted to show the second daughter tuning her violin to the pitch given by her elder sister at the piano, instead of gazing at the beholder.

37. Letter to Gustave Kahn, by Henri Matisse (1869–1954). Issy-les-Moulineaux, 4th January 1916. Purchased 2020, inv. no.2020-A.1. Matisse needed only a few lines to sketch the face of his friend, who had been struck down by a bad dose of influenza and had just finished a herbal infusion, noting with humour that the towel around his head gives him a 'Moroccan' appearance. Gustave Kahn (1859–1936) was a Symbolist poet and critic keenly interested in avant-garde developments in the arts. He collected works by his contemporaries, Matisse among them, as appears from the letter.

38. Letter to Maria Schmidt-Hell, by Ernst Ludwig Kirchner (1880–1938). Wilmersdorf near Berlin, 25th September 1912. Purchased 2020, inv. no.2020-A.2. Maria Hell (1888–1978) was the wife of Paul Ferdinand Schmidt (1878–1955), an art critic and curator who supported the artists of *Die Brücke*. In this short note, Kirchner agrees to make designs for Maria's weavings and announces that he has just finished the woodcut poster for the Neue Kunstsalon together with Erich Heckel (1883–1970). The spirited sketch on the third page resembles the general layout of the poster, cut and signed by both artists, but contains a full-length female nude whereas the poster depicts a female bust. The poster advertised the penultimate exhibition of *Die Brücke* in January 1913 at the Neue Kunstsalon, a short-lived avant-garde gallery in Munich set up by Maria's husband together with Max Dietzel.

Fondation Custodia, Paris

39. View of the Vesuvius from the ruins of Pompeii, by André Giroux (1801–79). c.1827. Oil on paper, laid down on canvas, 20.7 by 38.8 cm.

Purchased 2015, inv. no.2015-S.1.

This sketch by Giroux is the ultimate evocation of ‘cause and effect’: in its stillness, it effectively contemplates the result of the extreme power of nature.

40. Two monks near the Pièce d’Eau des Suisses in Versailles, by François Marius Granet (1775–1849). c.1843. Oil on canvas, 26.9 by 35.4 cm.

Gift of Bertrand Talabardon and Bertrand Gautier, Paris, 2015, inv. no.2015-S.31.

In the early 1840s Granet made a series of atmospheric watercolours in Versailles. An *aquarelliste* his entire life, these show the high level he had achieved in the medium.

In a sublime way he depicts a scene at moments when a fog or grey sky simplifies the forms of trees and hills. One of his favourite locations was the pond called Pièce d’Eau des Suisses, where this picture was made, using oil exactly like watercolour.

The staffage is touching: a monk softly recites from his book while a second one is peeking to see whether the float on his rod shows any promising movement.

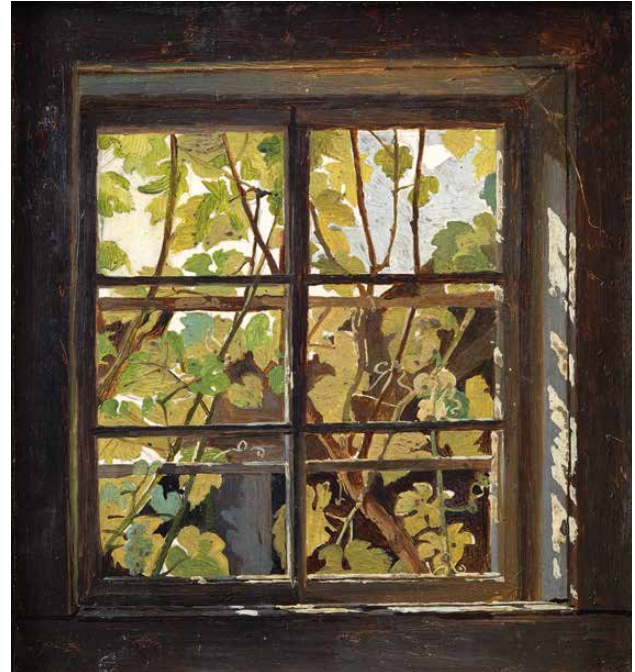
41. View of Fécamps from the beach of Yport, by Camille Corot (1796–1875). 1871. Oil on cardboard, 11.3 by 18.7 cm.

Purchased 2018, inv. no.2018-S.3.

Later in his life Corot travelled around France on short painting excursions. In 1871 he spent time in Normandy, where he painted a number of views on and around the beach. In this small sketch looking towards Fécamps he rendered what he saw with minimal means. He used long horizontal brushstrokes for the land and the water in the foreground, went into more detail for the cliffs, to indicate buildings or houses, and finally covered the overcast sky very densely in white, as it appears on a northern shore when there is no sun whatsoever.



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42. *Boulders near Lohmen, Saxony*, by Johan Christian Dahl (1788–1857). 1825. Oil on paper, laid down on cardboard, 12.7 by 15.7 cm.

Purchased 2019, inv. no.2019-S.31.

This painting belongs to a group of five such studies all dated June 1825. They were done on a four-day trip to Lohmen, a village near the Liebethaler Grund in Saxony. Dahl liked to work in untouched areas in forests around Dresden, searching for nature in its purest form. The sketches have a remarkable immediacy: everything is done to capture the sharpness of forms and the effect of light on rocks and trees.

43. *View of the Baltic Coast*, by Carl Blechen (1798–1840). c.1828. Oil on panel, 8.2 by 19.1 cm.

Purchased 2014, inv. no.2014-S.40.

In the summer of 1828 Blechen travelled to the German coast. This tiny sketch, almost a miniature, describes tufts of grass and a cluster of young trees, flanked by sand on the left and a watery marsh on the right. He needed very little paint to depict this small panorama. The composition is intriguing, the tops of the trees being cut off.

44. *Vines seen through a window*, by Max Hauschild (1810–95). c.1860. Oil on paper, 13.2 by 12.1 cm.

Purchased 2014, inv. no.2014-S.23.

The artist chose a close-up of what is directly behind the window instead of a view into the distance. The *contre-jour* effect and the sunlight reflected on the wall inside are rendered in great detail. The intimacy Hauschild evokes turns the viewer's attention inward, an effect enhanced by the small dimensions of the painting.

Fondation Custodia, Paris

45. Portrait of the sculptor Bertel Thorvaldsen (1770–1844), by Alessandro Puttinati (1801–72). c.1835. Plaster, 43.1 by 23.1 by 18.1 cm.

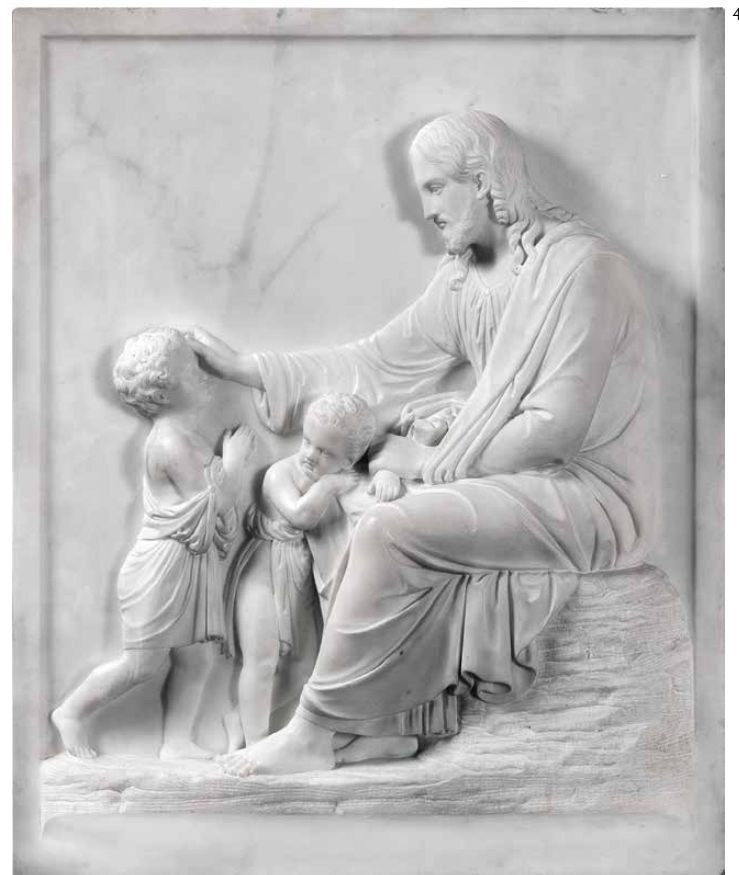
Purchased 2014, inv. no.2014-B.2.

Puttinati was a pupil and assistant of Thorvaldsen during the long years the sculptor was active in Rome. In the 1830s he made a gilded bronze portrait of his master. There is an old photograph of it in the archive of the Thorvaldsen Museum in Copenhagen but its present whereabouts are unknown. This plaster, which came to light recently, is a preparatory study and has the same dimensions. Thorvaldsen is leaning on a Roman torso, symbolising his inspiration by classical art; on the left is Thor, the Nordic god of thunder, a reference to his name. The pencil in his hand indicates the place of drawing at the origin of sculpture.

46–47. Virgin and Child with St John the Baptist and Christ blessing the children, by Bertel Thorvaldsen (1770–1844). Both c.1810–15. White marble, 61.8 by 50.6 cm.

Purchased 2012 and 2013, inv. nos.2012-B.1 and 2013-B.1, respectively.

These reliefs are a repetition by Thorvaldsen of two elements of a baptismal font commissioned in 1805 by Countess Charlotte Schimmelmann as a gift for her sister Sybille Reventlov which since 1817 has been in the church of Brahetrolleborg on the island of Fünen. Thorvaldsen repeated the entire font twice with slight modifications (one is in Reykjavik cathedral, the other in the Helligandskirken, Copenhagen). This pair of reliefs must have been made at the request of the Corsini family in Rome, from whose descendants it was bought. In composition as well as iconography they function as pendants, as in the font. Thorvaldsen's classicism gives Mary in the first relief, for which the Fondation Custodia owns a preparatory drawing, the appearance of a vestal virgin.



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48. *Castello Caetani in Sermoneta*, by Martinus Rørbye (1803–48). 1834. Oil on paper, laid down on canvas, 32.1 by 42.3 cm.

Purchased 2018, inv. no. 2018-S.17.

Having arrived in Rome on 22nd October 1834, Rørbye made frequent excursions into the countryside. From 2nd to 8th December of that year he explored the area around Sermoneta together with two friends. From his diary we know that he painted the castle gate on 4th and 5th December, while his friends went hunting. It is possible that they are the figures (one carries two guns) used to indicate the dimensions of the medieval architecture.

49. *The white cliffs of Møn*, by Peter Christian Thamsen Skovgaard (1817–75). c.1850. Oil on canvas, 40.3 by 30.7 cm.

Purchased 2013, inv. no. 2013-S.14.

Skovgaard regularly returned to the cliffs of the island of Møn armed with his painting equipment. In 1852 he made a monumental version of this view from a slightly different angle (Fuglsang Kunstmuseum). In his sketches and paintings on a smaller scale, two of which are in the Fondation, he circles around the cliffs again and again, in different lights and at various distances from them. Repetition is an inappropriate word: the series demonstrates that the motif is inexhaustible.

50. *Rooftops*, by Frederik Niels Martin Rohde (1816–86). Oil on canvas, 25.4 by 22.2 cm.

Purchased 2014, inv. no. 2014-S.41.

Judging from the green colour of the poplars and the reflection of the sunlight shining through the trees onto the chimney, it is the end of a summer's day. The type of church tower discernible in the distance does not exist in Copenhagen so Rohde must have recorded this view on his travels abroad, possibly in Munich. The informality of the painting is striking: it is as if we are looking out of the window and have caught a totally haphazard moment.



51–52. *The crater on the summit of Mount Vesuvius and Rocky promontory on the Sorrentine coast*, by Thomas Jones (1730–1803). Both c.1778. Oil on canvas, 36 by 44.1 cm. and 35.2 by 43.7 cm.

Purchased 2019 and 2020, inv. nos. 2019-S.61 and 2020-S.9, respectively.

This close-up view of Vesuvius is intended to show the volcano's slight activity. In his diary Jones writes that he ascended the crater on 29th October 1778 together with the landscape painter John Warwick Smith (1749–1831). He made a drawing in pencil with colour annotations on which he based this painted version. When this faithful but somewhat mysterious painting appeared on the market in 1980, it was accompanied by a canvas of the same size on which Vesuvius is visible in the distance, most likely seen from the coast near Posillipo. Here, however, Jones's attention is on the rocks in the foreground.



53. *Sketching at the Baths of Caracalla, Rome*, by Joseph Severn (1793–1879). 1838. Oil on paper, 26.2 by 40.5 cm.

Purchased 2019, inv. no. 2019-S.33.

Severn donated this painting to Henry Acland, later professor of medicine at Oxford. During his grand tour Acland stayed in Rome with Severn, who inscribed the work on the verso 'Drawn together May 1838'. Acland is seated in the middle of the picture, drawing the Alban hills or parts of the Baths of Caracalla. The view was visibly done with great speed, applying only a few colours on the paper support: there was no need for blue, as the Roman sky was completely overcast the day it was made.

54. *View of gardens at Hampstead, with an elder tree*, by John Constable (1776–1837). c.1821–22. Oil on cardboard, 17.6 by 14 cm.

Purchased 2019, inv. no. 2019-S.58.

This sketch is a recent discovery, having been hidden in an unknown private collection for more than eighty years. The view was painted in 1821 or 1822 from 2 Lower Terrace in Hampstead, where Constable and his wife, Maria, who had delicate health, spent their summers. The characteristic spontaneity of Constable's brushwork is evident. The large cumulus cloud was painted quickly, in broad strokes with areas of impasto, while the white umbels of the elder flowers were more delicately rendered in little dabs of paint. Maria died of tuberculosis in 1828, which greatly affected Constable. He would later write of the elder bush as 'a favourite of mine, but 'tis melancholy; an emblem of death'.

55. *View of Box Hill, Surrey*, by Samuel Palmer (1805–81). 1848. Oil on paper, laid down on cardboard, 24.1 by 41.4 cm.

Purchased 2018, inv. no. 2018-S.16.

The immediacy of this sketch and the contrast between the detailed pine trees and the rough strokes in the foreground, not to speak of the almost spiritual blue on the right, applied with only a few touches of the brush, give it a wonderful tension. Box Hill was immortalised by Jane Austen in the picnic scene of her novel *Emma* (1815) and it is still a place of great beauty. Palmer used this sketch not for a finished canvas but for an elaborate watercolour (Victoria and Albert Museum, London), in which he dressed the landscape up and added houses in the foreground, smoke rising from a chimney and a woman driving sheep.

56. *A cottage garden*, by Augustus Leopold Egg (1816–63). 1863. Oil on panel, 25.4 by 25.4 cm.

Purchased 2020, inv. no. 2020-S.4.

Egg is an artist known for paintings of a totally different nature, such as the triptych *Past and Present* (Tate), to which this rural intimacy is rather alien. He suffered from poor health and his severe asthma made him and his wife decide to leave London for the country. They moved to Eastbourne and rented a house called 'Pilgrims', where their friend Charles Dickens would visit. The story goes that Egg started to paint out of doors in these surroundings.

57–58. *View of Capri and View of the Faraglioni at Capri*, by August Kopisch (1799–1853). c.1826. Oil on panel, 25.9 by 37.5 cm. and 26.1 by 37.5 cm.

Purchased 2019, inv. nos. 2019-S.24 and 2019-S.25, respectively.

These two paintings must have been made around 1826 by Kopisch, a German artist who is credited with having discovered, together with Ernst Fries (1801–33), the Blue Grotto on the northern coast of Capri, near Marina Grande. Blue is the keyword in the depiction of the rock formations known as the Faraglioni, as the intensity of the blue in the sky and the reflection of it in the water are effects unique to Capri, to which these wonderfully constructed pictures fully do justice. The *View of Capri* recalls the now famous paintings Thomas Jones made in Naples in 1782.

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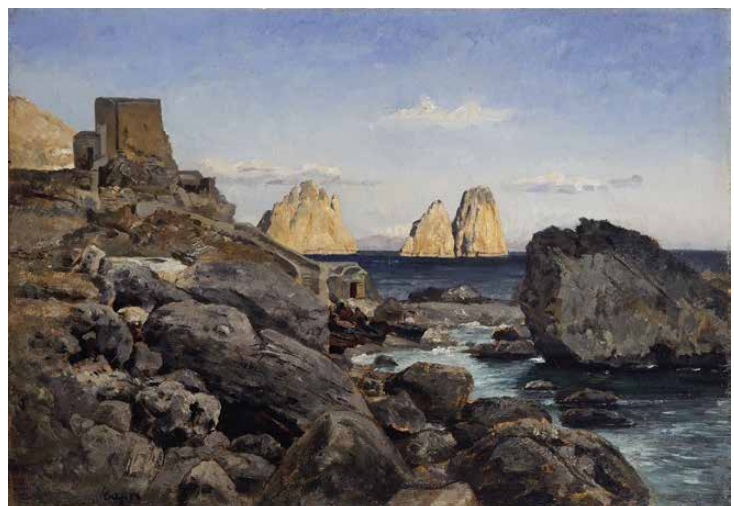
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59. *The cloakroom: study of hanging coats and hats, with a cello case*, by James Tissot (1836–1902). c.1885. Graphite, 33.9 by 42.6 cm.

Purchased 2019, inv. no.2019-T.25.

Apart from being a straightforward depiction of a cloakroom in Ingres's linear style – note the labels bearing the names of the owners of the clothing – this exceptional drawing by Tissot is a portrait *in absentia*, probably of eight musicians (see the cello case). In our inner ear we hear the music being played on the stage further off in the building.

60. *Flower pot*, by Léon Bonvin (1834–66). 1865. Watercolour and bodycolour over graphite, 14.3 by 12.8 cm.

Purchased 2019, inv. no.2019-T.49.

Léon, the younger half-brother of François Bonvin (1817–87), has long been neglected in art history. His works are now very much in demand and the Fondation Custodia is in the process of publishing a full catalogue of his drawings, which will be accompanied by an exhibition in Paris, since it has collected a representative group of them and feels the artist merits such treatment. This is one of the most recent additions, a still life with a simple and modest motif inspired by Chardin and Roland Delaporte.



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61–62. *Portrait of Philippe Burty (1830–90) and Portrait of Madeleine Burty (1860–1900)*, by Henri Cros (1840–1907). 1873 and 1872. Wax, 10 by 8.7 cm. and 15 by 10.5 cm.

Purchased 2020 and 2018, inv. nos.2020-B.1 and 2018-B.1, respectively.

Philippe Burty, a friend of many artists, stimulated the revival of interest in etching and played a vital role in the development of Japonism. He was curious to discover unusual techniques applied by artists in the past. He befriended Henri Cros who worked in wax and asked him to make a copy of a supposed Renaissance wax sculpture that he had admired in the museum in Lille. As well as doing so (Burty gave the copy to the son of Alexandre Dumas) Cros created these two portraits of Burty and his daughter. The Fondation has a large collection of letters by Burty, who was called 'The independent critic' by Gabriel Weisberg in his biography of 1993.

63. *Promotion médicale*, by Louis Jean Desprez (1743–1804). c.1790. Etching, coloured with brush and watercolour, laid down on paper, 55.5 by 88 cm.

Purchased 2013, inv. no.2013-P.2.

This satirical hand-coloured etching was acquired together with its pendant, *Indulgences plénières*, which makes fun of the Catholic ritual of indulgence. *Promotion médicale* criticises the blessings of the clyster syringe, used to clean the bowels. On the platform is Pantalone, who is demonstrating the instrument on Pulcinella, his partner in the Commedia dell'arte. To the right, an ass and a large group of patients are being treated, buttocks up. This type of mockery with touches of absurdity must have appealed to adherents of the ideas of the Enlightenment in the time of Desprez, who reveals here why he was such a successful stage designer.

64. *Le Zendale*, by Giovanni David (1743–90). 1775. Etching and aquatint; second state, 24 by 16.2 cm.

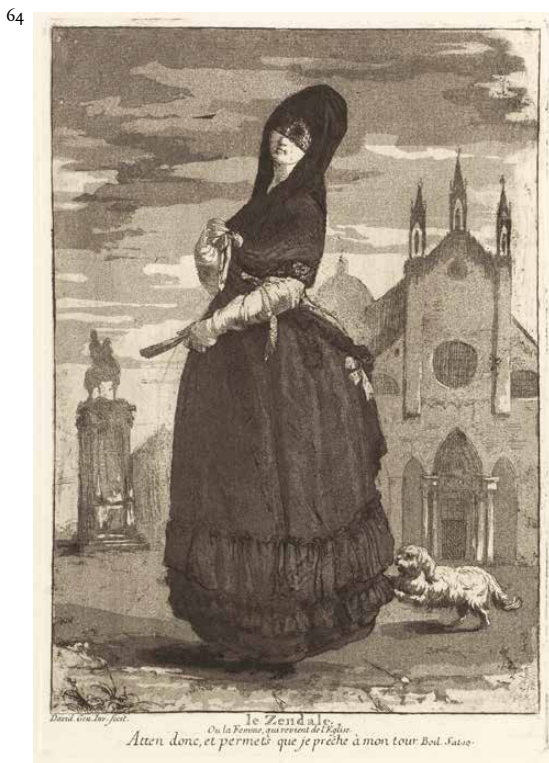
Purchased 2014, inv. no. 2014-P.9.

This is one of a series of twelve Venetian characters that has been bought by the Fondation, the third complete set known. The first state uses only line; the second state includes a very early use of aquatint. The figures have been depicted with humour. What is to be made of a wigmaker who has expired because fashion goes too fast? This woman wearing the distinctively Venetian black shawl known as a *zendale*, appears to be humble and God-fearing but her morals may be less than strict. The line underneath, '*Atten donc, et permetz que je prêche à mon tour*' ('Wait therefore, and let me preach in turn') is from the poet Boileau and hints at ways of going through life other than the one preached by the church. She is shown leaving S. Giovanni e Paolo, followed by a dog.

65. *Child at a window*. Germany c.1590. Engraving, 40.9 by 27 cm.

Purchased 2014, inv. no. 2014-P.5.

This is an extremely rare impression of an engraving of which many must have been printed and seen, as it was made to be hung on the wall, preferably coloured by hand, to function as a *trompe-l'oeil*. Having been damaged they were thrown away. Three are known to have survived; this example was in an album in the Liechtenstein collection. When displayed above eye level the perspective works correctly and it is as if the little human being is telling us about the transience of life from her window, of which one pane is broken.





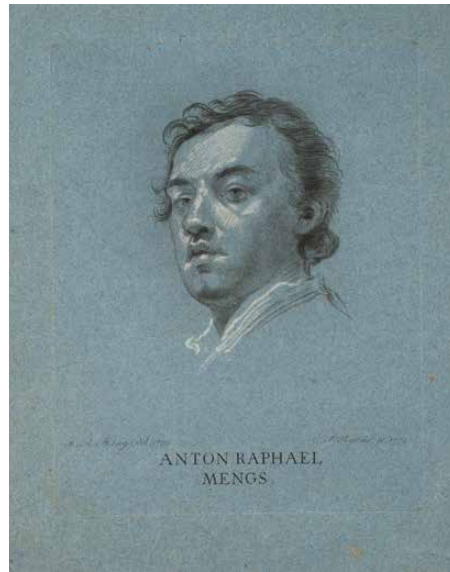
66. Self-portrait, by Arthur Pond (1701–58). 1739. Dry-point; fourth state, 18.3 by 14 cm. Purchased 2018, inv. no.2018-P.64.

Pond counted on a visually literate audience when he made this self-portrait, which has Rembrandt written all over it. He owned one of the finest collections of the Dutchman's etchings ever put together – even Pierre-Jean Mariette envied it – and he presents himself here as Rembrandt did when he transformed his face as seen in a mirror into a configuration of fine lines on a copper plate. Only someone who was used to having the ultimate impressions of Rembrandt's dry-points around him could have developed such a technical venture.

67. Portrait of Jean-Baptiste Lampe (1812–88), by Jean Baptiste Lodewijk Maes Canini (1794–1856). 1829. Oil on panel, 13 by 10.7 cm.

Purchased 2019, inv. no.2019-S.52.

This disarming portrait of a young artist is signed and dated in the upper left corner: 'Maes 1829' referring to the artist Jean Baptiste Lodewijk Maes from Ghent. He moved to Rome in 1822, married a daughter of the engraver Canini in 1827 and added his wife's name to his. According to an old inscription on the back, the young painter represented smoking in front of a blank piece of paper is Jean-Baptiste Lampe, also from Ghent. Maes may have painted the portrait during a return to his native town. If not, the painting is evidence that Lampe was in Rome in 1829, when he was only seventeen, young for such a journey, but not unheard of.



68. Album Staring-Niemeijer. Eighteenth century. Brown leather binding, marbled covers, blue paper, 67.3 by 55.5 by 6.5 cm.

Gift of Wous Niemeijer, Broek in Waterland, 2017, inv. no.2017-R.1.

69. Portrait of Anton Raphaël Mengs (1728–79), by Christian Friedrich Boëtius (1706–82) after a self-portrait drawing dated 1759. 1770. Engraving (crayon manner) on blue paper, 23.5 by 18.1 cm.

Purchased 2020, inv. no.2020-P.13.

In the 1960s Wous Niemeijer (b.1927), a specialist in eighteenth-century Dutch art, received a gift from Adolph Staring (1890–1980), whose long life had been spent in the same field, of a large collector's album titled on the spine in gold: VERZAMELING VAN TEEKEN EN PRENTKONST ('Collection of drawings and prints'). Between its pages of blue paper were dozens of portrait prints of artists. Niemeijer promised he would continue collecting and adding examples. He did so during his years first at the Netherlands Institute for Art History (RKD) in The Hague and then in the Rijksmuseum, Amsterdam, where he was director of the print room from 1974 until 1990. He has now donated the album to the Fondation Custodia, which has continued to add – more intensively than before – interesting prints with artist's likenesses, including no.69 illustrated here.

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