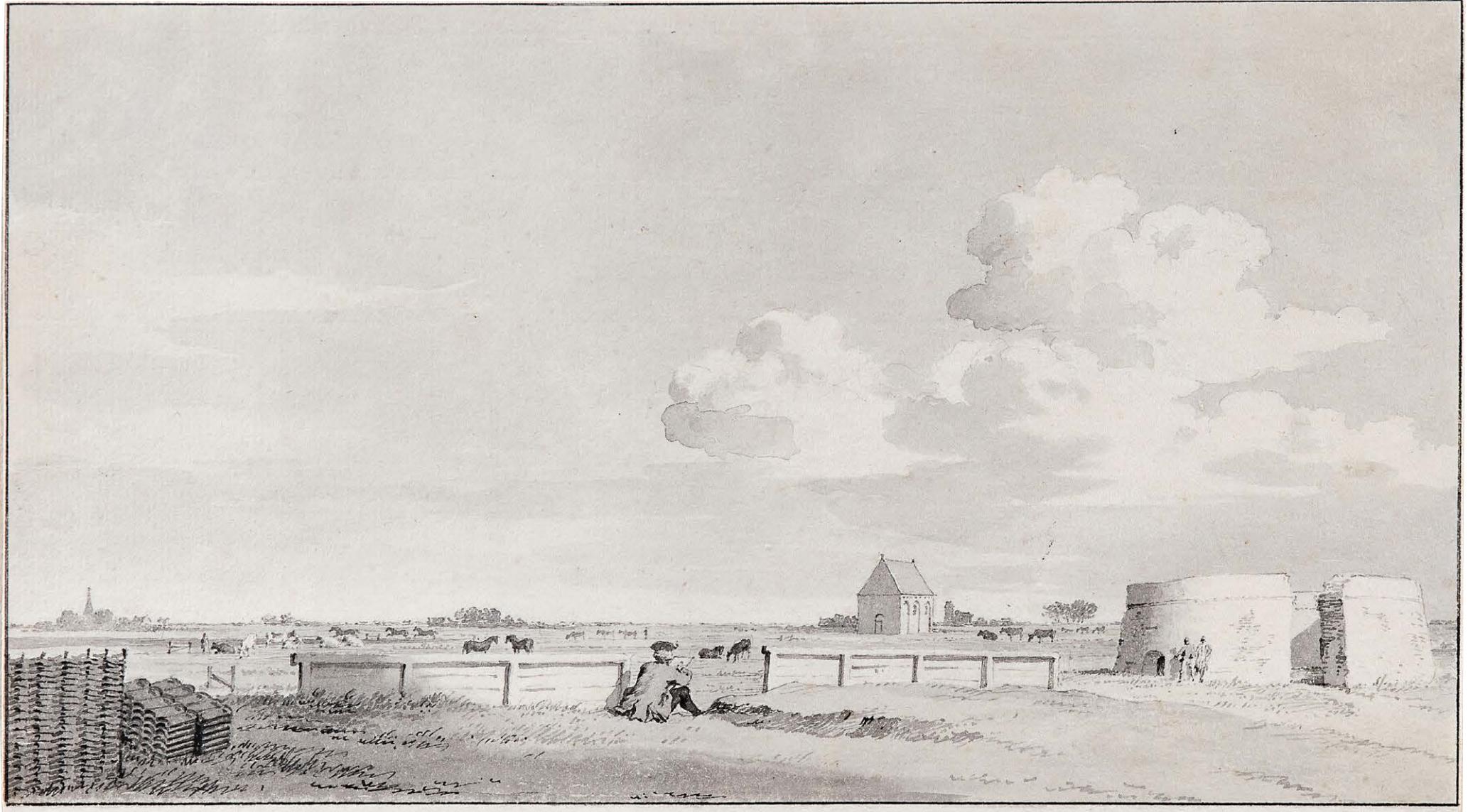


#4



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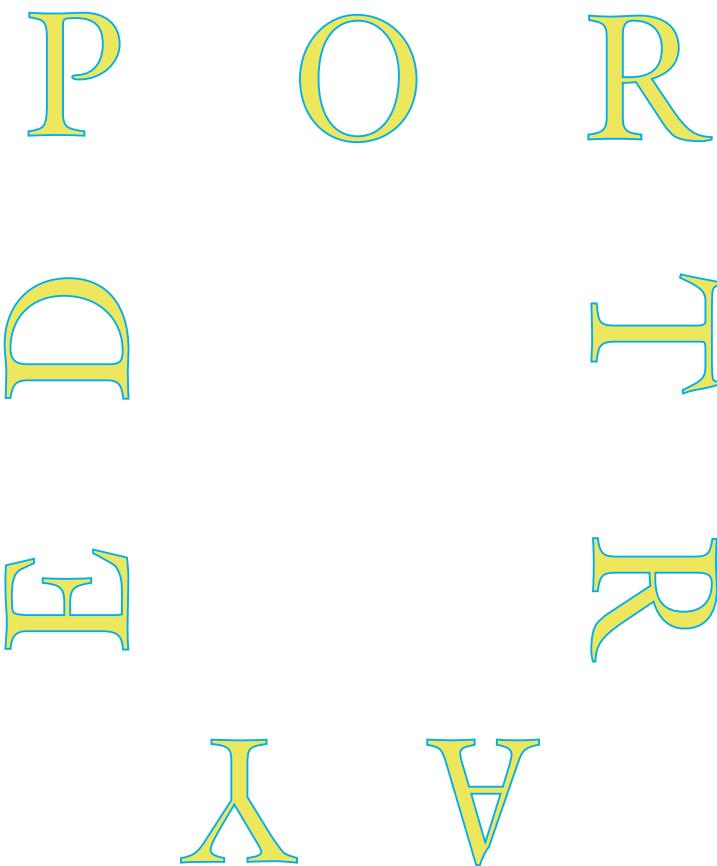
Holwierda

Marsum

Solwert, Utwierda

i. Cornelis Pronk, *Landscape with the Chapel of the Holy Sacrament at Solwert*  
pen and black ink over a sketch in graphite, grey wash, 147 x 243 mm, 2012-T.29

# ARTISTS



ARE PORTRAYED IN DRAWINGS in an endless variety of ways. We see reflections on their status and position, poses for colleagues, straightforward self-portraits in front of a mirror and allegorical renderings of their lives. Three newsletters ago we presented the *Self-Portrait* of the young Samuel van Hoogstraten, acquired last year, which he made while he was an apprentice in Rembrandt's workshop. He drew it on paper, looking himself squarely in the eye. A number of other drawings in which an artist plays a role have recently arrived in the collection.

The first is a very accurately rendered flat landscape with a low horizon in Groningen, in the north of the Netherlands (fig. 1). It was drawn by Amsterdam-born Cornelis Pronk (1691–1759), who excelled in topographical views, architectural drawings and landscapes of great precision with sophisticated lighting effects. The annotations tell us that the villages on the horizon are Holwerda and Marsum. On the right can be seen the Chapel of the Holy Sacrament at Solwerd. We are not far from the town of Appingedam. The atmosphere of a sun-drenched meadow landscape in high summer is superbly conveyed. The attention to the details in the foreground and the rendition of the light give the drawing something of a proto-photographic feel: everything that was there, including the round building on the right, has ended up on the sheet – this is a drawing as a complete record from a vantage point. The artist in the cocked hat just left of centre in the composition, who sits on the ground drawing the same panorama, is an intriguing element. We almost have to assume that Cornelis Pronk was travelling through the province with a companion and that he drew him here from the back. Given the low viewpoint, Pronk must have been sitting on the grass a few yards behind him. In the tranquillity of the countryside, where there is little to hear other than the honk of a greylag goose flying overhead and the call of the redshank, perhaps they exchanged a word or two from time to time as they concentrated on their work.



2. Wilhelm Bendz, *Sleeping Artist*, c. 1830  
black chalk, 237 x 287 mm  
2012-T.50

Artists frequently sought one another's company, and the informality this engendered often produced unusual works of art. While Pronk emphasized the diligence of his unknown companion, the Danish artist Wilhelm Bendz (1804–1832) was in the habit of making informal records of his artist friends in his sketchbook and in separate drawings – leaning on a table, reclining on two chairs reading a letter, smoking and drinking. The highlight was his picture of a drinking bout in Josef Anton Fink's café, which he painted in 1831 during his stay in Munich on his way to Rome. He sent it to Copenhagen to show his progress as a painter. In view of the ironic inscription *Ein Künstler in tiefen Nachdenken versunken* (an artist sunk deep in thought), it is possible that Bendz's drawing of the sleeping figure stretched out on a chaise longue with his feet on a chair that the Fondation Custodia recently acquired was done in Germany (fig. 2). But not necessarily so. Bendz spoke German and was in contact with the German painter Christian Morgenstern in Copenhagen. There are similar sketchbook sheets dating from before his journey to the south. The sheet also contains an early annotation on the verso, saying the painter Købke is represented here. In Bendz's last known letter, a long account to his teacher, the painter Wilhelm Eckersberg, written on 2 November 1832, ten days before his unforeseen early death in Vicenza, he asked Eckersberg, among other things, to convey his greetings to Købke. There is little information to confirm the identity of the sleeping artist, but Købke's self-portrait – awake and alert with his hair combed over his temple – painted in the early 1830s (Copenhagen, Statens Museum) and a drawn *Self-Portrait* of 1829 definitely do not rule out Købke as the subject.



3. Giovanni David  
*Allegory of the Illness of Giovanni David*,  
c. 1786–90, pencil, pen and grey ink,  
grey wash, 210 x 308 mm  
2012-T.26

Bendz's death was totally unexpected and we know all its remarkable details thanks to a written witness statement made by his friend and companion, the painter Ditlev Blund. The death of the Genoese artist Giovanni David (1749–1790) was entirely different, although he, too, did not live to a ripe old age. For a long time he suffered from an illness that could not be diagnosed. At the age of forty, after numerous unsuccessful treatments, he saw the end approaching. In 1780 he was extremely ill during a stay with his patron Giacomo Durazzo in Venice. This prompted him to make the detailed drawing, *Allegory of the Death of an Artist* (Philadelphia Museum of Art). He survived, but his condition did not really improve. After a trip to France in 1786 he was so weak that he could hardly work. In the recently purchased drawing by David we see Painting fleeing from a thunderbolt, holding a sheet portraying Fortuna in her hand (fig. 3). On the left doctors gather around Death, who swings a terrifying scythe. The doctors may be the Genoese physicians Cesare Niccolò Canefri and Niccolò Covercello, who fought his illness in vain. After the artist's death they both published a treatise on 'la malattia del pittore Sig. Giovanni David'. The drawing is a very rare personal document in which an artist depicts his fate. The sheet came into the possession of Count Durazzo and still has the mount that he had made for it.

The world of art and artists and the contact with works of art inform the Fondation Custodia's collection policy – a policy that we shall continue to pursue.

Ger Luijten, Director

## Acquisition: Jacob van Loo, *Diana and Callisto*

LAST year the Fondation Custodia staged an exhibition in the Institut Néerlandais entitled *Un Univers intime*, showcasing a selection of the paintings in the Frits Lugt Collection. Our intention is to go on focusing attention on the paintings, including the seventeenth- and eighteenth-century works, and to add to the collection from time to time. The anonymous *Portrait of François Langlois* was acquired with this in mind. Langlois was a Parisian art dealer and print publisher who had a wide circle of acquaintances in the early seventeenth century, some of them in the Netherlands. He knew Anthony van Dyck and Rubens, and published prints after compositions by Rembrandt at a very early stage. In the work acquired in 2010, Langlois shows us a painting; in other words he has been pictured in his capacity as an art dealer – a rare, if not unique, iconography at that time.

A *brunaille* in classical style by Adriaan van der Werff, *Samson and Delilah*, was the next new arrival in the collection. The unmistakably French-influenced *Portrait of a Girl* by Nicolaes Maes, with incidental details that emphasize the purity of the child as she takes water from a spring like an infant Diana with a deer. At the same time we acquired two captivating pendant portraits by Jan de Braij of 1662. For the most part these are paintings that illustrate in various ways something of the interaction between the art of France and the Low Countries, and add elements to the existing ensemble.



1. Jacob van Loo, *Diana and Callisto*, oil on canvas, 99,1 x 81,3 cm, 2013-S.23



2. Cornelis Cort after Titian  
*Diana discovering the pregnancy of Callisto*, 1566  
Engraving, 440 x 369 mm  
Rijksmuseum, Amsterdam

Now a fascinating canvas by Jacob van Loo (1614–1670) has found a place in the collection (fig. 1). It is a crowded history painting showing Diana and her nymphs as they discover that Callisto is pregnant. The story comes from Ovid's *Metamorphoses* and was popular in Holland in the seventeenth century. Diana was the goddess of chastity and her nymphs were expected to follow her example. However the extraordinarily beautiful Callisto was seduced by Jupiter, who assumed the guise of Diana to get close to her. After the discovery of her pregnancy, Diana changed Callisto into a bear and set her dogs on her. She was rescued by Jupiter in the nick of time, and carried off into heaven.

In keeping with the tradition, Van Loo shows the nymphs' dismay and surprise and the shame on Callisto's face. He was inspired by a famous painting by Titian, one version of which was recently purchased by the National Gallery in London and the National Gallery of Scotland in Edinburgh; there is another in the Kunsthistorisches Museum in Vienna. Commissioned by Titian, who asked him to come to Venice, in 1566 the Dutch engraver Cornelis Cort made a formidable engraving after this painting, and it was this print that provided Van Loo with a number of ingredients for his composition (fig. 2).

Distinct similarities can be seen in the way the composition divides into two groups of figures with water between them, in Diana's pose

and in the shape of the fountain. One major difference in Van Loo's painting is the naturalness and charm of Diana and her nymphs. Titian idealized his nudes and gave them a robustness reminiscent of Michelangelo, whereas Jacob van Loo strove for pure realism. Titian's figures are not posed – they are creations of his imagination – but in Van Loo's version of the subject it is clear that he drew from nude models and built up his painting from those studies. There are a number of similar figure studies by Van Loo, and we know from a document dated 1658 that he and others, including Govert Flinck and Ferdinand Bol, were in the habit of drawing female nudes. The nymphs look exactly like young Amsterdam women who have just slipped off their smocks for the artist. One was Catarina Jans, a needlemaker's daughter, who is named in the document. They are lifelike in the strict sense of the word. The nymph in the foreground has dirty feet, and the figure seen from behind, bending over Callisto, has a rather flabby bottom. The expressions on their faces have also been very carefully considered. The three dogs that form part of the composition are true-to-life as well and one of them peers at us, whereas the trees, the foliage and the rippling water in the stream are far less convincing. These elements look like a stage set. The painting is unusually colourful. Van Loo worked with a wide-ranging palette. The lively, red, white, blue and orange in the

discarded clothes lower right are striking; these are colours that were frequently used in paintings commissioned by Prince Frederick Henry and his consort Amalia van Solms. The name of Jacob van Loo appears on a list of candidates for the decoration of the ‘Oranjezaal’ in the Huis ten Bosch drawn up by Constantijn Huygens. That does not mean to say that the painting was made with a commission in mind, but it could have been created in that context. In the 1630s Anthony van Dyck had also played with these colours in his extravagant Titian-inspired canvas *Amaryllis and Mirtillo* (Pommersfelden, Graf von Schönborn Collection), painted for the court in The Hague.

Until 1785 Van Loo’s painting was in the collection of Johan van der Linden van Slingeland in Dordrecht; shortly after that it went to the collector Marin in Paris, who already owned two important works by Van Loo. A year after Marin’s death in 1790 it was purchased by the renowned dealer Jean-Baptiste-Pierre Le Brun. After various wanderings (England, the United States, the Netherlands and Austria), it has now finally returned to Paris, the city in which Van Loo was to settle in 1661. He had to leave Amsterdam after he fatally wounded someone in a provoked fight. In Paris he was to become the founder of a dynasty with numerous prominent artists and entrepreneurs. It is wonderful that a clear-cut example of Dutch classicism, which testifies to Van Loo’s ability in the 1650s, can now to be seen here in its full glory.



I

## Gifts and Purchases: Danish Paintings

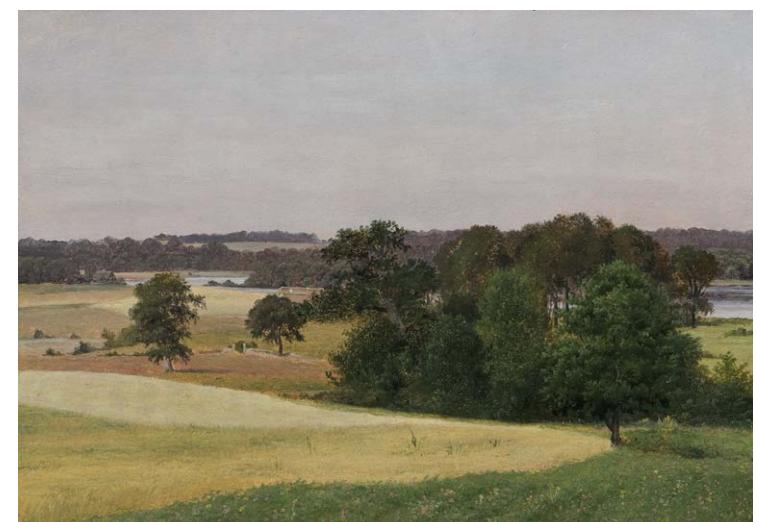
In recent months the Fondation Custodia received a very special gift that goes to the heart of where our collecting activities have lain since the bequest of the oil sketches owned by the former director Carlos van Hasselt and Andrzej Niewegłowski. At the end of 2012 a private collector remembered us with a superior *Study of Crowns of Oak Trees in Summer* (fig. 1) by the Danish artist Fritz Petzholdt (1805–1838). He was responding to the Fondation Custodia’s decision to devote special attention in the acquisitions policy to Danish oil sketches and paintings as well as Danish drawings. It has been suggested that

Fritz Petzholdt, *Study of Crowns of Oak Trees in Summer*, c. 1832  
oil on paper, pasted on to canvas, 355 x 526 mm, 2012-S.29

Petzholdt found the subject near Palazzo Chigi, in the little town of Ariccia, thirty kilometres from Rome, where there are similar centuries-old oaks that can be seen from above or at eye level. The artist created a true symphony in green by bringing countless nuances and shades to the fore, doing justice to the midsummer lushness of the foliage. Here and there the green appears to explode, as clouds sometimes do; in other areas the sun’s rays seem to touch the branches and leaves and make them translucent. Petzholdt travelled through the Campagna outside Rome in the early 1830s and this work must have been

done then. The Fondation recently acquired two more works – *Fishing Boats on the Italian Coast near Torre Astura* (fig. 2) and *Landscape near Lake Esrum* (fig. 5) – by the highly-talented Petzholdt, who died young. This last work depicts a hilly area of Denmark and provides an interesting balance between pictures of his own environment and images of the countryside and nature he saw in Italy and elsewhere.

The same private collector also gave the Fondation Custodia an intimate *Harbour View on Jutland* (fig. 3) painted by Oscar Herschend (1853–1891), who was a generation younger than Petzholdt. In it the artist displayed a sophistication characteristic of many of his contemporaries, set on this path by Eckersberg and Købke. *Chalk Cliffs on the Island of Møn* (fig. 4) by Peter Christian Skovgaard (1817–1875), which also recently entered the collection, is very similar in conception and detail. These paintings strengthen one another – particularly as a group. Once again we would like to thank the anonymous donor for his generous gesture.



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2. Fritz Petzholdt, *Fishing Boats on the Italian Coast near Torre Astura*, oil on paper, pasted on to canvas, 323 x 445 mm, 2013-S.10  
 3. Oscar Herschend  
*Harbour View on Jutland*, 1870  
 oil on paper, pasted on to canvas,  
 265 x 400 mm, 2012-S.30

4. Peter Christian  
 Thamsen Skovgaard  
*Chalk Cliffs on the Island of Møn*  
 oil on paper, pasted on to canvas,  
 318 x 402 mm, 2013-S.14  
 5. Fritz Petzholdt  
*Landscape near Lake Esrum*, c. 1829  
 oil on paper, pasted on to canvas,  
 255 x 343 mm, 2013-S.12

## Acquisitions: Landscape Drawings

FRITS LUGT looked upon his collection as a building, with the individual works of art as the bricks. We get the impression that he saw land-

scape drawings as a particularly solid part of the fabric. Here are some sheets that have recently arrived to strengthen the walls.



Gherardo Cibo (1512–1600)

*Landscape with Deer Hunt*

Pen and brown ink, blue wash, heightened  
with white, on blue paper, 199 x 244 mm

2013-T.1



Anonymous French, c. 1650

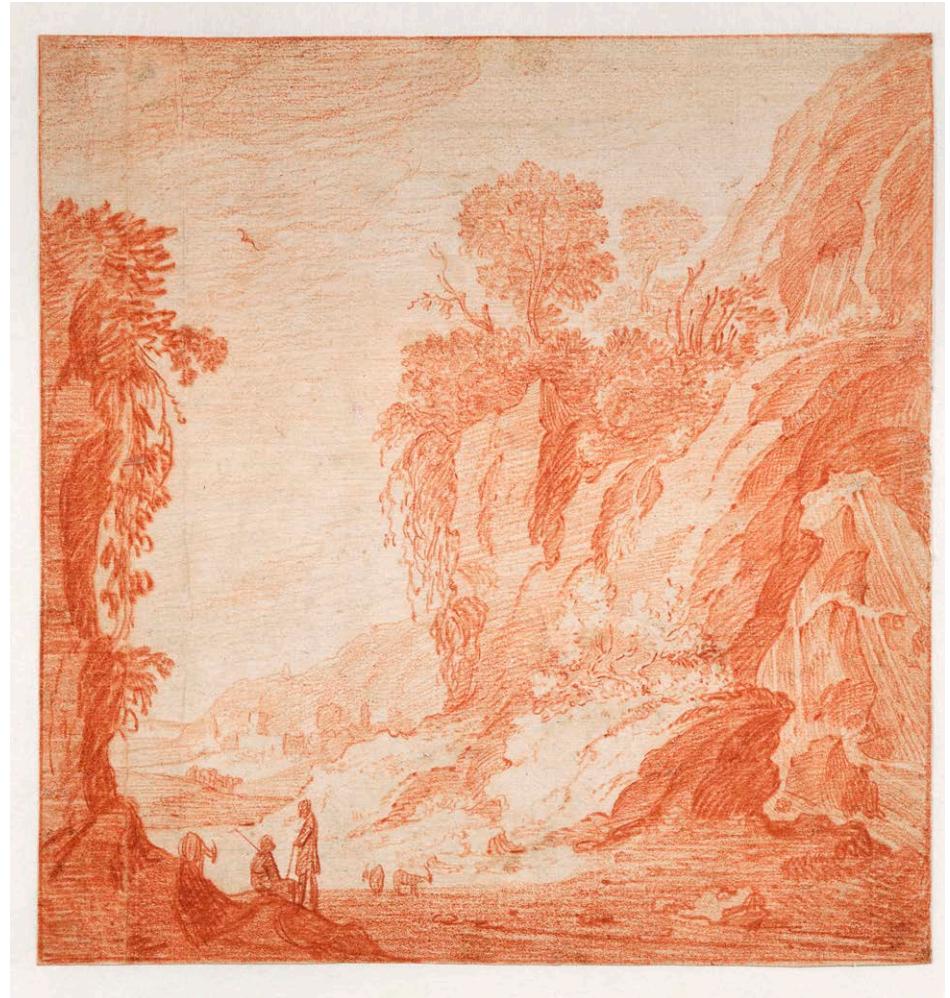
*View of a Village and a Flat Landscape*

Pen and brown ink, brush and grey ink,  
198 x 269 mm

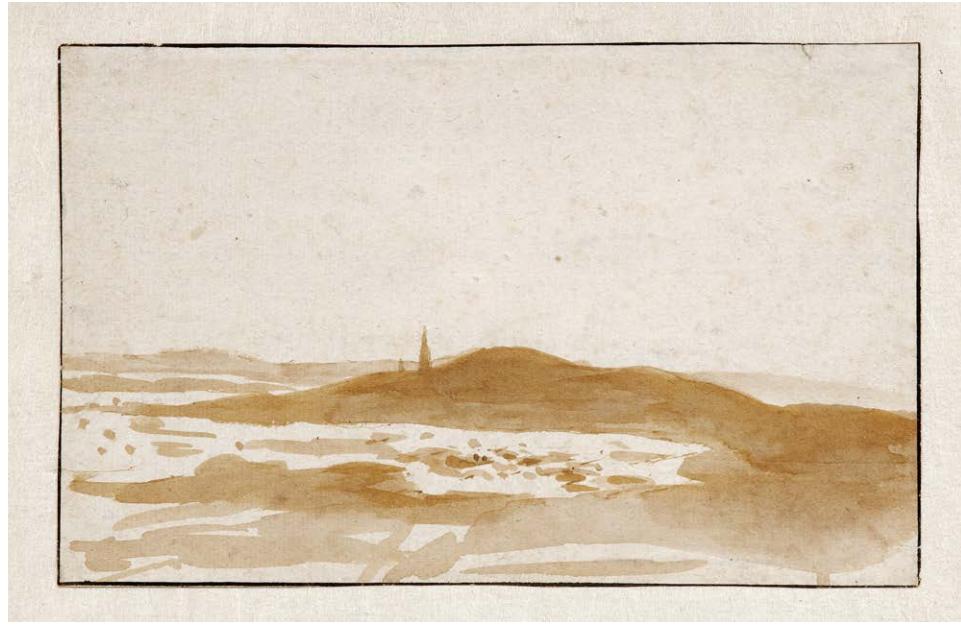
2011-T.35



Jan Vermeer van Haarlem the Elder  
(1628–1691)  
*Inn on a Wooded Road*  
Black chalk, grey wash, 176 x 265 mm  
2011-T.38



Jan Baptist Weenix (1621–1660/61)  
*Landscape with Travellers near a Natural Bridge*  
Red chalk, 235 x 225 mm  
2012-T.3



Jan de Bisschop (1628–1671)  
*View of Amersfoort from a Distance*  
Brown wash, 99 x 157 mm  
2012-T.31



Jan Frans van Bloemen, called 'Orizzonte' (1662–1749)  
*The Roman Campagna with a View of Vignanello*, c. 1740  
Pen and brown ink over a sketch in black chalk,  
brown and grey wash, 369 x 540 mm  
2011-T.37

## Restoration of a drawing by Hendrick de Clerck

THE drawings and prints acquired by the Fondation Custodia are generally in a good state and only require conservation treatments entailing little intervention, conforming to the wishes of the various directors that have succeeded one another at the head of the collection. For the drawing by Hendrick de Clerck, purchased in a public sale in April 2012, more comprehensive restoration was necessary. This large piece was in a poor state even though the richness of its composition as well as the interest of its subject and its dimensions justified its integration in the splendid set of sixteenth-century Netherlandish drawings already present in the collection.\* The restoration of this work has enabled interesting details to be gathered on its history.

The author of the drawing is Hendrick de Clerck (1570–1630) from Brussels, one of the main exponents of monumental painting in the Southern Netherlands in the decades preceding the return of Rubens from Italy. The scene represented, showing patricians in the ample robes of the period mingling with legionnaires dressed in antique fashion, has formerly been interpreted as a portrayal of the Surrender of Calais, but the existence of several comparable pieces has enabled us to establish that it more rightly depicts the Surrender of six German towns to Charles V in 1547.\*\* Indeed, the drawing seems to belong to a series on the life of the emperor – characterised by a strangely anachronistic approach –, spread out over several collections and also including compositions by Maerten de Vos (1532–1603), the master of De Clerck. What remains to be determined is the exact extent of the series – if indeed the works make up the one and the same series –, as well as its context.

1. Hendrick de Clerck, *Six German towns surrender to Charles V*, prior to the restoration. Pen and brown ink, brown wash, over traces of a sketch in black chalk, 314 x 510 mm, 2012-T.37

2. Hendrick de Clerck, *Six German towns surrender to Charles V*, diagram showing deterioration and former interventions

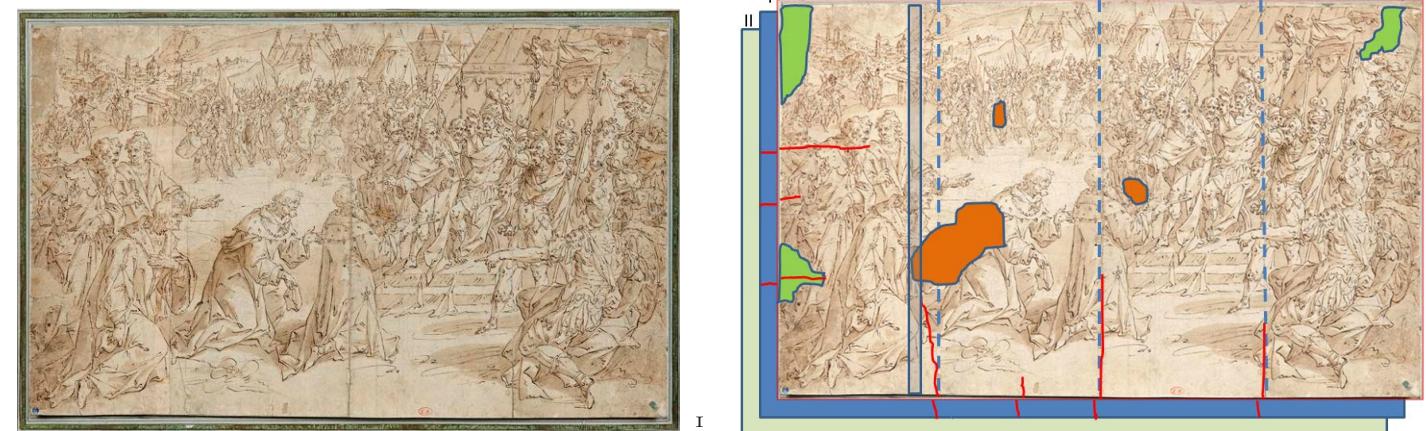
The drawing acquired by the Fondation Custodia was produced with iron gall ink on ivory-coloured laid paper with a large round watermark and difficult-to-distinguish marks in the form of small chains. The artist probably put together the drawing support from two leaves stuck together, as shown by the vertical joint in the left part of the drawing (transparent grey zone on the diagram) (fig. 2). Indeed, paper manufactured at the time was often in small formats and thus sometimes required this type of assembly for large compositions.

### An eventful past...

Before embarking on the restoration of the work, we sought to understand the different stages of its previous conservation. The sheet proved to have been backed twice in the course of its history. It was first backed with a piece of blue paper bearing two black chalk sketches on its recto and verso, probably dating from the same period. This

\* See Karel G. Boon, *The Netherlandish and German Drawings of the 15<sup>th</sup> and 16<sup>th</sup> Centuries of the Frits Lugt Collection*, 3 vol., Paris 1992.

\*\* On this subject, see Bart Rosier, "The victories of Charles V: a series of prints by Maarten van Heemskerck, 1555–56", *Simiolus* 20 (1990/1991), pp. 24–38, in particular pp. 33–34.



backing was carried out without any account being taken of the inevitable dilation of the work's paper, leading to a multitude of fairly conspicuous small horizontal folds. In addition, a general darkening of the work due to the glue that was used conferred the drawing with a somewhat 'dimmed' aspect.

Probably shortly after its creation, the drawing was stained with grease marks, whose origins we have been able to detect, for on its verso, during the removal of lining, oil paint residue was revealed in the centre of the smallest stains. These are therefore workshop stains (orange zones on the diagram). The drawing was then vertically folded into four for an unknown reason (blue dotted lines).

We put forward the hypothesis that the first backing operation using blue paper was carried out with the intention of re-flattening the drawing, all the more as the latter found itself in a very fragile state due to the sneaky attack of a rodent, as attested by the shape of several delicately dentated holes (upper edges and left edge, in green on the diagram). The restorer at the time used pieces of blank paper in the same colour as that of the drawing to make these holes less obvious. He then stuck the whole sheet on blue paper with flour-based glue (backing n° I, represented in blue on the figure).

But the story does not end there as the drawing and its backing underwent further rough treatment: a sizeable network of tears damaged the two supports. In the face of this situation, the moulder-framer who subsequently intervened began an attempt to tear off the blue paper at the centre, an



operation that probably proved fruitless as a new backing procedure was finally operated, using fine-quality cream laid paper, unfortunately with no watermarks but no doubt dating from the end of the 18<sup>th</sup> century. This second backing sheet carries details on the origins of the drawing (backing n° II, represented in grey on the diagram). \*\*\*

#### *...and a peaceful future*

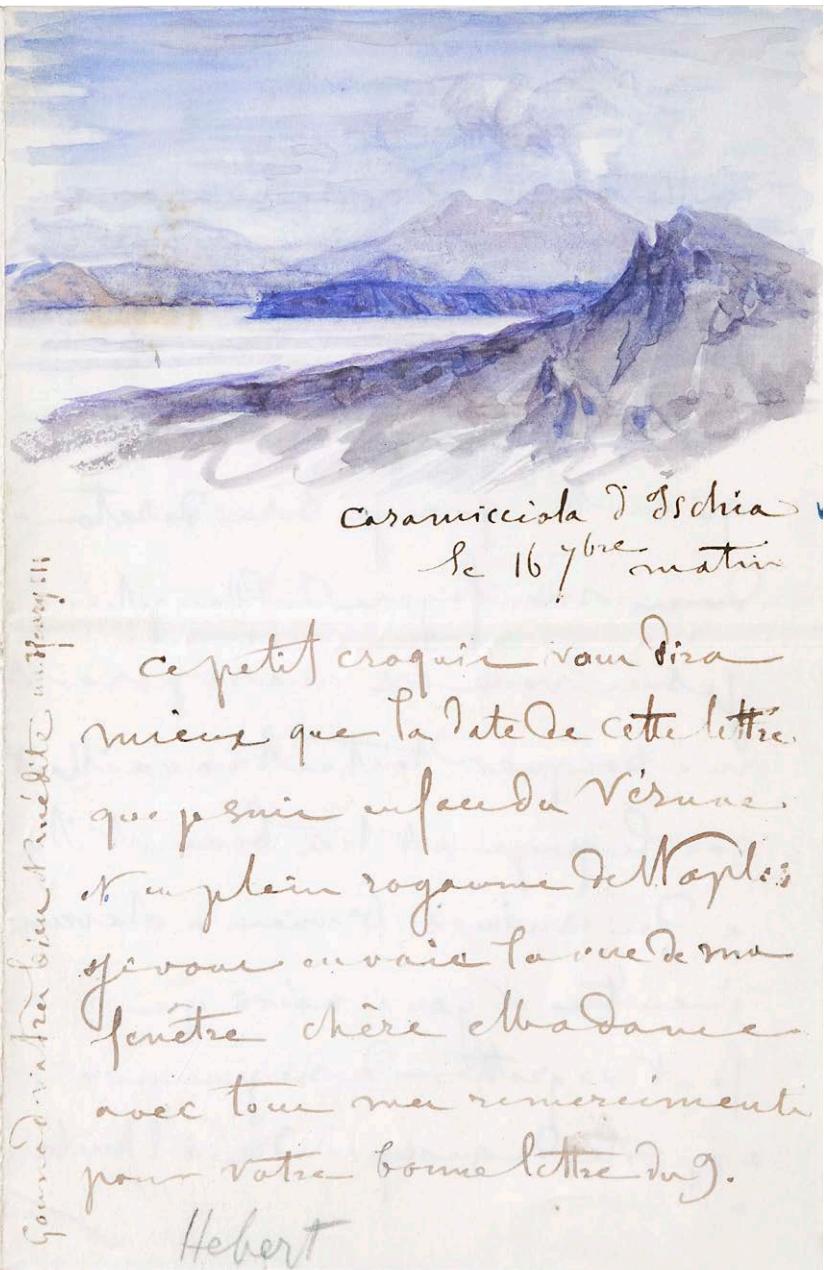
Due to the piece's appearance, we decided to endeavour to remove the linings. These two backing sheets have been conserved and now accompany

the drawing in a separate folder. The old pieces of paper that filled in the holes were readjusted and put back in place in order to preserve the memory of these interventions. The drawing, whose paper was rid of the brown backing glue, now displays better contrast and, following a reinforcement intervention, the folds and tears are now less visible.

This small study shows how interest in preparatory drawings has evolved over time and how these highly artistic designs have not always received the esteem they enjoy today.

3. Hendrick de Clerck,  
*Six German towns surrender to Charles V*, following  
restoration

\*\*\*In the form of the collectors' marks belonging to Charles Gasc (from around 1850, dates unknown) and his brother Amédée-Paul-Émile (born 1818) (L.543 and L.1131).



## New Acquisition: An Illustrated letter by Ernest Hébert

Few people outside France will have heard of Antoine-Auguste-Ernest Hébert (1817–1908), but in the second half of the nineteenth century he was a highly regarded and fashionable portraitist in Paris. In 1850 he achieved great success at the Paris Salon with his painting *La Malaria*, now in the Musée d'Orsay. There are still museums in Paris and in La Tronche (Grenoble) in houses that he once lived in.

Hébert arrived in Paris as a seventeen-year-old, intending to study law. However he took the advice of Raymond Monvoisin (1790–1870), who told him he should work in the studio of the sculptor David d'Angers (1788–1856) alongside his studies. It was not long before Hébert abandoned law and turned wholly to art. In 1836 he enrolled at the Ecole des Beaux-Arts and in 1839 he spent a month studying with the painter Hippolyte Delaroche (1797–1896). In that same year Hébert exhibited at the Paris Salon, and his painting *The Discovery of Joseph's Cup in Benjamin's Bag* won the Prix de Rome.

With the study grant that came with the prize, he went to Rome to stay in the Villa Medici, which then, as now, housed the Académie de France à Rome. Jean-August-Dominique Ingres (1780–1867) was its director until the summer of 1841. On 24 January 1840 Hébert arrived in Rome, where he would spend eight years and return frequently later in life. From 1867 until 1873

Hébert himself was the director of the Académie de France à Rome.

In the first period of his stay in Italy Hébert travelled half way around the country in search of the ideal Italy that he and so many other painters at the time wanted to discover. During one of his trips from Rome with his best friend, the composer Charles Gounod (1818–1893), who was also staying at the Villa Medici, he visited the island of Ischia. On the morning of 16 September in the coastal village of Caramicciola, Hébert wrote a letter that the Fondation Custodia has recently been able to acquire. There is no mention of the year but it must have been 1845, the year Hébert and Gounod spent some weeks on Ischia.

In the first sentence of his letter Hébert mentions that the little sketch, and not the date, should be seen as a better proof that he was facing Vesuvius in the Kingdom of Naples. He and Gounod stayed on Ischia to relax and also to work there ‘because it is such a beautiful area’. Later in the letter Hébert regretted not bringing all his painting gear. He had seen a girl with ‘golden-pink cheeks like peaches’ that could not be captured in watercolours, only oils.

Fortunately Hébert thought differently about Mount Vesuvius. We do not know whether the volcano was actually as active as Hébert suggests here, but the illustrated letter seems to say that Hébert had found the Italy of his dreams.

## New Acquisition:

### Roemer Visscher's *Sinnepoppen* with Two Preparatory Designs

WILLEM JANSZ. BLAEU (1571–1638) published Roemer Visscher's (1547–1620) *Sinnepoppen*, a masterpiece of emblem literature, in Amsterdam in 1614. Roemer Visscher used the title *Sinnepoppen* in an endeavour to give his emblem book a striking Dutch name.

Roemer Visscher writes that a 'Sinnepop' is not simple, but that the reader would not be groping in the dark for a meaning. He should recognize the farcical nature (*kluchtigheydt*) of *Sinnepoppen* and amuse himself with engaging (*loderlycke*) images. For example the motto above the etching of *The Lute Player* (fig. 1) can be read as 'Everything is beautiful, or is it?' The observation recounts that a woman like this is praised because she knows how to entertain 'lighthearted lovers', but that wise lovers listen to the advice of friends and give this woman a wide berth because 'Alte Walght' (excess disgusts).

Frits Lugt had an early edition of *Sinnepoppen* in his library since 1918, but the Fondation Custodia recently acquired a unique copy in which two drawings, *The Lute Player* and *The Falconer on Horseback* (fig. 2), lie alongside the corresponding etchings in the book. It was seen for the last time at a sale in Utrecht in 1932. The earliest described first edition of *Sinnepoppen* was published in an oblong format so that the image and the

accompanying text could be printed on one page (fig. 3). Later Blaeu brought out another oblong edition. Ten other emblems were added to the last versions of *Sinnepoppen* by Roemer Visscher's daughter Anna Roemers (1584–1652).

However, the recently acquired copy of *Sinnepoppen* is not oblong and has the size of a pocket Bible. The comment on the 'Sinnepop' is printed on the left-hand page, with the etching on the right. A text field, absent from the earliest known edition, has been added below every etching. Latin translations of the motto of the 'Sinnepop' have been written in these fields in pen and ink. We do not know who the writer was, but the handwriting is without doubt early seventeenth century (fig. 4). The newly-acquired book is an unknown edition of the *Sinnepoppen* and precedes that of 1614.

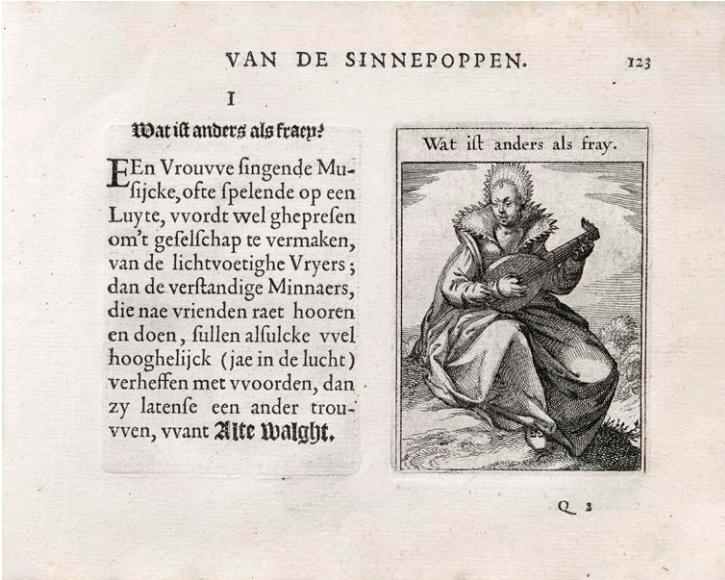
Roemer Visscher writes in the 'Voorreden' or Foreword to *Sinnepoppen* that he began by having the work drawn (*conterfeyten* or *malen*), before he wrote his accompanying explanation. He failed to mention the identity of the artist, but it was undoubtedly the Amsterdam-born draughtsman, etcher and print publisher Claes Jansz Visscher (1586–1652), who was also responsible for the etchings.



1. Claes Jansz. Visscher, *The Lute Player*, in Roemer Visscher *Sinnepoppen*, s.l.s.a. fol. 124, etching, and facing it the preparatory drawing, pen and brown ink, 74 × 59 mm, 2013-OB.1

2. Claes Jansz. Visscher, *The Falconer on Horseback*, in Roemer Visscher *Sinnepoppen*, s.l.s.a. fol. 125, etching, and facing it the preparatory drawing, pen and brown ink, 74 × 59 mm

2013-OB.1



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3. Roemer Visscher, "wat ist anders als fray", from *Sinnepoppen*, 1614 edition, with illustration by Claes Jansz. Visscher, etching, 85 x 63 mm  
OBL.714

4. Roemer Visscher, "wie wat weet, die komt het te pas", 1614 edition, with illustration by Claes Jansz. Visscher, etching, 97 x 63 mm  
2013-OB.1

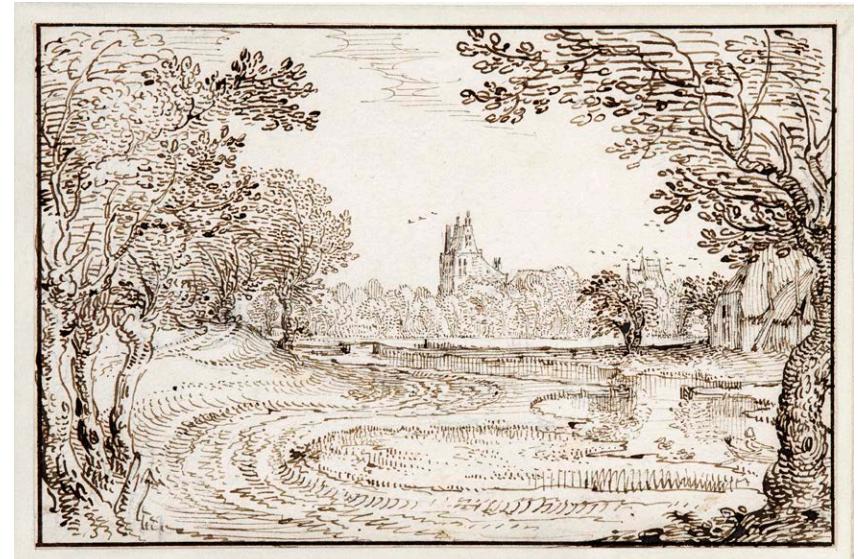
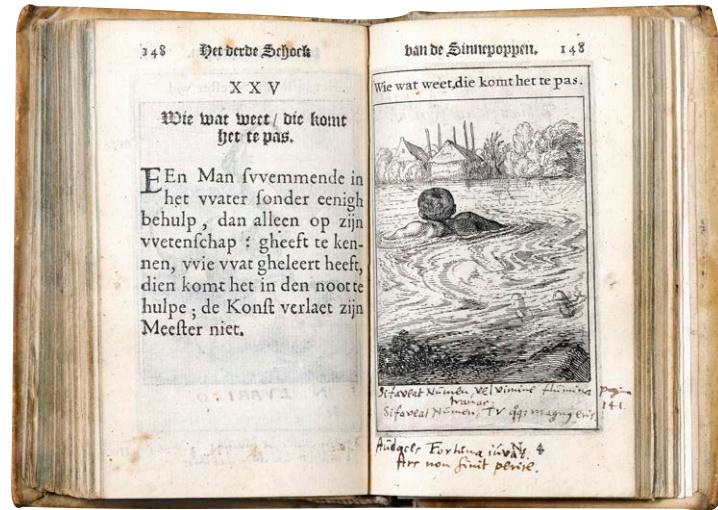
5. Claes Jansz. Visscher,  
*Dutch Landscape with a Castle in the Distance*, pen and brown ink, 106 x 163 mm  
788

The *Sinnepoppen* contains 183 emblems, most of them original inventions by Visscher, although he based a number of drawings on illustrations by Marcus Gheeraerts (c.1520–c.1590), in Eduard de Dene's (1505–1578) *De waaraktinghe fabulen der dieren* (Bruges, 1567).

There are eighty-four preliminary drawings for the *Sinnepoppen* in Glasgow University Library. Museum Boijmans Van Beuningen in Rotterdam also has two drawings. There is no trace of

the other designs – probably ninety-five altogether. The drawings were done in pen and brown ink and some have blue washes.

The two newly acquired designs are consistent with the other preliminary drawings and fit seamlessly into Visscher's oeuvre, which primarily consists of landscapes (fig. 5). With a little imagination, *The Lute Player* and *The Falconer on Horseback* could form the staffage in a landscape by the artist in the Frits Lugt Collection.



## Loan to the Rijksmuseum in Amsterdam



Jan Antonisz. van Ravesteyn  
*Portrait of Hugo Grotius at the Age of Sixteen*, 1599  
Oil on panel, diameter 31 cm

THIS captivating *Portrait of Hugo Grotius* by Jan van Ravesteyn (c. 1572–1657) is going to the Rijksmuseum in Amsterdam for a year. The museum opens its doors to the public on 13 April 2013, after a period of rebuilding that has lasted for nearly ten years, and has asked for the loan of this painting. It will be part of a presentation focusing on intellectual life and scholarship in seventeenth-century Holland. The portrait shows Hugo Grotius in 1599 at the age of sixteen, when he was inducted as a lawyer in The Hague. He had graduated in Orléans a year earlier. The relaxed, personal presence of the sitter, who regards the world openly and curiously, makes this round painting particularly striking. During his life he was to play a key role as a lawyer and a thinker. In the spring of 2014 the masterpiece from the dawn of the Golden Age will return to its place in the Hôtel Turgot.

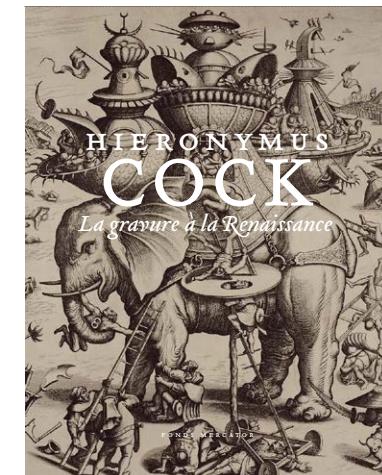
## Hieronymus Cock Exhibition Opened in Louvain

ON 13 March Museum M in Louvain opened its doors for the exhibition *Hieronymus Cock: The Renaissance in Print*, a project that has been worked on for years in a collaboration involving the Royal Library of Belgium in Brussels, Illuminare in Louvain, Museum M in Louvain and the Fondation Custodia. The exhibition is the culmination of research into the hundreds of high-quality prints published by Hieronymus Cock, his wife Volckxken Diericx and their publishing house *Aux Quatre Vents* between 1549 and 1600. Prints after frescos and paintings by Raphael and Bronzino, the first set of classical ruins, classical sculpture, and designs by northern artists like Maarten van Heemskerck, Frans Floris and Lambert Lombard found their way around Europe in large numbers and were a way of spreading the Renaissance ideal of beauty. It was Cock and his wife who recognized the talent of Pieter Bruegel; he went on to supply them with more than sixty designs for prints. They also took the initiative to publish several monumental and extremely imaginative compositions by Hieronymus Bosch, as well as ornament prints, landscapes, maps and images of contemporary events.

The exhibition and accompanying book carefully reconstruct and analyse the output of *Aux Quatre Vents*. The aim is to do justice to the entre-

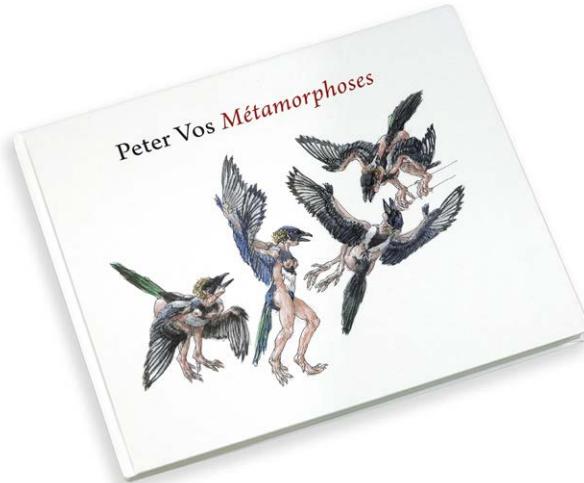
preneurial spirit of the main players and make visitors and readers aware of the importance of the print publisher in art history. The exhibition is an unrivalled feast for the eyes.

The exhibition in Louvain runs until 9 June 2013; at the end of the summer it moves to the Institut Néerlandais in Paris (18 September–15 December 2013).



Catalogue in three language editions, English, French and Dutch.  
Joris van Grieken, Ger Luijten, Jan Van der Stock, eds.,  
*Hieronymus Cock: The Renaissance in Print*, Brussels (Mercatorfonds), New Haven & London (Yale University Press), Paris (Actes Sud) 2013,  
416 pp., 320 illus. Price € 64.95 (€ 59,95 during the exhibition)

## Exhibition: Peter Vos – *Metamorphoses*

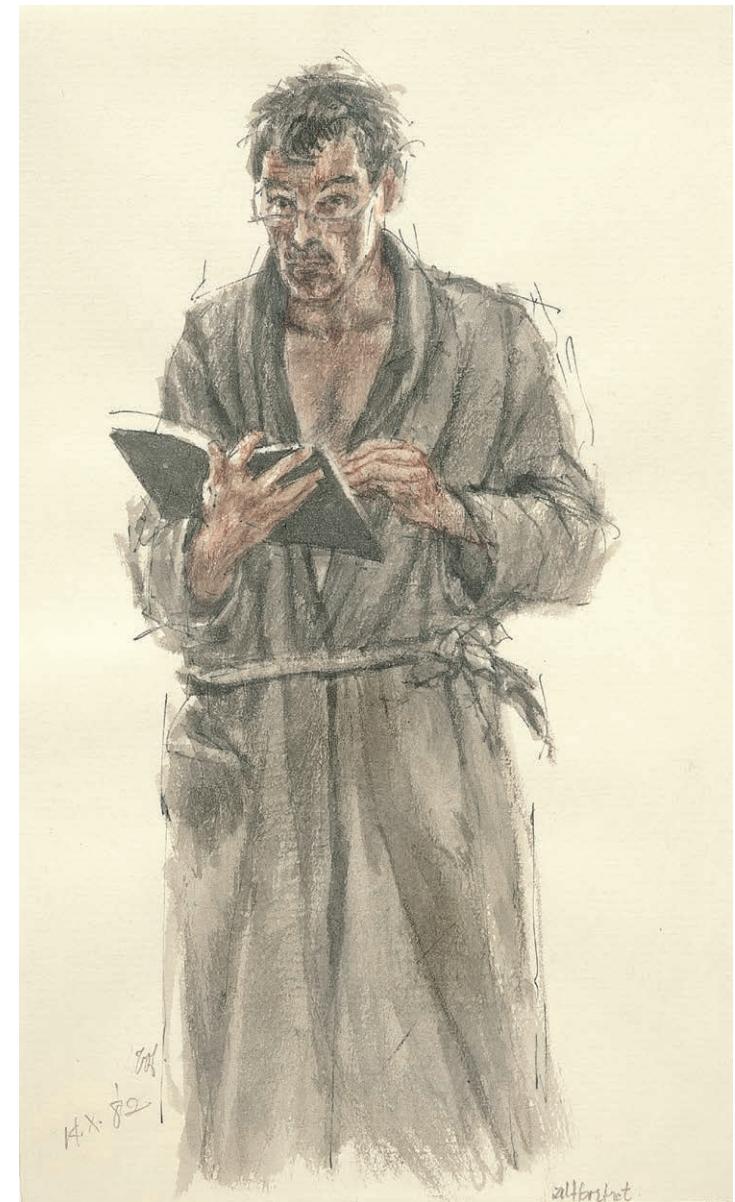


*Peter Vos – Metamorphoses*, which opened on 7 March, is being staged in the exhibition rooms in the basement of the Institut Néerlandais. We reported on it in the last e-newsletter. The catalogue, written by Eddy de Jongh and Jan Piet Filedt Kok, with the assistance of Saïda Vos, has now been published. The design by Hans Lemmens does full justice to the inimitable quality of Peter Vos's drawings. The hardback edition is oblong and contains 224 pages and costs € 39.90. It is a joint publication by THOTH Editions in Bussum, the Hercules Segers Stichting and the Fondation Custodia. There are two editions, in Dutch and in French, and the translation is by Édouard Vergnon.



A splendid bonus in the book and the exhibition, which consists of drawings on the theme of metamorphosis, is a set of self-portrait drawings by the artist, who over decades repeatedly looked at himself in the mirror and drew what he saw. His own metamorphosis is just as fascinating to follow.

Peter Vos, *Self-Portrait*, 1966  
Pen, brush and grey ink, diam. 95 mm  
Rijksmuseum, Amsterdam



Peter Vos, *Self-Portrait, Standing in a Bathrobe, Drawing*, 1982  
Pen and black ink, brush and grey and red ink, 208 x 125 mm  
Ton & Dobs van Dijk Collection, Amsterdam

## COLLECTORS' MARKS

### Database visits, users and links



EVER since its launch in March 2010, visitor rates on the database [www.marquesdecollections.fr](http://www.marquesdecollections.fr) have climbed steadily: in 2012, there were 36,849 visits (in other words, an average of 3,071 visits per month), compared with 28,693 visits in 2011 (an average of 2,391 visits per month).

It is interesting to find out a little more about these visitors. Statistics on visits to the web site provide us with a few details. Most of our users come from France, followed by the United States, Germany, the Netherlands, Great Britain, then Italy. But there are also users from Japan and Brazil. These visitors have been directed to our database either by their internet searches or else by links from other web sites, namely the [Fondation Custodia](http://www.fondationcustodia.org) web site according to our statistics.

These links lead them either to the homepage or directly to a notice concerning a specific collector's mark. Indeed, each record pertaining to a mark has a specific permanent URL address, systematically composed of a mention of the web site and the number of the mark. For example, for the Fondation Custodia mark (fig.1), the ← URL address is the following: <http://www.marquesdecollections.fr/?marque=L3030>. This explains why it is possible to find a certain number of links to our database on Wikipedia, as is the case on the page devoted to German photographer and collector [Herbert List \(1903–1975\)](#) via which the web-user can

access the notice on his mark L.4063 (fig.2). → A number of institutions with their own online databases have begun to systematically insert links to our notices on marks, such as the Netherlands Institute for Art History (Rijksbureau voor Kunsthistorische Documentatie, RKD) in The Hague, which, along with the Musée du Louvre, is one of the partners on the collectors' marks project. The *RKD artists* database lists biographical data not only on artists, but also on art collectors, dealers and art historians. In 2012, the RKD launched a collaboration with the Fondation Custodia whereby their records contain links to our database, as exemplified by the record on [Frits Lugt](#), or else the record on [Pierre Crozat \(1665–1740\)](#). The RKD database also contains a number of records on works formerly belonging to these collectors.

Finally, thanks to the statistics once again, we have been able to observe that many of our users are extremely loyal as 70 % of them consult our database on a regular basis.



## Piotr Borusowski, in the wake of Frits Lugt

ALTHOUGH the study room at the Fondation Custodia is frequented on a quasi-daily basis by researchers – from France as well as from overseas –, it is rare that they spend more than one or two mornings in a row with us. This was not the case of our recent visitor from Poland who spent two whole weeks studying our drawings.

Piotr Borusowski is a curator at the National Museum in Warsaw, where he has been curating the collection of German, Flemish and Dutch drawings for the last five years. As part of his preparations for a catalogue raisonné of this collection, he travels regularly to consult major graphic-arts collections.

“My decision to come and study the drawings in the Frits Lugt Collection was based on its richness and representativeness, making it a perfect reference point for the works that we conserve in Warsaw. I therefore had the chance to train my eyes on drawings conserved at the Hôtel Turgot that have been attributed with certitude – an essential point as many of our pieces are still awaiting the assignment of an artist’s name. And I have thus been able to return to the National Museum with confirmed attributions for several of our works.

“Other than this very concrete progress in my research thanks to this stay, I was delighted to discover the spot where Frits Lugt installed



his collection. On many mounts of our drawings, the initials ‘F.L.’ are visible, associated with comments on attributions: these are traces of the great collector’s visit to our museum in 1964. At the Hôtel Turgot, the presence of Frits Lugt is discernable everywhere, and I could sense it all the more as I took advantage of my stay in Paris to read his recent biography by Freek Heijbroek.

“I should also make a mention of the library – one of the best that I know! Not forgetting the visit I paid to the *Collectors’ marks* team. Some of my colleagues at the National Museum contributed to the compilation of certain records on the database by providing information to the researchers working on this project. So I was hap-

py to meet Rhea Sylvia Blok and Peter Fuhring who explained to me their working methods, and with whom I shared one of my recent articles on the reconstitution of the collection of drawings by Albrecht von Sebisch (1685–1748)” (L.3285).

When asked to give his impressions of the study room where old drawings can be examined, Piotr replies: “To be honest, at first I was disappointed to learn that consultation is only possible in the morning until 1 pm, due to the over-intensity of light entering through the large windows in the afternoon, potentially causing damage to the precious drawings. But I worked around this by going to consult the Rothschild collection at the Louvre when I wasn’t able to work at the Fondation. And on days when the skies were sufficiently clouded over, I was allowed to continue my exploration of the albums... these old albums that incidentally confer great distinction to the collection. For this conservation approach, though very rare in large graphic-arts collections today where drawings are presented in identical formatted mounts, offers a great deal of charm, and visitors suddenly feel themselves projected into the Golden Age, alongside those enthusiasts consulting albums of drawings depicted on the paintings of Pieter Codde and Caspar Netscher that decorate the room. Moreover, classification by period and iconographic type within the one school, rather than by artist, proves to be highly practical as it allows very useful comparisons to be made by those seeking to attribute drawings. Here we can really recognize a choice made by Frits Lugt that his successors have been extremely wise to carry on!”

## A reader from the library

### Portrait of a restorer with an atypical background: Cinzia Campioli

#### What training have you followed?

After obtaining the Italian equivalent of the baccalaureate, I passed the admission exam for the Academy of Fine Arts of Bologna. During my three years of study, I majored in the restoration of mural paintings and frescoes. At that point I decided to leave Italy and come to live in France, in Paris. My aim was to compare two traditions and restoration techniques as well as two different teaching methods. In order to fine-tune my vision of the two approaches to restoration and to widen my domain of competence, I enrolled in the École de Condé in Paris to follow the Conservation-Restoration of Cultural Heritage programme that provides preparation for the metier of artwork conservation-restoration specialising in easel painting. This is a five-year programme.

Currently in the 4<sup>th</sup> year of her studies, Cinzia is top of her class. Her career projects also include teaching in restoration schools in order to transmit her double training.

#### What led you to frequent our library?

Given that the subject of my fifth-year dissertation is a Dutch work from the 17<sup>th</sup> century, kept at the Musée Faure in Aix-les-Bains, the school guided me towards your library. In particular, my teacher Olivier Nouaille – a former restorer at the Musée du Louvre and professor at the French National Institute of Cultural Heritage (Institut National du Patrimoine) – raved about the qualities of one of the former directors of the Fondation Custodia, Carlos van Hasselt, his love of art and his kindness. And these still live on today through the Fondation's current staff. I have really appreciated the extreme availability of the library staff: a rare thing in Paris!

#### Can you tell us more about the project on restoring the painting conserved at the Musée Faure in Aix-les-Bains?

It is through the restoration workshop of Olivier Nouaille that I got in touch with the restorer in charge of preventive conservation at the Musée Faure, Nelly François, then the museum's curator André Liatard and his assistant Isabelle Couette.

The picture in question, from the school of Cornelis van Poelenburgh, or possibly by the artist himself, is a *Diana at her bath*. In my opinion, it is more precisely a *Diana and Callisto*. For further research for my disser-

tation, and before embarking on restoration as such, I wish to return to the library to consult works on the artist, in order to work on stylistic differences, to study the techniques of the master and his pupils – in short, to carry out a genuine investigation!

We sincerely wish Cinzia great success in the rest of her studies and her future projects!

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Library opening hours: Mon: 1.00 – 9.00 p.m., Tue – Fri: 1.00 – 7.00 p.m.  
tel : 0033 (0)1 53 59 12 43 [Online catalogue](#)



Cinzia Campioli studying the painting by Cornelis van Poelenburgh, *Two Men Talking in a Landscape* at the Fondation Custodia, oil on copper, 19,8 x 25,6 cm

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 the collection and its library, you will find more information on our website: [www.fondationcustodia.fr](http://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.

Guided tours in 2013:  
Saturday 20 April at 3 p.m. (*fully booked*)  
Saturday 1<sup>st</sup> June at 3 p.m. (*fully booked*)

Saturday 22 June at 3 p.m.

Reservation (essential):  
[coll.lugt@fondationcustodia.fr](mailto:coll.lugt@fondationcustodia.fr)

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(line 12)