

A PASSIONATE EYE



FONDATION CUSTODIA

27 APRIL $\frac{20}{24}$ 7 JULY

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GER LUIJTEN was a passionate soul. Born in 1956, in the south of the Netherlands, he began his career as a drawing teacher. The artist's eye he developed then was to stay with him when, at the age of 23, he decided to study history of art and embark on a brilliant career in museums. He was initially curator of the Boijmans Van Beuningen Museum in Rotterdam between 1987 and 1990, before being appointed curator in the department of graphic arts at the Rijksmuseum in Amsterdam, becoming head of department in 2001. There he organised a number of remarkable, landmark exhibitions, notably those devoted to prints of everyday life in the Netherlands and to Anthony van Dyck (1599–1641) as printmaker. It was on the strength of this experience in two of the Netherlands' leading museums that he took over as director of the Fondation Custodia in 2010.

During the twelve years Ger Luijten spent at the helm of the proud building created by Frits Lugt, he put his tireless enthusiasm at the service of the institution. One of the aspects that interested him most was the enrichment of the collection. First and foremost, in the areas already present at the Fondation Custodia: old master drawings, Dutch and Flemish paintings, miniature portraits, rare books – mainly illustrated with engravings – and artists' letters and manuscripts. An internationally-renowned specialist in Dutch prints, Ger brought into the collection works that were either little represented or absent, such as sixteenth-century Antwerp engravings, aquatints by Goya and works by German artists of the eighteenth and nineteenth centuries.

While he added to the existing sections of the collection, Ger, driven by his boundless curiosity, also opened up new avenues. Building on the sixty oil sketches bequeathed by former director Carlos van Hasselt in 2010, which might otherwise have remained untouched in the Fondation's storerooms, he acquired almost 600 plein air studies during his tenure. Joining forces with the National Gallery in Washington and the Fitzwilliam Museum in Cambridge, he devoted an entire exhibition to this artistic phenomenon: *True to Nature: Open-air Painting in Europe 1780-1870* (2021-2022).

Following on from his experience at the Rijksmuseum, during which he visited the studios of contemporary artists on a weekly basis to acquire their drawings and prints for the Amsterdam graphic arts cabinet, Ger was keen to organise exhibitions at the Fondation Custodia devoted to several contemporary artists and to acquire their works for our collection.

By presenting a selection of the acquisitions that Ger Luijten made to its collection between 2010 and 2022, the Fondation Custodia wishes to pay a fervent tribute to his passionate eye.

• OLD MASTER DRAWINGS •

1 — Anonymous, Flemish

Saint Augustine, c. 1530-40

Pen and dark brown ink, brown wash,
heightened with white bodycolour,
on brown prepared paper.

– 216 mm in diameter

Inv. 2014-T.2

Clearly lost in thought, Saint Augustine, one of the four Fathers of the Church, is depicted here sitting in his study. Characteristically depicted in his bishop's robes, the saint holds a heart in his right hand, a symbol of his devotion. This drawing is a design for a stained glass roundel, the small glass panels that decorated many Flemish town houses and public buildings in the 16th century. Using brown prepared paper, washes and white highlights, the artist achieved a nuanced tonality, providing a solid starting point for the craftsman who had to transfer the design onto glass in a limited range of colours. This sheet was part of a set of four drawings, of which two others have survived: one is preserved at the Metropolitan Museum in New York, the second was already at the Fondation Custodia, acquired by Frits Lugt.

- 2 — Master of the Egmont Albums
(active in the Netherlands in the last
quarter of the 16th century)
“*Quos Ego*”, c. 1590
Pen and brown ink, point of the brush
and black ink, grey wash, heightened with
white bodycolour. – 402 × 519 mm
Inv. 2023-T.16

In the *Aeneid*, Virgil reports that Neptune calmed the winds with the words “*Quos Ego*”, as Juno jealously tried to sink Aeneas’ ships. The draughtsman depicted this moment in dramatic style and with expressive lines. The artist, certainly from the United Provinces of the Netherlands, has yet to be identified. The name “Master of the Egmont Albums” comes from the original owner of similar sheets preserved in six albums, now at Yale University. This spectacular drawing in the Fondation Custodia is a recent addition to the artist’s corpus. The cartouches along the edges are unique and depict seahorses, sea creatures and other ancient gods. They recall the maritime theme of the main scene. These cartouches could indicate that the Egmont Master had ventured into a tapestry project with wide ornamental borders.

- 3 — Hendrick Gijsmans
(Mechelen 1544 –
1611/12 Frankfurt am Main)
View of the Town of Huy, c. 1567
Pen and brown ink, over some traces in
graphite or black chalk. – 148 × 345 mm
Inv. 2020-T.52

Hendrick Gijsmans captured the town of Huy with almost topographical precision. This did not, however, prevent the artist from using a loose line to depict the grove. Previously, this landscape artist had only been known by the pseudonym “Anonymous Fabriczy”. His body of work – around fifty drawings representing several towns in the Netherlands, France and Italy, made along the way during a trip to Rome – could be attributed to Gijsmans thanks to a drawing preserved in the Louvre, *Saint-Vallier from the East*. The drawing in the Fondation Custodia, the second known sheet to bear the artist’s signature, was probably produced in the same year, c. 1567.

4 — Jan Thomas

(Ypres 1617 – 1678 Vienna)

Pastoral Scene with Dancing Couples

Point of the brush and grey ink, with greenish-blue gouache, some lines in red chalk, over a sketch in black chalk. Contours incised for transfer. – 250 × 365 mm

Inv. 2015-T.5

In this bawdy scene, two shepherds are trying to entice their partners, one gazing into the ample cleavage of his companion, the other almost falling to the ground as he tries to look up the skirt of his shepherdess. The Flemish history and portrait painter Jan Thomas skilfully combined the movements of contorted bodies and flowing draperies into an eloquent image. He undoubtedly learnt this lesson in Rubens’ studio, where he worked as a pupil or collaborator in the late 1630s. In terms of style and subject, this drawing, a preparation for an etching,

is similar to Rubens' famous *Dance of Mythological Figures and Villagers* (Madrid, Prado Museum).

5 — Attributed to Cornelis Holsteyn

(Haarlem 1618 – 1658 Amsterdam)

Solomon Asking God for Wisdom, c. 1655-60

Point of the brush and black ink, grey wash,

over a sketch in black chalk. – 415 × 544 mm

Gift from Jacques Foucart and Élisabeth

Foucart-Walter, Paris, in memory of Carlos

van Hasselt, inv. 2011-T.44

Solomon Asking God for Wisdom can be attributed to Cornelis Holsteyn, a Haarlem-born painter who settled in Amsterdam in 1647. His graphic output is small and none of his drawings seem to relate to his history paintings. The sheet in the Fondation Custodia bears some resemblance to the commission Holsteyn received of *Lycurgus and his Nephew* for Amsterdam's Town Hall in 1654. The severe classical architecture with its festoons, the spatial organisation and even some isolated motifs echo each other and support an attribution to Holsteyn. However, other artists were involved in decorating the town hall, and the drawing could also correspond to a rejected project by Govert Flinck (1615–1660) or Jan van Bronchorst (1603–1661).

6 — Jan Frans van Bloemen, called Orizzonte
(Antwerp 1662 – 1749 Rome)

View of Vignanello in the Roman Countryside,
c. 1740

Pen and brown ink, grey and brown wash,
over a faint sketch in black chalk. Squared for
transfer in black chalk. – 373 × 539 mm

Inv. 2011-T.37

Dubbed *Orizzonte* for his ability to create misty atmospheres, the Flemish painter Jan Frans Van Bloemen belonged to the circle of the *bentvueghels*, Nordic artists who settled in Rome. He enjoyed great success with Roman clients, including the Ruspoli family, for whom he painted the *View of Vignanello with the Procession of Prince Ruspoli* (Rome, Palazzo Ruspoli) around 1740. The motif in our drawing, a preparation for this painting, appears to have been sketched from nature on an exceptionally large sheet of paper. The artist placed the horizon line very high up and created strong light contrasts using brown washes applied in broad flat tints. The winding road that connects the planes of the drawing guides the eye. To the right of the city rises the bulky silhouette of Castello Ruspoli.

7 — Albert Flamen
(Flanders [?] c. 1615 [?] –
1673 or after Paris)

*View of the Longuetoise Chateau, from an
Album with Thirty Views of Île de France and
Some Landscapes*

Pen and brown ink. – 125 × 185 mm

Inv. 2018-T.5(1/31)

Albert Flamen's printed work reveals a clear predilection for landscape and topography. Among his drawings, however, there are few views of real sites such as those that make up the album presented here, twenty-eight sheets of which feature sites in the Île-de-France region, identified by inscriptions. Several sheets are related to the suite of etchings *Veuës et Paisages du Chasteau de Longuetoise et des environs*. This includes views of a small castle a few kilometres west of Étampes, as well as three neighbouring villages to the west: Chalo-Saint-Mars, Saint-Hilaire and Chalou-Moulineux. On the frontispiece, Flamen dedicated his series to the owner of the estate, Antoine de Sève (who died in 1662).

8 — Claes Jansz. Visscher
(Amsterdam 1586/87 –
1652 Amsterdam)

Lute Player

Falconer on Horseback

Pen and brown ink, over a sketch in black
chalk. – 75 × 59 mm

Inv. 2013-T.37 et 38

— Roemer Visscher

(Amsterdam 1547 – 1620 Amsterdam)

Sinnepoppen, Amsterdam, Willem Jansz. Blaeu,
[1614]

In-12^o; contemporary vellum

Inv. 2013-OB.1

These sheets are preparatory to two emblems illustrating Roemer Visscher's book *Sinnepoppen*. In the preamble to the book, Visscher wrote that he had asked a draughtsman for some amusing imag-

es to comment on with his circle of friends. When the book was published, the images revealed their meaning in association with Visscher's mottos and commentary. He did not name the artist behind the illustrations, but in 1928 the attribution to his fellow countryman Claes Jansz. Visscher was confirmed by the appearance of four preparatory drawings on the art market. A further 84 drawings have since been found in the Stirling Maxwell Collection at Glasgow University Library. Of the 183 *Sinnepoppen* emblems, 95 drawings have yet to be discovered.

9 — Andries Both

(Utrecht 1611/12 – 1642 Venice)

The Piazza Bocca della Verità in Rome

Point of the brush and grey and brown ink,
grey and brown washes, over a sketch in
graphite. – 172 × 245 mm

Inv. 2016-T.8

Originally from Utrecht, Andries Both spent eight years in Italy, where he specialised in *bambocciate* after meeting the Dutch painter Pieter van Laer (1599 – after 1641) in Rome. The artist also took advantage of his stay in Rome to draw landscapes and urban views on the spot. A variety of techniques were applied in this sketch of the Piazza della Bocca della Verità. He used graphite to define the lines of the composition and added architectural details with the point of the brush. He played with two wash colours, grey and brown, to indicate the strong shadows cast by the Italian sun. The workmanship of this sheet is very similar to a drawing of a Roman square in the Centraal Museum in Utrecht, which bears the same calligraphic signature.

10 — Karel du Jardin

(Amsterdam 1626 – 1678 Venice)

*View of the Forum in Rome, with the Temple of
Castor and Pollux*, 1652-55

Point of the brush and grey ink, grey
wash. – 263 × 401 mm

Inv. 2020-T.19

During his first stay in Rome, between September 1652 and September 1655, Karel du Jardin favoured Arcadian landscapes, and to date there are only four known Roman topographical views in his oeuvre. Here he depicted the Campo Vaccino or “cattle field”. The site is easily identifiable by its buildings: the Temple of Castor and Pollux in the centre, the church of San Lorenzo in Miranda on the left and the church of Santa Maria Liberatrice in the foreground on the right. The sheet is stylistically similar to the *View of the Piazza Santa Maria Maggiore in Rome*, also preserved by the Fondation Custodia. As this drawing is monogrammed and dated 1653, we can date the *View of the Forum in Rome* to Du Jardin’s first trip to Rome.

11 — Jan van der Meer I

(Haarlem 1628 – 1691 Haarlem)

Landscape with an Inn, along a Wooded Road

Black chalk, with grey wash. – 176 × 265 mm

Inv. 2011-T.38

This drawing can be compared with a painting by the relatively unknown Dutch landscape artist Jan van der Meer, also known as Jan Vermeer van Haarlem. It may depict the *De Stinkende Emmer* inn, a famous stopover on the road between Zandvoort

and Haarlem, where fishermen's wives rested after carrying buckets of freshly caught fish to the Haarlem market. They would leave their empty buckets outside the inn, earning the place its nickname of "the stinking bucket". This highly atmospheric landscape is sketched schematically: the clouds, in particular, are barely suggested by quick horizontal strokes. Using grey washes, the artist achieves a masterly rendering of light and shade.

12 — Jan de Braij

(Haarlem 1626/27 – 1697 Amsterdam)

View of the Brouwersbeek near Haarlem,

c. 1664/65

Black chalk and grey wash. – 149 × 196 mm

Gift from Onno van Seggelen, in memory
of Ger Luijten, inv. 2023-T.143

Known for his portraits and history paintings, Jan de Braij's dune landscape is surprising. He certainly used drawing to try his hand at new genres or to sketch memories of his expeditions. The dunes seem to be a pretext for using black chalk and paper in reserve, which create a luminous atmosphere. The sheet is one of a small group of drawings by de Braij depicting the area around Haarlem. Some are dated to the summer of 1651, but the watermark on our sheet would indicate the years 1664 and 1665. The inscription on the verso of the sheet made it possible to attribute the drawing to Jan de Braij. It indicates a place that would correspond to the Brouwersvaart canal, used to transport pure water to Haarlem.

13 — Samuel van Hoogstraten

(Dordrecht 1627 – 1687 Dordrecht)

Self-Portrait at a Window, c. 1642/43 and c. 1650

Pen and brown ink, with brown wash, over traces of black chalk; corrections in pen and brown ink probably by Rembrandt; later additions by the artist in black and red chalk and pen and brown ink. – 170 × 135 mm

Inv. 2012-T.4

Not long after being apprenticed to Rembrandt in 1642, the young Samuel van Hoogstraten made this self-portrait. He sits at an open window, looking intently at the viewer, his goose quill resting on a sheet of paper in front of him. Yet he is not looking at us, but at himself in a mirror. The delicate but hesitant outlines and large, clumsily drawn hands betray his lack of experience. Probably produced as a drawing exercise, this self-portrait could be a rare and touching testimony to Rembrandt's teaching: in fact, the three forceful strokes, drawn in brown ink on the model's right arm, would appear to be a direct intervention by the master on the sheet.

14 — Attributed to Jan Worst

(active c. 1645 – 1686 or after)

Rocky Landscape with a Waterfall

Point of brush and grey ink, grey wash, over a sketch in black chalk. – 462 × 387 mm

Inv. 2013-T.10

The artist took up the technical challenge posed by the representation of a waterfall by leaving the white of the paper in reserve. The emphasis is on the untamed nature and force of the waterfall. A tree that

has managed to root itself in the rock adorns the centre of the composition, drawing attention with its dark foliage. Although some specialists have suggested that the drawing is by Adam Pijnacker (1620/21–1673), the abundant use of brushwork in a wide variety of grey tones and its soft, almost lustrous effect on the paper have led to it being attributed to Jan Worst. This artist lived in Italy between 1645 and 1655, where he was able to draw this cascade, which evokes the waterfalls of Tivoli.

15 — Caspar Adriaensz. van Wittel,
called Gaspare Vanvitelli
(Amersfoort 1653 – 1736 Rome)
Roman Countryside, c. 1690
Pen and brown ink, with grey wash,
over a sketch in black chalk,
on blue paper. – 419 × 554 mm
Inv. 2020-T.18

Arriving in Italy in 1674, Caspar van Wittel lived there until the end of his life and was the most important representative of the *vedutisti* in the Peninsula. Under a sky largely left in reserve, a path cuts through the view and winds its way between the trees. Lively pen and ink strokes trace the furrows in the path and rocks enhanced with washes punctuate the scene. Although more than five hundred of the artist's drawings are known, there are few – like ours – which do not depict architectural elements. This uniqueness, combined with the elegance of the composition, caught the eye of Ger Luijten.

16 — Jan Goeree

(Middelburg 1670 – 1731 Amsterdam)

“*Geen dag sonder trek*” (“No day without a line”)

Pen and grey ink, grey and brown wash, over a sketch in red chalk. – 136 × 132 mm

Inv. 2016-T.19

This ink drawing is a free interpretation of the adage *Nulla dies sine linea* (“No day without [drawing] a line”), taken from the life of the painter Apelles by Pliny the Elder. It was well known to artists in training in the 17th century, who were taught the importance of drawing in artistic practice. The proverb, whose Dutch translation we find here, is embodied by a young artist at his easel, holding a piece of chalk in his right hand and no doubt making an underdrawing in preparation for a painting. Beside him, a bearded man – Apelles? – supports his left hand and seems to be guiding the inexperienced artist, while a putto grinds pigments with a muller on a stone slab.

17 — Cornelis Pronk

(Amsterdam 1691 – 1759 Amsterdam)

The Chapel of the Blessed Sacrament in Solwerd

Pen and black ink, point of the brush and black and grey ink, grey wash, over a sketch in graphite. – 147 × 243 mm

Inv. 2012-T.29

Cornelis Pronk was a draughtsman and painter working in Amsterdam who specialised in topographical views. In this rural landscape, we see the artist’s characteristic attention to detail, both in the foreground elements and in the treatment of light.

The low horizon line leaves plenty of room for the sky, rendered in wash, which illuminates the view with a soft light. A draughtsman is shown from behind, sketching the landscape. The perspective, at his height, suggests that Pronk was sitting behind a colleague with whom he had travelled. The inscriptions place the landscape in the province of Groningen, in the north of the Netherlands.

18 — Franciscus Andreas Milatz

(Haarlem 1763 – 1808 Haarlem)

Forest in the Vicinity of Bloemendaal, c. 1779-1808

Point of the brush and grey ink, grey wash, over a sketch in black chalk. – 430 × 365 mm

Inv. 2016-T.28

Here, Franciscus Andreas Milatz drew the edge of a forest in the vicinity of Bloemendaal, near Haarlem. The artist has placed a huge tree at the centre of his composition, its branches swaying in the wind. The dramatic accents are underlined by the play of oblique lines from right to left, accentuated by the foliage. The men, sketched with sharp strokes, appear tiny. This lively composition, as well as the contrast between the imposing nature and man, is strongly influenced by Romanticism.

19 — Abraham Teerlink

(Dordrecht 1776 – 1857 Rome)

Study of Rocks with Vegetation

Graphite and watercolour. – 643 × 475 mm

Inv. 2020-T.51

Originally from Dordrecht, where he began his training as a painter, Abraham Teerlink was awarded a scholarship between 1807 and 1810 by the King of Holland, Louis Bonaparte (r. 1806–1810). This enabled him to study for two years in Paris, followed by two years in Rome. In France, Teerlink began drawing from nature, a practice he continued when he went to Italy in November 1808. We know of panoramic views of Italian landscapes, detailed nature studies and depictions of Italian peasants and animals. Although this drawing, as is often the case with Teerlink's work, is undated, we can recognise in the sure, lively strokes the hand of an accomplished artist, who succeeded in rendering the sometimes spectacular aridity of mountainous regions.

20 — Josephus Augustus Knip

(Tilburg 1777 – 1847 Berlicum)

View of Maison de Buffon in the Jardin des Plantes, Paris, c. 1805

Gouache, over a sketch in graphite.

– 450 × 605 mm

Inv. 2014-T.5

Knip, a Dutch artist, went to Paris in 1801 and soon received commissions for topographical views, in which he specialised. This gouache is one of the few surviving examples of the artist using this technique, although he wrote that he used it frequently. Here Knip depicts the Maison de Buffon, named after its former owner and steward of the Jardin du Roi, the Count de Buffon. On the first floor, a man can be seen painting through the window. This could be the flower painter Gerard van Spaendonck

(1746–1822). Like Knip, he came from Tilburg and was of great assistance to the artist, who pays him a discreet tribute here.

21 — Gherardo Cibo

(Genoa 1512 – 1600 Rocca Contrada)

Landscape with a Deer Hunt

Pen and brown ink, blue wash, heightened with white bodycolour, on blue paper.

– 198 × 244 mm

Inv. 2013-T.1

An amateur draughtsman and erudite botanist, Gherardo Cibo produced numerous landscapes and botanical drawings. The almost square format of the sheet, the tight framing and the curved outline of the trees in the foreground give a distinct originality to this landscape, which was drawn according to classical standards, in successive planes. Cibo's precise, nervous technique was inspired by the drawings of Flemish and Dutch artists. Using white bodycolour highlights that catch the light, the artist models the textures of the foliage, the ripples on the water and the mountains in the distance. Although Cibo was in the habit of drawing from nature, this sheet seems to be more of a studio composition. The theme of the hunt is used here as a pretext to enliven this idealised woodland landscape.

22 — Bernardo Cavallino

(Naples 1616 – 1656 Naples)

Diana, Bust-Length, Looking Down to the Left,

c. 1650

Red chalk. – 149 × 141 mm

Inv. 2021-T.6

Given Cavallino's meticulous and thoughtful painted oeuvre, it is certain that this Neapolitan Baroque painter – despite his short career – must have produced numerous preparatory drawings for his paintings. The artist's graphic output, however, is very limited, and to date consists of just seven other sheets. Our drawing is one of five executed in red chalk. With a few quick, refined strokes, the artist defines the elegant movement of the head, the movement of her hair, the drape over her shoulder and indicates areas of shadow with regular hatching. The straight, even slightly arched nose, elongated almond-shaped eyes, whip-like eyebrows and half-open mouth are characteristic of the physiognomy of his painted female figures, particularly in his later years.

23 — Giovanni David

(Cabella Ligure 1749 – 1790 Genoa)

Allegory of the Illness of Giovanni David,
1788-90

Pen and grey ink, grey wash, over a sketch
in black chalk or graphite. – 212 × 306 mm

Inv. 2012-T.26

In 1780, Giovanni David fell seriously ill. This illness would mark his work until his death in 1790, in the home of his Genoese patron, the Durazzo Palace. In the centre of the sheet, an obelisk glorifying Ligurian medicine is belied by the corpses strewn across the ground. On the left, dressed in the fashion of the time, three doctors are trying to hold back death, which is brandishing its scythe. We can recognise Cesare Niccolò Canefri and Nicola Covercelli, two doctors who tried to treat the artist

and, in 1790, devoted a publication to the causes of his death. The fleeing figure is holding a painter's palette and a drawing of Fortuna. It could represent the artist himself, fleeing both death and the doctors who seem to share the same goal.

24 — Nicolas Delobel

(Paris 1693 – 1763 Paris)

View of the Island of San Bartolomeo, 1729

Pen and brown ink, grey wash, heightened with white gouache, over a sketch in black chalk, on blue paper. – 248 × 392 mm

Inv. 2019-T.27

Nicolas Delobel won the second prize in the Grand Prix de Rome in 1717 and went to Italy in 1723. There, accompanied by Charles-Joseph Natoire and Étienne Jaurat, he practised drawing in the open air, as recommended by Nicolas Vleughels, director of the Académie de France in Rome. His views, more than his historical and allegorical paintings, were sought after by connoisseurs. They are mainly executed in black chalk, pen and ink, then heightened with washes, watercolour and sometimes gouache. Previously attributed to Étienne Jaurat (1699–1789), this *View of the Island of San Bartolomeo* was returned to Delobel in 2001.

25 — Hilaire Ledru

(Oppy 1769 – 1840 Paris)

Portrait of a Young Man with a Violin, 1790

Conté crayon with stumping.

– 198 mm in diameter

Inv. 2019-T.26

Hilaire Ledru enjoyed relative success as a portraitist under the Directory and died in general indifference. It was as a draughtsman that he was most appreciated by critics. Trained at the Douai School of Drawing, he developed a technique known as “pointillé”. Ledru sometimes used the newly-developed Conté crayons to obtain effects comparable to those of the mezzotint, an engraving technique that allowed a great variety of grey tones. This portrait of a musician, whose model has yet to be identified, demonstrates his sensitivity and mastery of the crayon. He subtly renders the play of light and the musician’s expression, who seems to interrupt his movement.

26 — Louis-Jacques Durameau

(Paris 1733 – 1796 Versailles)

A Woman Sewing, Seated by a Fireplace

Pen and brown ink, brown and grey wash,
bodycolour, on brown paper. – 148 × 118 mm

Inv. 2023-T.43

In this sheet, Louis-Jacques Durameau gracefully captured the simplicity of a scene from everyday life. The candlelit interior scene is reminiscent of the etchings by Rembrandt, whom Durameau admired. The flickering light rendered by the grey wash contrasts with the white highlights. In just a few strokes, the artist conveys the lightness of the fabrics and the delicacy of the facial features. This sheet is part of a group recently removed from the oeuvre of Étienne Aubry (1745–1781) and attributed to Durameau. The inscription on the reverse, “Marguerite”, could refer to Marguerite Le Comte (? 1719–1786), a pastellist and friend of the artist.

27 — Antoine Berjon

(Lyon 1754 – 1843 Lyon)

Portrait of a Man in Profile

Charcoal with stumping, heightened with

Conté crayon. – 352 × 285 mm

Inv. 2013-T.2

Berjon was known in the artistic milieu of Lyon for his floral compositions. Portraiture appears much more rarely in his work. In full command of his technique, Berjon created this portrait by working with both the charcoal and the white of the paper, either in reserve or by using an eraser, without using any white chalk highlights. The technicality of the drawing enhances the psychological study of the model who is staring fixedly at something evidently fascinating outside the frame.

• OIL SKETCHES •

28 — Henri Fantin-Latour

(Grenoble 1836 – 1904 Buré)

Corner of the Artist's Workshop, 1861

Oil on canvas. – 24 × 41.5 cm

Inv. 2022-S.77

Henri Fantin-Latour used a chair, a large album, a drawing portfolio and the back of a stretched canvas to create a still life that betrays the influence of the silent painting of Chardin (1699–1779). This studio study enabled Fantin-Latour, who was still a young painter in 1861, to hone his observational skills and study the relationship between tones and colours in a simple composition. That same year, he travelled to England, and the works he saw there may have fuelled his interest in more realistic painting. According to the artist: “The simplest things, the most seemingly banal, have an interesting character; they must be represented. Too many artists want to embellish reality – that is to misrepresent it.”

29 — Thomas Jones

(Trefonnen, Powys 1742 –

1803 Pencerrig, Powys)

The Crater on the Summit of Mount Vesuvius,

c. 1778

Oil on canvas. – 36 × 44.1 cm

Inv. 2019-S.61

The Welshman Thomas Jones was known in his lifetime as a painter of classicizing landscapes in the style of his teacher Richard Wilson (1713/14–1782). Jones lived in Italy between 1776 and 1783, and ascended mount Vesuvius several times. This up-close view of the crater was not painted before the motif, but is based on a drawing from the artist's sketchbook dated 29 October 1778. It is executed very thinly in oils on canvas, and Jones must have painted it while his memory of the multicoloured hues of the sulphuric rocks was still fresh. In his *Memoirs*, the artist exposes the perils of tackling such a temperamental motif, and describes a fissure which unexpectedly opened up twenty metres or so behind him and forced a hasty retreat.

30 — John Constable

(East Bergholt 1776 – 1837 London)

View of Gardens at Hampstead, with an Elder

Tree, c. 1821–1822

Oil on cardboard. – 17.6 × 14 cm

Inv. 2019-S.58

Constable moved permanently from Suffolk to London in 1817. His wife Maria had delicate health, and from 1819 the family spent their summers in Hampstead to benefit from the cleaner air. This view was probably painted from the garden or window of 2 Lower Terrace, a cottage on the western side of Hampstead Heath which the artist rented in the summers of 1821 and 1822. The large cumulous 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,

and Constable was greatly affected by her passing. He would later write of the elder bush as “a favourite of mine, but ’tis melancholy.”

31 — Pierre-Antoine Demachy

(Paris 1723 – 1807 Paris)

Clouds above the Rooftops of the Louvre,

c. 1769-85

Oil on paper, mounted on modern canvas.

– 18.6 × 33 cm

Gift from Gerhard and Dineke Greidanus, Amsterdam, in memory of their friend Jan-Maarten Boll, inv. 2020-S.67

This work is a rare oil sketch on paper securely attributed to the *peintre d'architecture* Pierre-Antoine Demachy. He probably painted others, as the posthumous inventory of his estate lists three large volumes containing sketches laid down on paper, as well as a portfolio of sketches. It shows the view from a window in the Louvre, where he lived between 1769-1806 among other celebrated artists such as Hubert Robert (1733-1808). The picture must have been executed before 1784-85, when the rooftops depicted were modified. Influenced by his training with the scenographer Giovanni Niccolò Servandoni (1695-1766), Demachy mostly painted ruins and architectural views of Paris, whereby he often introduced imaginary components.

32 — Simon Denis

(Antwerp 1755 – 1813 Naples)

The Waterfall of Tivoli, with Elisabeth Vigée

Lebrun Drawing, 1790

Oil on panel. – 48.3 × 62.1 cm

Inv. 2021-S.62

Thanks to the support of the Parisian art dealer Jean-Baptiste Pierre Le Brun (1748–1813), the Antwerp painter Simon Denis was able to travel to France around 1775, and then to Italy in 1786. There, he welcomed the dealer's wife, the portrait painter Élisabeth Vigée Le Brun (1755–1842), when she left France in 1789. Simon Denis guided her to the waterfalls of Tivoli, one of the most picturesque spots in the surroundings of Rome. He depicted her accompanied by her daughter Julie and a governess, as she sketched the landscape in pastel. Two preparatory studies for the painting are known, precious evidence of the artist's work before the motif.

33 — Achille-Etna Michallon

(Paris 1796 – 1822 Paris)

View of Santa Scolastica in Subiaco, 1818

Oil on paper, mounted on canvas.

– 43.4 × 29.2 cm

Inv. 2011-S.18

As the pupil of Valenciennes (1750–1819) and teacher of Corot (1796–1875), Michallon is a crucial link in the story of *plein air* painting, despite his untimely death at the age of twenty-five. In 1817, he won the inaugural Prix de Rome for historical landscape and lived in Rome between 1818 and 1821. In the summer of 1818, he spent a month in Subiaco, a small

town in the region of Lazio, where he executed a number of studies of the Santa Scolastica, an awe-inspiring Benedictine monastery carved into a mountain above the Aniene river. The artist renders the raggedness of the rocks with fluid brushwork, heavy impasto and a stark contrast of light and dark.

34 — Théodore Rousseau

(Paris 1812 – 1867 Barbizon)

Village near the River Moselle, c. 1832

Oil on paper, mounted on wood panel.

– 15 × 31.8 cm

Inv. 2014-S.8

The forest of Fontainebleau was Rousseau's main source of inspiration and he became the leading painter of the Barbizon school. Nevertheless, he travelled widely in the French countryside, and painted this small oil in Moselle. The view is painted in the panoramic format favoured by the artist in the early 1830s. The composition is structured by repeating rows of slender poplars, low walls and green enclosures that shelter the vegetable plots and gardens. Rousseau expertly captured the light that falls on the hamlet, allowing us to distinguish the subtle variations in tone of the vegetation. This balance gives the landscape a sense of timelessness.

35 — Camille Corot

(Paris 1796 – 1875 Ville-d'Avray)

A City Suburb (Rochefort-sur-Mer, Charente),

1851

Oil on paper, mounted on canvas.

– 22.7 × 36.3 cm

Inv. 2013-S.29

At the height of the summer of 1851, after visiting Brittany and Normandy, Camille Corot, the travelling artist, discovered the landscapes of La Rochelle and its surroundings, accompanied by two friends. Here, he probably depicts the ramparts of Rochefort-sur-Mer, built in the 17th century and destroyed in 1925. This landscape is a succession of tangled geometric shapes, which Corot links by using essentially triangles and rectangles to create a harmonious composition. This boldness, which the painter would certainly justify by simple observation and the most sincere rendering possible, becomes a very strong pictorial bias under his brush.

36 — Edgar Degas

(Paris 1834 – 1917 Paris)

View of the Quirinal, c. 1856-59

Oil on paper, mounted on canvas.

– 21 × 28 cm

Inv. 2021-S.1

Above all a painter of Parisian life and urban pleasures, Degas preferred working in the studio and was critical of the plein air landscape artists. He claimed to be soon overcome with boredom when contemplating nature and declared, not without malice, to Ambroise Vollard (1866–1939): “If I were the government, I would have a special brigade of gendarmes to keep an eye on the people who paint landscapes from nature ...”. Nevertheless, he created landscapes throughout most of his career. In this view, the *manica lunga* of the Quirinal Palace anchors a composition dominated by a luminous mauve sky painted swiftly with a broad brush.

37 — Odilon Redon

(Bordeaux 1840 – 1916 Paris)

Village on the Coast of Brittany, c. 1880

Oil on paper, mounted on canvas.

– 21.1 × 36.3 cm

Inv. 2019-S.4

In the 1870s and 1880s, Redon made several trips to Brittany, returning with a number of drawn and painted studies. This view belongs to a group of oil sketches which likely depict the bay of Douarnenez. Redon captured the misty atmosphere and moody sky in a muted palette of browns and blue-greys. An oil on cardboard preserved in the National Gallery of Art, Washington, shows the same harbour on a much brighter day, illustrating the famously changeable Breton weather. In both views, the absence of figures evokes the sense of melancholy Redon repeatedly wrote about in letters describing his impression of the region.

38 — Fritz Petzholdt

(Copenhagen 1805 – 1838 Patras)

Tree Crowns in a Forest (Ariccia?), c. 1832

Oil on paper. – 34.6 × 51.8 cm

Gift from John Harvey Bergen and Alexandra van Nierop, Amsterdam, inv. 2012-S.29

Fritz Petzholdt attended the Academy in Copenhagen between 1824-29. He also took private tuitions from Eckersberg, and was the only one of his pupils to devote himself exclusively to landscape. From 1830, he was mainly active in Italy, where he joined the Danish artists' colony which had formed around Thorvaldsen. The location of this study has

traditionally been identified as Ariccia, a small town in the Alban Hills southeast of Rome. Painting from a high vantage point, Petzholdt omits any recognizable markers and focuses solely on the crowns of the trees. An inscription in Danish on the verso of the paper identifies them as holm-oaks. Petzholdt travelled widely throughout Italy, and in 1838 the artist went to Greece where he died under unclear circumstances.

39 — Martinus Rørbye

(Drammen 1803 – 1848 Copenhagen)

Corridor in the Capuchin Monastery in Palermo,
1840

Oil on paper, mounted on canvas.

– 36.5 × 25.5 cm

Inv. 2012-S.27

Classically trained at the Academy of Fine Arts in Copenhagen, Martinus Rørbye sought to depict the world around him, particularly through landscapes. Here, he depicts one of the corridors of death at the Capuchin Catacombs of Palermo, where mummified and embalmed bodies are on display. He travelled there on his honeymoon in 1840 and, under his brush, the tourist destination is transformed into an intimate, silent place where light and darkness meet. This highly detailed sketch, probably completed in the studio, stands out in Rørbye's body of work and demonstrates the singularity of his vision.

40 — Frederik Sødring

(Aalborg 1809 – 1862 Hellerup)

The Monastery of Alpirsbach near Freudenstadt

(*Black Forest*), late 1830s

Oil on paper, mounted on board.

– 40.4 × 57.3 cm

Inv. 2012-S.6

At the Copenhagen Academy, Sødring studied alongside Christen Købke (1810–1848), with whom he would later share a studio. Sødring travelled to Germany in 1836–38 and this view of the monastery of Alpirsbach was probably painted during one of his sketching excursions along the banks of the Rhine. The artist presents the motif from an unusual, informal point of view. In a restrained palette of reds and browns, he meticulously captured the range of materials and textures in the dilapidated courtyard. A makeshift shed is carefully painted with light falling through the openings in its roof. Despite the broken windows, the building seems inhabited and we see laundry drying and the silhouette of a figure on the second floor.

41 — Georges Michel

(Paris 1763 – 1843 Paris)

View of Paris Seen from Meudon

Oil on paper, mounted on wood panel.

– 73.7 × 93 cm

Inv. 2019-S.2

Despite never achieving much success during his lifetime, Michel was admired by the realist landscape painters of the mid-nineteenth century and praised by Van Gogh in letters to his brother. A pro-

lific artist, he made thousands of drawn and painted sketches of the countryside surrounding Paris. This impressive *View of Paris Seen from Meudon* is painted on four large sheets of paper pasted onto canvas. The view and the land in the foreground are treated very sketchily, with little paint indicating bushes and other vegetation.

42 — Janus La Cour

(Thimagard, near Ringkøbing 1837 –
1909 Odder, Denmark)

Olive Trees near Tivoli, 1869

Oil on canvas. – 37.4 × 60.5 cm

Inv. 2012-S.7

Janus La Cour joined the Copenhagen Academy in 1857, and received several bursaries that allowed him to travel to France, Switzerland and Italy, which he visited regularly from 1865. During a visit to Tivoli in 1869, La Cour ignored the famous waterfall and architectural motifs to paint a detailed study of an ancient olive grove. He clearly delighted in the play of light and shade on the gnarled tree-trunks and the flickering sunlight on the leaves. Though certainly painted directly before the motif, the study is dated *Tivoli 18–30 April* at lower left. This suggests that the artist returned to his subject for brief sessions over several days, at times when he could be sure of working in consistent light conditions.

- 43 — Johan Barthold Jongkind
(Lattrop 1819 – 1891 La Côte-Saint-André)
View of the Quai d'Orsay in Paris, c. 1850-52
Oil on paper, mounted on canvas.
– 21.3 × 37.3 cm
Inv. 2012-S.15

In 1846, the Dutch artist Jongkind was awarded a royal scholarship to study in Paris in the studio of Eugène Isabey (1803–1886). This rare oil sketch was executed during this first stay in Paris, where he painted several panoramic views of the Seine. This is a preparatory study for two paintings. One, dated 1852, is in the Musée des Beaux-Arts Salies in Bagnères-de-Bigorre; the other, painted in 1854, is in the Metropolitan Museum of Art in New York. The oil sketch was supplemented by drawings in his sketchbook, the method for studying the motif favoured by the artist. This group was completed between 1848 and 1852.

- 44 — Willem Bastiaan Tholen
(Amsterdam 1860 – 1931 The Hague)
View of the Veerstraat in Oude Wetering with Moored Boats, 1904
Oil on panel. – 31.8 × 46.2 cm
Gift from Gerhard and Dineke Greidanus,
Amsterdam, inv. 2016-S.36

The Dutch painter Willem Bastiaan Tholen, who was close to the naturalist movement of the Hague School, worked before the motif throughout his career. In June 1904, he moored his sailboat in Oude Wetering and painted several views of this canal-side village. This oil sketch enabled him to work on

the reflection of light on the water, enhanced by the low vantage point. On the right is the Veerstraat with its houses and drawbridge. In the distance, behind a steamboat, the view opens out towards the Braassemermeer. In 2019, the Fondation Custodia devoted a retrospective to this artist, who navigated between the artistic innovations of his time and a more traditional approach.

45 — Johann Martin von Rohden

(Kassel 1778 – 1868 Rome)

View of Hadrian's Villa in Tivoli, the Tiber Valley and the Sabine Hills in the Distance,

before 1810

Oil on paper, mounted on canvas.

– 38.4 × 53.3 cm

Inv. 2019-S.23

After studying at the Academy in Kassel, Von Rohden spent most of his life in Italy where he was instrumental in the creation of the German Academy in Rome and among the first Germans to paint out-of-doors. This view of the overgrown ruins of Hadrian's Villa is seen from a slightly elevated position and bathed in a warm evening light. The foreground is omitted because it did not figure in the final composition the artist had in mind. A drawing preserved in Berlin and this oil sketch were used to realize a larger painting now in Weimar.

46 — Johan Carl Neumann

(Copenhagen 1833 – 1891 Copenhagen)

Sand Dunes at Skagen Beach

Oil on paper, mounted on canvas.

– 25.2 × 37.9 cm

Inv. 2015-S.4

Neumann's first voyage abroad was to England in 1857-58, and he travelled widely throughout his career, reaching Turkey, Egypt and Syria in 1873-74. Nevertheless, he concentrated on his homeland for the majority of his landscapes. Neumann was among the first artists to work in and around Skagen, on the northernmost tip of the country. He visited regularly from 1865, and made a number of fresh oil sketches on paper such as this view of pristine sand dunes. The artist paid close attention to the fleeting effects of light. The dazzling sand, delicate tufts of beachgrass, and wispy clouds in the sky, are each carefully rendered with a different handling of the brush. After the paint had dried, the artist signed the work in graphite at lower left.

47 — Andreas Edvard Disen

(Modum 1845 – 1923 Modum)

Mountainous Landscape, 1883

Oil on canvas. – 25.2 × 37.8 cm

Inv. 2019-S.51

Andreas Edvard Disen was a pupil of Hans Gude (1825-1903) at the Karlsruhe Academy of Fine Arts, which distinguished itself by studying landscape as a genre in its own right. This *Mountainous Landscape* certainly represents Jotunheimen, the massif in south-west Norway where Disen made

his first study trips. It depicts two travellers reaching the summit of a mountain; the peaks of the surrounding mountains blend into the cloudy sky in a monochrome of grey. Andreas Disen was familiar with this type of mountain composition; a few years earlier he had executed a *Mountain Landscape* (Oslo, Nasjonalmuseet), and in 1880 he painted a solitary climber surveying a very similar landscape (Trondheim Museum).

48 — Ferdinand Georg Waldmüller

(Vienna 1793 – 1865 Hinterbrühl)

The Vienna Woods between Sparbach and Sittendorf, c. 1845-50

Oil on canvas. – 20.8 × 26.3 cm

Inv. 2020-S.1

Throughout his career, Waldmüller advocated the study of nature and painting in the open air. In this, he opposed the teaching of the Vienna Academy, which he attended intermittently between 1807 and 1813. His travels were also decisive in his training. In 1825, he left for Italy. It was in 1828, in the Austrian Pre-Alps and Salzkammergut, that the artist made his first plein air sketches. His stay in Paris in the spring of 1830 and his discovery of the French *paysagistes* confirmed his interest in landscapes, which he incorporated systematically into his work. Around 1845, he turned *The Viennese Forest between Sparbach and Sittendorf* into a peaceful scene in shimmering tones.

49 — Carl Blechen
(Cottbus 1798 – 1840 Berlin)
View of the Baltic Coast, 1834 (?)
Oil on wood panel. – 8.2 × 19.1 cm
Inv. 2014-S.40

Carl Blechen is considered the most important German painter of landscape oil sketches of the early 19th century. In the summer of 1823, he went on a study trip to Dresden, where his encounters with Johan Christian Dahl (1788–1857) and Caspar David Friedrich (1774–1840) had a formative influence on his work. This small oil on panel is a recent discovery and was probably executed during the artist's journey to the Baltic coast in 1834, from which only drawings were known. Delicate tufts of grass and a cluster of young trees are flanked by sand to the left and a watery marsh to the right, with the open sea indicated by a thin azure line on the horizon.

50 — Johan Christian Dahl
(Bergen 1788 – 1857 Dresden)
Boulders near Lobmen, Saxony, 1825
Oil on paper, laid down on cardboard.
– 12.7 × 15.7 cm
Inv. 2019-S.31

The son of a fisherman, Dahl rose from humble beginnings as a house painter in Bergen to become the first Norwegian artist of international renown. Dahl first visited Dresden in 1818, moving permanently to the city after his Italian sojourn of 1820–21, and formed a close friendship with Caspar David Friedrich (1774–1840). A methodical student of na-

ture, Dahl painted landscape oil sketches throughout his career. Signed and dated *Juni 1825* at lower left, this view was probably painted during a four-day sketching excursion to Lohmen near the Liebethaler Grund. Painted with rapid, summary brushstrokes, it has the freshness and immediacy of an ephemeral visual experience.

51 — Caspar Wolf

(Muri, Argovie 1735 – 1783 Heidelberg)

The Geltenschuss Waterfall in the Lauenen Valley,
c. 1778

Oil on paper, mounted on canvas.

– 15.5 × 20.4 cm

Inv. 2019-S.63

From modest origins as the son of a carpenter in northern Switzerland, Caspar Wolf became the country's foremost landscape painter of the 18th century, and is considered a precursor of Alpine painting. Influenced by the ideas of the Enlightenment, the artist ventured systematically into the mountains, learning about glaciology and geology, and making detailed preparatory oil sketches on the spot. This is one of two studies Wolf made for a painting of the Geltenschuss waterfall, now preserved in Winterthur. Painted thinly in oils on paper, it represents a close-up view of the waterfall and the rock face, a section equivalent to the top half of the finished painting.

52 — Joaquín Sorolla y Bastida

(Valencia 1863 – 1923 Cercedilla)

Beach of Valencia, c. 1901

Oil on canvas. – 22.3 × 48.4 cm

Inv. 2022-S.47

Joaquín Sorolla y Bastida was a leading figure of the Spanish modern school. Influenced by the work of the painter Velázquez, whom he admired at the Prado, the artist was also open to the new artistic trends of his time. In this sketch, the beach in Valencia, one of the main themes of Sorolla's pictorial research, is darkened by a stormy sky. This atmospheric study reveals the painter's ability to translate the changing effects of light on the water with virtuoso technique. It was certainly preparatory to *Grey Day on Valencia Beach*, painted in 1901 (private collection). This is the first work by the artist to join our collections.

• OLD MASTER PRINTS •

- 53 — Melchior Lorck
(Flensburg 1526/27 –
after 1583 Copenhagen)
Portrait of Albrecht Dürer, 1550
Engraving; only state. – 167 × 99 mm
Inv. 2020-P.30

With this portrait of Albrecht Dürer (1471–1528), Melchior Lorck paid tribute to his predecessor, all while demonstrating his own technical virtuosity. The artist drew inspiration from a medallion dated 1520, sculpted by Hans Schwarz (1492–1550), in which we find Dürer's characteristic features: a dominant nose, a beard and hair with carefully defined curls. Dürer's notoriety already extended far beyond Nuremberg, where Lorck was staying when he engraved the print. The Latin inscription on the piece of paper pinned below the bust praises the artist and his artistic gifts.

- 54 — Anonymous German (16th century)
Child at a Window
Engraving; only state. – 402 × 268 mm
Inv. 2014-P.5

Like many prints in the 16th and 17th centuries, this engraving was meant to be hung on a wall, making its trompe-l'œil effect all the more convincing. Our

print may have been made by a German, or possibly a Netherlandish artist who emigrated to Germany. It features a figure at a window, a motif that would become typical of Dutch Golden Age painting. The child – a little girl? – sticks her outsize head out of the window frame and seems about to look up at the viewer. Several elements evoke the transience of life: the rose, soon to wither, a symbol of vanity, the pearls around the child's neck and wrists, as well as the broken pane at the top of the window.

55 — Andrea Meldolla, called Schiavone
(Zara, Croatia c. 1510 – 1563 Venice)

Saint Paul, c. 1545-50

Etching and drypoint (worn), with plate tone;
fourth of four states. – 217 × 105 mm

Inv. 2011-P.1

Born in Zara, Andrea Meldolla was dubbed *il Schiavone*, “the Slav”, when he travelled to Venice. He was there in 1530, but his training remains unknown. His work bears the imprint of Emilia, the region from which his family came, and betrays his familiarity with the prints of Parmigianino (1503–1540). Schiavone in turn influenced subsequent generations with his expressive prints. This *Saint Paul* is one of a series of twelve etchings. Although he had already treated the theme of Christ and his apostles a few years earlier, he tackled the subject with more ambitious volumes and light contrasts which evoke his sensitivity to the Sienese Beccafumi (1486–1551). Here we find the expressive linework that made Schiavone one of the greatest exponents of Venetian Mannerism.

56 — French or Italian artist

*The “Nymph of Fontainebleau” Seated in
a Landscape with a Hunting Dog, a Stag,
a Goat and Two Cattle, c. 1543-47*

Chiaroscuro woodcut from four blocks,
printed in black and three shades of
brown, retouched with grey wash;
only state. — 115 × 158 mm

Inv. 2020-P.51

The semi-recumbent, cross-legged nymph was a type introduced to Fontainebleau by Rosso Fiorentino (1494–1540). In a bronze commissioned by King Francis I, Benvenuto Cellini (1500–1571) used this motif and added a stag and other animals, a novel combination that must have been known, no doubt indirectly, to the engraver of our *Nymph*. The use of chiaroscuro could indicate a northern artist. However, recent analyses have shown that the technique was used for prints executed at Fontainebleau. Those attributed to the “Master ND” have the same colour palette and hard outlines. With caution, this print could be connected to his corpus from 1543-47.

57 — Federico Barocci

(Urbino 1535 – 1612 Urbino)

Virgin and Child Seated in the Clouds, c. 1581

Etching and engraving; only state.

— 153 × 108 mm

Inv. 2020-P.39

Federico Barocci’s printed oeuvre consists of just four prints, but they were of great importance to the history of Italian graphic art. Barocci was the first to incorporate the lessons of Parmigianino (1503–

1540) and Schiavone (c. 1510–1563) into a technique combining etching and engraving. This print was likely Barocci's first attempt using this mixed technique. It takes the motif of the Madonna from an altarpiece Barocci had painted in the 1560s for a church in Fossombrone, a work long thought lost but recently rediscovered in Milan. This devotional image, full of tenderness and luminosity, had a real impact on his contemporaries such as Agostino Carracci (1557–1602), who engraved a copy as early as 1582.

58 — Anonymous, after Marten van Cleve

(Antwerp 1527 – 1581 Antwerp)

Proverbs with German Text (Courtship of the Sexes)

Six engravings (each containing two medallions); only states. – approximately

154 × 309 mm

Inv. 2019-P.69(1/6)

Acquired in 2019, this rare series of prints bears witness to the depiction of sexual innuendos in the graphic arts of northern Europe in the 16th century. These engraved scenes, intended for the German market, depict middle-class couples and do not immediately reveal their licentious nature. Nevertheless, they are filled with everyday objects that refer to the female sex – the pot or the net – and the male sex – the bird, the bagpipes. Combined with the engraved inscriptions, the scenes reveal their sexual connotations. The attribution to Marten van Cleve was proposed in 2001 by Ger Luijten. An Antwerp artist of German origin, Van Cleve specialised in humorous depictions of peasants.

59 — Remigius Hogenberg

(Mechelen c. 1536 – 1589 London)

After Hans Bol

(Mechelen 1534 – 1593 Amsterdam)

Landscape with Company Boarding a Boat,
c. 1566

Etching; first of two states. – 277 × 334 mm

Inv. 2016-P.1

In the foreground of this panoramic landscape, an elegant company is preparing to take a boat trip, a scene that follows in the tradition of calendar miniatures illustrating spring or the month of May, in which “May boats” decorated with branches are a recurring motif. The etching is full of detail, down to the ripples formed by the boats on the water. The division of roles between Hans Bol and Remigius Hogenberg is not entirely clear. Whatever the case, there is evidently a mutual and reciprocal artistic influence between the two artists, as can be seen from the similarities between Bol’s drawings and the prints that Hogenberg himself designed.

60 — Jan Saenredam

(Zaandam c. 1565 – 1607 Assendelft)

Parable of the Wise and Foolish Virgins, 1606:

- ★ *Wise Virgins Gathered Together in a Landscape
before the Preaching of the Baptist*
- ★ *The Foolish Virgins Revelling*
- ★ *The Virgins Receiving their Lamps*
- ★ *The Wise Virgins Received by Our Lord*
- ★ *The Foolish Virgins Missing their Rendez-vous
with Our Lord*

Five engravings; only states.

– approximately 268 × 368 mm

Inv. 2016-P.13/17

The parable of the wise and foolish virgins is told in the Gospel of Matthew. Five wise virgins, providing enough oil to keep their lamps burning while waiting for the bridegroom, are rewarded with marriage, unlike the five foolish virgins, who are careless and neglect to provide oil for their lamps. Saenredam plays on the contrast between the static bodies of the wise virgins, seated or leaning against a tree, and the moving, twirling bodies of the foolish virgins. The process is reversed in the third print, for the episode of the lamps: it is the turn of the wise virgins to stand, in perfectly coordinated poses, to supply their lamps with oil, while two foolish virgins are still seated, helpless in the face of their lamps about to go out.

61 — Willem van Nieulandt

(Antwerp 1584 – 1635 Amsterdam)

*Grand View of Rome with Tiber Island and
Pons Aemilius, c. 1605-10 (?)*

Etching from three plates; only state.

– 420 × 873 mm

Inv. 2021-P.6

The draughtsman and printmaker Willem van Nieulandt dedicated this large panorama of the Tiber in Rome to his friend Johannes de Cock (before 1591–c. 1625/26). Van Nieulandt visited Rome between 1601 and 1604. During this period, he sketched the studies for this print, which was not executed until his return to Antwerp. On three plates, he depicted a complex panorama of the banks of the Tiber. The captions – in three languages – indicate the main monuments represented: the Pons Fabricius on the right; Tiber Island with the church of San Bartolomeo all'Isola; the Pons Cestius, and then the medieval district of Trastevere with the Pons Aemilius, in the centre of the image. In keeping with the Flemish tradition, Van Nieulandt includes a few anecdotal figures and scenes, such as fishermen examining their catch and a draughtsman seen from behind.

62 — Raphaël Sadeler I

(Antwerp 1561 – c. 1632 Munich)

After Joos van Winghe

(Brussels 1542 – Frankfurt am Main 1603)

Allegory of Wealth, Lust and Stupidity, 1588

Engraving; second of three states.

– 312 × 370 mm

Inv. 2019-P.64

Joos van Winghe, a Protestant artist from Antwerp, moved to Frankfurt am Main in 1588. That same year, he began collaborating with the engraver Raphaël Sadeler I on moralistic compositions, here warning against the pursuit of wealth and frivolous pleasures. Several personifications of these excesses are depicted. The richly dressed king on the right represents Wealth. He is wearing a dunce's cap; the cap is put on by Folly, who is wearing a paper crown as she rules over the gathering. On the left, Lust is looking at herself in a mirror that reflects back the image of an old woman. Behind her, Gluttony with a boar's head and a maid symbolising touch complete the tableau with this terrible warning to the spectator: the pursuit of a life of luxury will only lead to madness.

63 — Gillis van Breen I

(? 1560 – 1602/12 Haarlem)

After Cornelis IJsbrantsz. Kussens

(? – 1618 Haarlem)

A Young Couple Making Music (Allegory of Marriage)

Engraving; only state. – 261 × 190 mm

Inv. 2020-P.45

A Young Couple Making Music is without a doubt Gillis van Breen's most accomplished work. According to the inscription on the print, these young musicians represent the marital harmony achieved when a wife complies with her husband's wishes. The theme may have been inspired by Karel van Mander (1548–1606), who had commented on an engraving by Lucas van Leyden (1494–1533) depicting two elderly spouses playing music together,

in the text he devoted to the life of the artist. In their depiction of the couple, Van Breen and the artist Cornelis Kussens, who provided him with the design, were not so much concerned with illustrating the relationship of domination implicit in this concept of marriage inspired by antiquity, which is now completely outdated. On the contrary, they emphasise the harmony within the couple, revealed by the loving glances exchange by the spouses.

64 — Pieter Serwouters

(Antwerp 1586 – 1657 Amsterdam)

After David Vinckboons I

(Mechelen 1576 – 1629 Amsterdam)

The Beggar's Inn, 1608

Engraving; first of six states. – 273 × 358 mm

Inv. 2016-P.67

In the guise of a peasant festival, the engraving chastises those who resort to begging out of choice rather than necessity. The swindlers, both beggars and clerics, are depicted in full debauchery, squandering at night the alms they have extorted during the day. The name of the inn translates as “The Lazarus Clapper”. The clapper was a small percussion instrument used by lepers to signal their presence. Serwouters implies here that all the characters, whether genuinely infirm or not, claim to have leprosy. On several occasions, the artist treated moral themes in a humorous way. David Vinckboons made the preparatory drawing for the engraving, which is now in the Ashmolean Museum in Oxford.

65 — Karel du Jardin

(Amsterdam 1626 – 1678 Venice)

Boy Playing a Violin with Dogs (Le Savoyard),
1658

Etching; first of two states. – 164 × 120 mm

Inv. 2018-P.63

The title “Savoyard” probably dates back to the 18th century, when men and boys from the Savoy region went to Paris and other large towns to work as chimney sweeps, or earn a living by performing in the streets. The sound of a violin and a dancing dog would certainly have attracted passers-by, who would have tossed them some small change. It is likely that the artist wanted to communicate a completely different message with his print, using the trained animal to evoke the *leersucht* (“thirst for learning”) that should drive young people. The dog thus serves as a metaphor, which the artist makes even more explicit by including two other stray canines that have not yet been trained.

66 — Wenceslaus Hollar

(Prague 1607 – 1677 London)

Commercial Top-Shell (Trochus Nilodicus L.),
c. 1646

Etching and traces of engraving; only state.

– 95 × 144 mm

Inv. 2020-P.42

Around 1646, Wenceslaus Hollar executed a series of forty-seven seashells spread across thirty-nine sheets. Thanks to their scientific precision, these engraved plates were recreated in the most prestigious scientific publications of their time. Though

the date and context of this commission remain a mystery, it was enthusiastically received at the time, notably by Rembrandt, who is said to have drawn inspiration from it for his famous *Conus Marmoreus* print. The sober etching reveals the complexity of the cone and the double wrapping of the shell's rings in alternating black and white stripes. Hollar's expert use of vivid parallel hatching, set against a disparate interlacing of engraved lines, enabled him to win this graphic challenge hands down.

67 — Rembrandt Harmensz. van Rijn
(Leiden 1606 – 1669 Amsterdam)

The Circumcision, c. 1625

Etching; third of three states. – 214 × 165 mm

Inv. 2011-P.44

The Circumcision, dated around 1625, is Rembrandt's first etching. The difference in style and the signature by another hand led to some hesitation as to its attribution, but it is indeed the inaugural work of the great master of printmaking. Although it lacks the expressiveness of his line, the major characteristics of his art can already be discerned, such as his ability to quote and reappropriate the works of his predecessors. The same subject had already been treated by Albrecht Dürer (1471–1528) around 1504, inspiring Nordic artists throughout the 16th century such as Maerten de Vos (1532–1603) in 1581 and Hendrick Goltzius (1558–1617) in 1594. Rembrandt deliberately followed in the footsteps of these masters.

68 — Wallerant Vaillant

(Lille 1623 – 1677 Amsterdam)

Head of a Boy

Mezzotint. – 330 × 274 mm

Inv. 2010-P.87

Wallerant Vaillant was one of the great masters of the mezzotint, an engraving technique with which he became familiar from 1658 onwards. In this composition of his own invention, his mastery of modelling enabled him to rival the painted portrait. The variations in grey tones in the cheeks, the deep black of the curls and the velvety texture of the background testify to the artist's technical virtuosity. The portrait may have been commissioned by someone close to Wallerant Vaillant, but the print run was limited and few impressions are known. The curly-haired boy looks too young to be Andries Vaillant, the artist's half-brother, who was his apprentice in Amsterdam in 1670 at the age of fifteen and who often served as his model.

69 — Johannes Lutma II

(Amsterdam 1624 – 1689 Amsterdam)

Self-Portrait Drawing, c. 1650

Etching, with corrections by the artist
in graphite; first state. – 158 × 133 mm

Inv. 2011-P.47

Following in the footsteps of his father, the renowned silversmith Johannes Lutma I (1587–1669), Johannes Lutma II was probably also active in this field. Moreover, he was a talented draughtsman and printmaker. This self-portrait depicts the young artist seated at a table, his face illuminated by a sin-

gle source of light hidden from view. The play of light on the tip of the nose, the brim of the hat and around the eyes is convincingly rendered with small dots and dashes, betraying the working method of a silver- and goldsmith. To emphasize the chiaroscuro effect, Lutma worked up the impression with graphite, darkening the shadowy parts of the composition, particularly the left side of his face.

70 — Anonymous engraver after
Arent van Bolten
(Zwolle c. 1573 – c. 1625 Leeuwarden)
Five Spoons
Etching and engraving. – 145 × 198 mm
Inv. 2018-P.84(1)

Between 1606 and 1616, Pierre Firens published twenty-nine prints after drawings by Arent van Bolten of designs for ornaments and silverwork, including these five spoons. We do not know to whom Pierre Firens entrusted the engraving of these drawings, but the series can be identified by the double framing line, rare for metalwork prints. The elegant, sober design highlights the ornamentation on the handles, typical of the late 16th century. Bolten showed great mastery of metalwork and presented himself as a silversmith in the contracts he signed in Rome, where he is documented between 1596 and 1602. A group of Bolten's drawings, collected in 1637 in a volume preserved in the British Museum, shows that they were executed in reverse for engraving.

- 71 — Giovanni Benedetto Castiglione
(Genoa 1609 – c. 1663 Mantua)
*Two Shepherds with a Donkey, Surrounded by
a Herd of Sheep*, c. 1638-40
Etching; second of two states.
– 242 × 309 mm
Inv. 2019-P.52

Since his first visit to Rome in the 1630s, Giovanni Benedetto Castiglione painted pastoral scenes. Although the shepherds and cattle in the foreground suggest a herding scene, the subject is more complex. The shepherds could turn out to be brigands, as suggested by their hidden position, as if on the lookout for the figures in the distance. The etching is part of a small group of works dated to the late 1630s, after the artist's return to Genoa in 1637. Castiglione was inspired by the experiments of Dutch artists, particularly Rembrandt. The lightness and variety of his line bears witness to the virtuosity of Castiglione, one of the most innovative printmakers of 17th century Italy.

- 72 — Claude Lorrain
(Chamagne c. 1600 – 1682 Rome)
The Vision, c. 1630
Etching; first of five states. – 104 × 172 mm
Inv. 2022-P.4

The Vision is one of Claude Lorrain's earliest prints. Around 1630, the artist began to take an interest in the commercial possibilities offered by printmaking, at a time when the Roman print market was flourishing. Our composition, a wooded landscape framed by tall trees, is not so far removed from con-

temporary paintings by Claude. The man kneeling facing the river is wearing a monastic habit and his halo indicates his holiness; he could be Saint Francis of Assisi. The saint was often depicted with an angel, who appears here on a cloud and seems to be speaking to him. Claude's experimental approach is reflected in the use of small dashes and curls, avoiding to accentuate the outlines; an innovative approach that captures the misty atmosphere of the landscape.

- 73 — Jérôme David (c. 1605 – c. 1670) and
Jean Couvay (Arles, c. 1605 – 1663 Paris)
After Claude Vignon (Tours 1593 –
1670 Paris), Rembrandt van Rijn
(Leiden 1606 – 1669 Amsterdam),
Jan Lievens (Leiden 1607 –
1674 Amsterdam) and “J [ou H]
Padoanus”
The Sultan Saladin, plate from the series
Bustes de philosophes et de rois, c. 1637
Series of thirty-six engravings, in original
parchment binding (?). – 204 × 175 mm
Inv. 2010-P.86(1/36)

The print series *Bustes de philosophes et de roi* consists of thirty-six *tronies*, the expressive figure types that grew in popularity in the first half of the 17th century in the Netherlands. The majority were designed by Claude Vignon, who drew heavily on Rembrandt's busts. There are also details of his paintings as engraved by Jan Gillisz. van Vliet (c. 1605–1668). The *Bustes* prints are the work of at least two engravers. Only the seven executed by Jérôme David bear a signature, but Jean Couvay's involvement is attested

by an archival document. With the publication of this series, François Langlois (1588–1647) gained international status and, shortly after their creation in Holland, introduced new motifs into the French visual landscape.

- 74 — Jacob Gole (Amsterdam 1660 – 1737
Amsterdam) and Pieter Pickaert (Picard)
(Amsterdam 1668 – 1737 Saint Petersburg)
After Cornelis Dusart (Haarlem 1600 –
1704 Haarlem)
The King of France, plate from the series
*Les Héros de la Ligue. Ou La Procession
Monacale. Conduite par Louis XIV, pour la
Conversion des Protestans de Son Royaume*, 1691
Series of twenty-four mezzotints, heightened
with watercolour and gouache, half-bound
in brown leather. – 142 × 105 mm
Inv. 2022-P.81(1/24)

Les Héros de la Ligue is a series of satirical medallions accompanied by quatrains denouncing the repressive policies of Louis XIV's reign towards Protestants. For fear of censorship, the engravers did not sign their works. However, twelve drawings by Cornelis Dusart preserved at the University of Leiden allow us to attribute the creation of these caricature portraits to him. The engravers were certainly Jacob Gole and Pieter Pickaert. Gole was familiar with the official image of Louis XIV mocked in the series, as he had engraved several of his portraits. The Fondation Custodia's copy of *Les Héros de la Ligue* is unusual in that it is heightened with watercolour and gouache and includes six additional plates of grotesque heads mocking the effects of drink.

75 — Franz Anton Maulbertsch

(Langenargen 1724 – 1796 Vienna)

The Peepshow Man (Der Guckkastenmann), 1785

Etching; only state. – 335 × 412 mm

Inv. 2020-P.43

The peepshow man, known as the *guckkastenmann*, is portrayed revealing the inside of his peep box: a small harlequin, cradling an infant. A curious public crowds around him, and the artist uses this as a pretext for depicting various scenes: a fight between two boys, a couple kissing. During the same period, Franz Anton Maulbertsch painted two pictures related to this print: a grisaille in the Germanisches Nationalmuseum in Nuremberg and a more finished study in the Staatsgalerie in Stuttgart. The Fondation Custodia's print has as its counterpart *The Charlatan (Der Quacksalber)*, also executed by Maulbertsch in 1785. Although genre motifs are rare in Maulbertsch's body of work, they bear witness to their growing appeal to 18th-century connoisseurs.

76 — Maria Katharina Prestel

(Nuremberg 1747 – 1794 London)

After Giacomo Ligozzi

(Verona c. 1547 – 1626/27 Florence)

The Triumph of Truth over Jealousy, 1781

Etching and aquatint from two plates,
in brown ink and gold leaf, on brown tinted
vellum paper. – 307 × 230 mm

Inv. 2011-P.8

In the 18th century, the Prestel couple – Johann Theophilus and Maria Katharina – specialised in aquatint reproductions of old master drawings from

private collections. Although it bears the signature of Johann Theophilus, this masterly print was made by Maria Katharina, who was trained in the art of aquatint by her husband. The artist used two plates, printed successively on the same sheet. On the first, printed in brown, she etched the line and applied the aquatint to imitate the wash tones. On the second, she incised the hatchings intended to receive the gold heightening which she printed in a fixative base colour. She then applied gold leaf to the resulting print, which adhered selectively to the lines from this second plate.

77 — Bernardo Bellotto

(Venice 1722 – 1780 Warsaw)

The Fortifications of Dresden: The Bastion of Saturn with Wilsdruff Gate, the Library Pavilion and the Great Theatre

Etching; first of two states. – 540 × 840 mm

Inv. 2021-P.2

A painter renowned for his Venetian views, Bernardo Bellotto was invited to Dresden in 1747 by the Polish King Augustus III. In 1751, it was as court painter that Bellotto painted the picture, now in the Gemäldegalerie in Dresden, which serves as the model for this etching. The commission for fourteen views of the capital required particular attention to the buildings constructed by the King and his minister Brühl. The print shows the city of Dresden from the south-west. The Bastion of Saturn and Zwinger Street are clearly visible. On the other side of the river is Wilsdruff Gate. Bellotto materialised the luminosity of the water and sky with horizontal lines, typical of the Venetian style in which his uncle Antonio Canaletto (1697–1768) had instructed him.

78 — Louis Jean Desprez

(Auxerre 1743 – 1804 Stockholm)

Indulgences plénières or *Mission sicilienne*,

1798

Line etching, heightened with watercolour.

– 560 × 885 mm

Inv. 2016-P.2

In this print, the architect, painter and stage designer Louis Jean Desprez offers a satirical allusion to the practice of indulgences. The scene is a parody of the Good Friday procession in which a statue of a saint is carried through the streets. In a monumental setting, where the splendour of nature mingles with that of the architecture, we discover a crowd of penitents. They make their way towards the staircase flanked by stations leading to the church. The addition of “backstage” areas on either side of the main scene helps to reveal other skits, each more amusing than the next. Beneath the tablet that gives the print its title, a donkey appears to be rolling on the floor with laughter.

• NINETEENTH -
CENTURY DRAWINGS •

79 — Harald Slott-Møller

(Copenhagen 1864 – 1937 Copenhagen)

Interior (Woman Dressing her Hair),

1889

Graphite with stumping. – 241 × 200 mm

Inv. 2015-T.7

This drawing, finely executed in graphite, can be compared with a painting of the same subject by the Danish painter and ceramist Harald Slott-Møller, acquired by the Kunstforeningen Association. Aimed at supporting the Danish visual arts, the Kunstforeningen bought works directly from artists, before offering them to its members in a major annual lottery. The association also commissioned the artists with a drawing of the motif for its archives. Although the current location of Slott-Møller's painting is unknown, this sheet provides us with a fine testimony. The intimacy of this toilet scene suggests that the woman depicted, her face hidden by her left arm, could be Agnes Slott-Møller (1862–1937), the painter's wife who was also an artist.

80 — Lorenz Frølich

(Copenhagen 1820 – 1908 Hellerup)

Portrait of a Young Woman, Half-Length, 1840

Graphite with white highlights.

– 230 × 207 mm

Inv. 2017-T.25

Here, Lorenz Frølich demonstrated the full extent of his talent as a draughtsman, at just nineteen years of age. He studied drawing with Martinus Rørbye (1803–1848). This is not a sketch, but a portrait in its own right. It offers a careful play of contrasts between the delicacy of the technique, evident in the modelling of the face, and the much freer handling of the neck and shoulders. Although the sitter has not been identified, there is a resemblance to a portrait of Frølich's sister, Wilhelmine (1817–1852), painted by Johan Thomas Lundbye (1818–1848) in May 1840. Lorenz Frølich left Denmark that same year, not to return until 1875. The drawing was made before his departure.

81 — Otto Franz Scholderer

(Frankfurt am Main 1834 –

1902 Frankfurt am Main)

Self-Portrait

Pastel, on thin brown cardboard.

– 418 × 360 mm

Gift from Petra Rumbler, in honour of

Helmut H. Rumbler, inv. 2016-T.119

Otto Scholderer's friendship with Henri Fantin-Latour (1836–1904) had a major influence on the production of this self-portrait. The two artists met in 1857 during a visit to the Louvre. They corre-

sponded from 1858 until Scholderer's death in 1902. Following their exchanges between 1884 and 1886 regarding the pastel technique, Scholderer sent his friend a self-portrait (private collection). Its striking resemblance to the one in the Fondation Custodia suggests that the two works were executed during the same working session. In our work, however, Scholderer explored a richer range of colours and a more painterly treatment of matter.

82 — Charles Milcendeau

(Soullans 1872 – 1919 Soullans)

Portrait of a Young Peasant, 1907

Lithographic pencil. – 206 × 136 mm

Inv. 2019-T.56

Charles Milcendeau largely developed his career between Paris – where he was first a pupil of Jules Lefebvre (1839–1912) and then Gustave Moreau (1826–1898) – and the Vendée. His originality springs from the fact that he remained attached to his native region all his life. This drawing, a sensitive portrait of a peasant woman from the Vendée, can be illuminated by the writings of Alain Jammes d'Ayzac (1883–1950), a friend, patron and collector of Milcendeau's who was also his neighbour. In his memoirs, he recalls a young woman called Philomène: "Philomène! Philo, as we all called her, the pretty model; the little servant girl from the marshland with the gipsy looks, whose large black eyes were set in an oval the colour of a ripe apricot." Could this be her portrait?

83 — Léon Bonvin

(Vaugirard 1834 – 1866 Meudon)

Self-Portrait, 19 January 1866

Pen and brown ink, watercolour, heightened
with white gouache. – 135 × 110 mm

Inv. 2016-T.38

This self-portrait by Léon Bonvin, dedicated to his wife Constance, is a rare and moving testimony of this artist who remained on the fringes of the Parisian art scene of his time. Less well known than his half-brother François, he devoted himself to depicting ordinary scenes from his daily life. In his still lifes and silent landscapes, human figures are rare. This self-portrait puts a face to the name of this sensitive artist, a few days before he committed suicide in the forest of Meudon. The directors Mária van Berge-Gerbaud and Ger Luijten acquired several works by the artist, to whom the Fondation Custodia devoted an exhibition and a catalogue raisonné in 2022.

84 — Rosa Bonheur

(Bordeaux 1822 –

1899 Thomery, Seine-et-Marne)

The Marshes

Watercolour. – 244 × 384 mm

Inv. 2019-T.52

This drawing, the first by the artist to be added to our collections, was acquired by Ger Luijten in 2019. Undated, it must have been executed on the outskirts of the Château de By. Rosa Bonheur acquired the château in 1859 thanks to her success as an animal painter, and set up her studio there. Here,

in contrast to most of the artist's landscapes, there are no animals roaming the marshes. The view is imbued with a calm serenity. The colour scheme, restricted to dark colours, is nevertheless essential for evoking such a place: the black of the mud, the blue of the silt, the green of the young plants striving to grow, the heather in shades of brown and red. The reserve of the paper in the upper part makes the sky feel like a void, spreading in an almost magnetic silence.

85 — Paul Huet

(Paris 1803 – 1869 Paris)

Ruins of the Castle of Arques-la-Bataille

Watercolour, over a sketch in graphite.

– 176 × 288 mm

Inv. 2017-T.34

Paul Huet executed two paintings for the famous Diorama in the galleries of the Grand Bazar Montesquieu, which opened in Paris in 1829. One of them was the *Panoramic View of the Town and the Château d'Arques*. Our watercolour bears witness to the decor, over ten metres high, of which only a few descriptions and studies remain, the original having been lost in a fire in 1835. The valley depicted, famous for having been the site of a battle fought by Henry IV, is overlooked by the ruins of the castle. Using diffuse light and the warm green tones of the field and the forest where the houses nestle, Huet succeeds in conveying the space and atmosphere of the place. The influence of English landscape painters, whom Huet had admired at the Salon of 1824, is apparent.

86 — Camille Corot

(Paris 1796 – 1875 Ville d'Avray)

Travellers in a Mountainous Landscape near Rome

Graphite. – 302 × 475 mm

Inv. 2017-T.24

From his teachers Achille-Etna Michallon (1796–1822) and Jean-Victor Bertin (1767–1842), Corot retained the importance of understanding the landscape through drawing before the motif, which he practised from his first trip to Rome, between 1825 and 1828. A work from his youth, this graphite drawing, done with the spontaneity afforded by the technique, bears witness to the artist's classical training through the harmonious sequence of successive planes. In the left-hand part of the composition, Corot endeavours to precisely describe the silhouettes of the trees, the mass of foliage and the volumes of the rocks, while he simply evokes the rest of the landscape with a light but confident touch.

87 — Louis Cabat

(Paris 1812 – 1893 Paris)

Landscape at Narni with a Horseman,

8 July 1838

Graphite and white chalk, on beige paper.

– 339 × 628 mm

Inv. 2018-T.41

Brought up in secular surroundings, Cabat converted to Catholicism later in life, in 1834. This conversion coincided with his departure for Italy and is one of the keys to understanding his work. The discovery of the huge expanses of the Roman

Campagna turned his approach to landscape on its head. He abandoned any anecdotic vision for a nobler concept of nature, becoming one of the French exponents of the idealist movement in this genre. In this view of Narni, the artist presents the vast, splendid landscape with vigour. The presence of the solitary horseman, dominated by nature, and the white tumult of the clouds projects an almost existential, semi-mystical emotion.

• OLD MASTER
PAINTINGS •

88 — Adam Pijnacker

(Schiedam 1620/21 – 1673 Amsterdam)

Wooded River Landscape with Shepherds

Driving a Cow, c. 1660-70

Oil on panel. – 40.1 × 46 cm

Inv. 2014-S.18

Adam Pijnacker's stay in Italy between 1645 and 1648 proved decisive for his career. In this wooded landscape, we can see motifs that are dear to his work: birch trees acting as repoussoir, underlined by the sun piercing through the clouds. The low-angled light heightens the dampness of the tree, as if the scene had been captured in the short interval between two showers. In the distance, shepherds roam the hilly landscape. While Pijnacker built up a repertoire of motifs in Italy from which he drew

again and again, he also renewed his formulas, and this panel can be dated to around 1660, the last period of his career.

89 — Cornelis Saftleven

(Gorinchem 1607 – 1681 Rotterdam)

Allegory of Human Folly, 1629

Oil on panel. – 48.3 × 63.3 cm

Inv. 2022-S.1

Cornelis Saftleven often mocked human failings through the use of animals, as La Fontaine did in his fables. Here, the painter ridicules human folly. The owl hatching its eggs under a dead branch to which a bell and a skull are attached – a sombre foreshadowing of the destination to which the folly of mankind will lead them – is not Athena's animal, a symbol of wisdom, but the bird often associated with fools in the 16th century. Opposite, the assembly of animals, several of them brandishing sceptres with fool's heads, embody the seven deadly sins. In the background are the monstrous creatures that Saftleven also enjoyed portraying in the Temptations of Saint Anthony and other infernal visions that made him famous in the 17th century.

90 — French or Italian artist

Portrait of François Langlois, Called Ciartres,

c. 1630-35

Oil on canvas. – 91.5 × 68.5 cm

Inv. 2010-S.61

François Langlois, known as Ciartres, had himself represented in a carefully chosen setting.

Surrounded by paintings, prints and drawings, the composition evokes his activities both as an art dealer and a publisher. A key figure in the artistic milieu of the 17th century, Langlois not only imported numerous paintings from Italy but also sold prints by Italian and Dutch masters in his shop on rue Saint-Jacques. In this way, he introduced new motifs to the Parisian market. Several painters, such as Anthony van Dyck, represented Langlois, but the author of this painting has yet to be identified. From a stylistic point of view, we can nevertheless envisage a date of execution around 1630-35.

91 — Simon Kick

(Delft 1603 – 1652 Amsterdam)

Genre Scene with Soldiers Playing Dice

Oil on panel. – 74.6 × 91.4 cm

Inv. 2021-S.63

This painting is what is known as a *cortegaerd* (from the French “corps de garde”), a genre of painting that emerged in the early 1620s – after the resumption of hostilities with Spain – and enjoyed great success in the Northern Netherlands. Several painters, such as Simon Kick, made it their specialty. This painting is one of the largest formats produced by the artist, and perfectly illustrates his talent for depicting luxurious materials (the feather, the cloth around the soldier’s back) and creating dynamic compositions by off-centering the group of protagonists. The viewer’s eye is drawn to the captain’s gaze who stares back. His men, gathered around a drum, are probably playing dice, while the two soldiers in the background are shamelessly plundering the eggs of the farmer whose barn they have requisitioned.

92 — Abraham Bloemaert

(Gorinchem 1564/66 – 1651 Utrecht)

Lot and His Daughters, c. 1646-47

Pen and brown ink (?), oil paint, over a sketch in black chalk, on panel. – 18.5 × 19.4 cm

Inv. 2018-S.36

In the grisaille of *Lot and His Daughters*, Abraham Bloemaert sought to reproduce the visual effect of a print executed using both the relief and the intaglio processes. The finely-drawn lines imitate the outline of the print. This mixed technique was used in Bloemaert's workshop in Utrecht. The trompe l'oeil is all the more delightful for imitating a print-making process of his own invention. A diluted application of oil paint reveals the creative process: first, the sketch was drawn in black chalk directly on the white coloured ground. Bloemaert then used brown paint in different tones for the composition. Finally, the sketch was retouched in pen and highlighted with white. There are only four known grisailles of this type, all produced in the last years of the artist's career.

93 — Anthonis Sallaert

(Brussels 1594 – 1650 Brussels)

Company Making Music, c. 1630-40

Oil on panel. – 25.5 × 34.2 cm

Inv. 2012-S.8

With great virtuosity and just a few brushstrokes in shades of grey, Anthonis Sallaert created a variety of poses, an array of instruments and the high contrast luminosity of a candlelit scene. The beige coloured ground reveals, with a few highlights of

white, the dress of a singer and the lute of a musician. These preparatory studies were particularly useful to Sallaert for his tapestry, print and painting projects. The final composition prepared by this *Company Maying Music* is not known, but this type of scene can be found in the background of works such as an *Allegory of Christian Life* preserved in Hazebrouck. The musicians, however, are never the main subject, and the depiction of a merry company without religious or moral allegory is a rarity in the art of the Southern Netherlands.

94 — Cornelis de Vos

(Hulst c. 1584 – 1651 Antwerp)

Alexander the Great and the Family of Darius,

c. 1630-40

Oil on panel. – 43 × 57.5 cm

Inv. 2018-S.42

Celebrated for his portraits, Cornelis de Vos also produced a number of history paintings, including *Alexander the Great and the Family of Darius*. This oil sketch illustrates an episode in the life of Alexander the Great. The emperor met with the family of Darius and treated them with respect despite his victorious position, thus proving his generosity of spirit. The frieze composition and the descriptive character of the scene bear the influence of the pre-Rubensian environment in which De Vos was trained. The composition itself is based on *The Meeting of David and Abigail* by Rubens (Detroit Institute of Art). The sketch prepares a painting kept at the Landesmuseum in Oldenburg. In the final composition, De Vos sought to accentuate the interaction between the characters. Similarities be-

tween the types of figures allow the work to be dated c. 1630-40.

95 — Jan Weenix

(Amsterdam 1641 – Amsterdam 1719)

Sketch of a Peacock and Hunting Trophies,

c. 1708

Oil on canvas, laid down on panel.

– 23.8 × 20.3 cm

Inv. 2019-S.55

Guided by his training with his father Jan Baptist Weenix (1621–1659), Jan Weenix initially specialised in *veduta* painting. From the 1670s-80s, however, he devoted himself exclusively to portrait painting and, in particular, to hunting motifs. This sketch is preparatory to a painting in the Calouste Gulbenkian Museum in Lisbon, *Peacock and Hunting Trophies* (1708). The composition of the painting follows that of the sketch fairly closely, but the interaction between the little dog and a bird in the lower left has been removed. This somewhat aggressive confrontation was perhaps not to the taste of the commissioner.

96 — Jacob van Loo

(Sluis 1614 – Paris 1670)

Diana and Callisto

Oil on canvas. – 99.1 × 81.3 cm

Inv. 2013-S.23

Jacob van Loo trained in Amsterdam and successfully established himself there until 1661, when he abruptly left the United Provinces of the

Netherlands for Paris. Among his history paintings, no mythological theme was as often represented by Jacob van Loo as those featuring the goddess Diana. Here, we recognise the episode of Diana discovering Callisto's pregnancy, recounted by Ovid in his *Metamorphoses*. As Diana and her companions prepare to bathe, the nymph Callisto refuses to undress in order to conceal her pregnancy, fruit of her forbidden love affair with Jupiter. The Fondation Custodia's oil on canvas dates from the 1650s, at the heart of the artist's mature period, when he was still living in Amsterdam.

97 — Jan de Braij

(Haarlem c. 1626/27 – 1697 Haarlem)

Portrait of Lambert Schatter, Aged 22, 1662

Portrait of Eva van Beresteyn, Aged 19, 1662

Oil on panel. – 26.4 × 19 cm

Inv. 2012-S.18A and 2012-S.18B

Jan de Braij came from a family of artists. His father was the history painter Salomon de Bray and his brother the printmaker Dirck de Bray. The death of Johannes Verspronk and the departure of Frans Hals from the Guild enabled Jan to become Haarlem's leading portrait painter. These two portraits of Lambert Schatter and his wife Eva van Beresteyn were painted in the year of their marriage, 1662. At the time, the couple were aged 22 and 19 respectively. These paintings illustrate the painter's talent, both in the different textures of the clothing and in the complex expressions of the models. In 2012, this purchase completed the group of nine drawings by the artist assembled by Frits Lugt.

98 — Hendrik Schepper

(Amsterdam 1741 – 1794 Amsterdam)

A View of the Vredeveldt Mansion, 1761

Oil on panel. – 43.3 × 51.8 cm

Gift from Hans van der Ven, The Hague,

inv. 2018-S.44

This rare painting by Hendrik Schepper adds to the known body of work by this artist, who was active in Amsterdam. The view preserved at the Fondation Custodia was the first painting to reappear on the market in 2002. At that time, the artist was only known through mentions and drawings. In this work, dated 1761, Schepper painted an elegant house reflected in the water of the canal. The golden light brings out every detail of the architecture, characteristic of the mid-18th century. The work may have been commissioned by the owner of the residence, possibly Jacob Luden. His building, known as Vredeveldt (“Field of Peace”), was located along the Haarlemmervaart canal. Unfortunately, this hypothesis cannot be confirmed, as the house, which was never described, was destroyed in 1804.

99 — Petrus van Schendel

(Terheijden 1806 – 1870 Schaerbeek)

Kitchen Interior, c. 1835

Oil on canvas. – 66.5 × 53.7 cm

Inv. 2015-S.13

This work is unusual in the oeuvre of Petrus van Schendel, known for his romantic nocturnal scenes. This kitchen interior is an intimate scene, almost a pretext for studying the play of light on the various textures: the copper basin, the faience colander, the

stoneware pot ... Although the room is empty, the human presence is felt through the half-open doors and the tap that lets out a powerful jet of water. One can imagine that someone has just left the room and could return at any moment. Schendel drew inspiration from this scene for his *Cooking “poffertjes” in the kitchen* (1847) and painted another version populated with several figures.

• PORTRAIT
MINIATURES •

100 — Anne Louis Girodet

(Montargis 1767 – 1824 Paris)

Self-Portrait with a Butterfly, c. 1790

Gouache on ivory; in a brass frame
mounted on a wooden panel.

– 45 mm in diameter

Inv. 2023-PM.1

Anne Louis Girodet, famous for his mythological and historical paintings, produced several self-portraits, both drawn and painted. This recently discovered miniature stands out for the virtuosity of its brushwork and its intimate character. The amused expression with which Girodet observes the butterfly, as well as the inscription “Frvolité” on the reverse, could indicate a fantasy painting. But that doesn’t take into account the artist’s ability to mix symbols. The ring on his right index fin-

ger is an Egyptian scarab, an emblem of rebirth. The butterfly, Greek allegory of Psyche and evocation of the soul, is a powerful counterpoint to the Egyptian symbol. He again combined the two symbols in the portrait of his adopted brother Benoît-Agnès Trioson (Louvre). We know of another miniature self-portrait painted on ivory, also dated 1790 (United Kingdom, private collection).

101 — Antoine Berjon

(Lyon 1754 – 1843 Lyon)

Portrait of a Woman, year VIII (1799-1800)

Watercolour and bodycolour on ivory;

in a gilt copper frame. – 80 mm in diameter

Inv. 2015-PM.1

This portrait testifies to the skill already acquired by Antoine Berjon and to the personal style he developed around 1800, after an early period marked by a certain indecision regarding the path he should follow. With the help of his friend Jean-Baptiste Jacques Augustin (1759–1832), Berjon specialised in still lifes of flowers and miniature portraits. The pose and engaging smile of the woman shown here illustrate a certain freedom taken by the artist in this portrait. This suggests that there may have been a degree of intimacy – or at least friendship – between the painter and his model. It also gives the work a rare character. The date “Year 8” is engraved on the reverse.

102 — Henri-François Riesener
(Paris 1767 – 1828 Paris)
Portrait of Charles-Henry Delacroix,
c. 1799-1800
Watercolour on ivory; in a silver-gilt
pendant frame. – 66 mm in diameter
Inv. 2013-PM.5

This miniature portrait of Charles-Henry, the elder brother of the painter Eugène Delacroix (1798–1863), is signed by their uncle, Henri-François Riesener. The young man is dressed in the lieutenant's uniform of the *chasseurs à cheval*. This rank was awarded to him on 26 Thermidor, Year VII. Thanks to this chronological element, we can date the portrait fairly precisely, between 13 August 1799 and 26 October 1800, the date on which he was promoted to captain. It could be a token of love offered by Charles-Henry. Supporting this idea, the reverse of the work features a sketch of a female eye. A craze for the “lover's eye” began in late 18th-century England. This poetic mark of affection also preserved the sender's anonymity.

103 — Jean-Baptiste Thévenet
(La Rochelle 1800 – 1867 La Rochelle)
Portrait of Eugène Fromentin, 1841
Watercolour on ivory; in a brass frame,
mounted on a wooden panel covered with
velvet. – 115 × 90 mm
Inv. 2016-PM.5

Unlike the restrained portraits he painted in the 1850s, Thévenet here expresses all his sensitivity in rendering the features and melancholy air of

the young Eugène Fromentin (1820–1876). After obtaining his law degree in 1843, Fromentin gave up his legal career to dedicate himself to painting and writing. This miniature portrait of the young Romantic was presented by the artist at the Salon of 1841.

• PRINTS (CONTINUED) •

- 104 — Johan Frederik Clemens
(Goleniów, near Szczecin 1748 –
1831 Copenhagen)
After Nicolai Abraham Abildgaard
(Copenhagen 1743 – 1809 Copenhagen)
The Temple of Fortune, 1798
Etching and aquatint, printed on blue paper;
second state. – 315 × 307 mm
Inv. 2013-P.1

Based on a fire-screen by the Danish painter Nicolai Abraham Abildgaard, this *Temple of Fortune* shines through its rich iconography, illustrating the ancient adage “Fortune knows neither reason nor law”. On either side of the temple stand two caryatids: Justice on the left, with a broken balance at her feet, and Minerva on the right, blindfolded and without her spear. Below, figures are trying to sneak their way into the venerated temple. On the left is a woman selling masks, symbols of deception, while on the right, a man wisely flees this place of perdition. At the top of the stairs, a colourful crowd blocks the

entrance to the temple. The figure in the margin, drawn in a childlike manner, could represent the spectator warned against the hazards of fortune.

105 — Johan Tobias Sergel

(Stockholm 1740 – 1814 Stockholm)

Achilles and his Companions Bearing Patroclus'

Dead Body to the Funeral Pyre, 1766

Etching, printed in grey. – 193 × 274 mm

Inv. 2012-P.59

This etching is a rarity in Sergel's work. Primarily a sculptor, the Swede tried his hand at printmaking here, drawing his theme from the *Tableaux tirés d'Homère et de Virgile*, a repertoire of subjects from classical history published by the Comte de Caylus in 1757. While following the author's instructions faithfully, Sergel demonstrates his originality by combining two scenes described by Caylus: the moment when Achilles, collapsed, discovers Patroclus' body and the scene that follows, i.e., the preparation of the body and the pyre. The dramatic intensity of the scene is heightened by Sergel's highly personal graphic treatment and Achilles' exorbitant pose, giving the depiction the character of a classical tragedy.

106 — Arthur Pond
(London 1701 – 1758 London)
Self-Portrait, 1739
Drypoint; fourth of nine states.
– 187 × 140 mm
Inv. 2018-P.64

A man of many talents, Arthur Pond embraced a career as a portrait painter, but was also a print-maker and print collector. In this self-portrait, engraved in 1739, the artist depicts himself informally, in three-quarter view. He used drypoint, an unusual technique in England at the time, inspired by the prints of Rembrandt. The sketchiness of the work, the sitter's pose and the effects obtained using drypoint are all borrowed from the Dutch master's etchings. Pond was in the habit of printing a small number of impressions of each of his prints, adding subtle changes to each new state of the plate that collectors had to be able to spot. Our impression is probably from the fourth state out of a total of nine.

107 — Francisco de Goya
(Fuendetodos 1746 – 1828 Bordeaux)
Self-Portrait, c. 1797-98
Etching and aquatint, with drypoint and burin; proof impression. – 217 × 151 mm
Inv. 2015-P.1

Throughout his career, Goya produced a number of painted, engraved and drawn self-portraits, each time revealing a different aspect of himself. This etching was used as the first plate of the *Caprichos*, one of the high points of western printmaking, which denounces human stupidity and depicts the

demons that torment the human spirit. In this highly expressive self-portrait, Goya presents himself in profile, his gaze alarmed and compassionate in the face of the vices he depicts in his prints. Our excellent impression – one of the very first of this iconic portrait – reveals the talent of the printmaker. Using light effects and hatching to create different textures, Goya endeavours to differentiate between the thick sideburns and the hair, which in turn are distinguished from the hat.

108 — Pieter Christoffel Wonder

(Utrecht 1777 – 1852 Amsterdam)

Self-Portrait

Etching; only state. – 92 × 82 mm

Inv. 2014-P.24

A self-taught artist, Pieter Wonder demonstrated his technique and talent in this etching. He turned down his family's career as a tanner and found success painting genre scenes and portraits. His self-portrait is striking for the liveliness of his line and the way the artist looks straight at the viewer. The work could be dated between 1812 and 1814. Its setting, framing and hat are reminiscent of Rembrandt's famous *Self-Portrait Etching at a Window* (1648). Despite his technical mastery, only three other etchings by Wonder are known, including *Portrait of an Old Woman with a Hat*, an impression of which is preserved at the Fondation Custodia.

109 — Jean-Michel Grobon

(Lyon 1770 – 1853 Lyon)

The Forest of Rocheardon, 1800

Etching and roulette, printed on light blue paper; first of three states. – 232 × 297 mm

Inv. 2017-P.5

Encouraged by his roommate and friend Jean-Jacques de Boissieu (1736–1810), the landscape painter Jean-Michel Grobon took up printmaking, which he used only rarely throughout his career in Lyon. In 1794, he painted a *Forest of Rocheardon*, which was highly praised by his peers at the Salon of 1796 for its naturalism steeped in with Rousseauist philosophy. Four years later, empowered by that success, Grobon returned to this composition in a print with a highly mastered technique. Carved by the light, the dense masses of vegetation rule the composition. In spite of the saturation of the sheet, space remains tangible and air flows between the planes. The artist creates an enveloping atmosphere through the combined use of different engraving tools, creating a rich array of effects.

110 — Henri Fantin-Latour

(Grenoble 1836 – 1904 Buré)

Self-Portrait at the Age of Seventeen, 1892

Lithograph, printed on greyish Japan paper; third of four states. – 156 × 127 mm

Inv. 2020-P.47

This lithographed self-portrait by Henri Fantin-Latour is part of the artist's research into his own image. The painting it faithfully reproduces, painted in 1853 and now in the Palais des Beaux-Arts in

Lille, was the first in a series of self-portraits executed between 1853 and 1861. Thanks to the transfer paper process, Fantin-Latour was probably able to work directly with pencil or lithographic ink on prepared paper before transferring the drawing to the stone. The marks left by scraping in the hair, the shadowy areas of the face and the collar indicate that he reworked the stone and, like other artists of his time, made the technique his own to explore a greater freedom of touch.

III — Johan Gudmann Rohde

(Randers 1856 – 1935 Hellerup)

After Vilhelm Hammershøi

(Copenhagen 1864 – 1916 Copenhagen)

Young Girl Sewing, Anna Hammershøi, 1893

Lithograph, printed on chine collé.

– 340 × 327 mm

Inv. 2021-P.5

This lithograph by Johan Rohde after a painting by Vilhelm Hammershøi brings together two major figures of the late 19th-century Danish school. The painting of Anna Hammershøi, the artist's sister, was rejected by the Copenhagen academic scene in 1887, but was awarded a bronze medal at the Paris Exposition Universelle two years later. While paying tribute to the original work, Rohde added his own sensibility to this lithograph dated 1893. The use of strong black and white contrasts makes the emptiness and silence of the scene more palpable. Rohde executed the print on his return from a trip to Paris, where he became acquainted with the Symbolists. He must have seen Hammershøi's work as an extension of his Parisian reflections.

112 — Christen Købke

(Copenhagen 1810 – 1848 Copenhagen)

The Old Sailor (Den gamle sømand), 1836

Etching. – 190 × 157 mm

Inv. 2016-P.3

Christen Købke, a major figure of the Danish Golden Age, produced a limited body of graphic work. In addition to *The Old Sailor*, the Fondation Custodia preserves a print based on one of his early paintings. Here, the model is identified as Jens Fisker, a sailor who posed several times for Købke from 1830 onwards. This etching was made from a painting executed in 1832 (Copenhagen, Statens Museum for Kunst). Købke reveals his mastery of technique and hatching in this figure with its intense gaze, enhanced by the treatment of light.

113 — Félix Bracquemond

(Paris 1833 – 1914 Sèvres)

Album to be Used for the Service Rousseau,
1866

Etching on Japan paper. In-folio oblong;
contemporary kami-kawa binding (Japanese
leather-paper). – 278 × 430 mm

Inv. 2020-P.34(1/28)

This album of prints for the decoration of the *Rousseau* table service was produced by the Montereau Manufactory using designs by François-Eugène Rousseau and Félix Bracquemond. From 1866, Bracquemond sought to collaborate with manufacturers because, despite his success, his financial situation remained precarious. For this service, the utilitarian function did not get in the way of

the prints' technical quality, which was recognised by the artist's contemporaries. The etching's deeply bitten line renders the motifs almost abstract. This impression is reinforced by their sometimes partial use and asymmetrical distribution. Bracquemond was inspired by the motifs in *Kwacho Sansui Zushiki* ("Examples of Flowers, Birds and Landscapes") by Katsushika Isai (1821–1880) to render the animals and plants with simplicity.

114 — Vilhelm Kyhn

(Copenhagen 1819 – 1903 Frederiksberg)

A Large Erratic Boulder, 1842

Galvanograph. – 158 × 180 mm

Inv. 2016-P.5

Vilhelm Kyhn used the still experimental technique of galvanography to render the texture of this erratic boulder. This picturesque motif was very popular in the 18th century, with the emergence of rock fragments dating from the Ice Age. By 1842, Kyhn had completed his studies at the Academy of Fine Arts in Copenhagen, and these mysterious giant stones were beginning to be identified by scientists. His vision of nature is imbued with romanticism: the artist presents the erratic boulder at a bend in a path, covered by a tree, as if the vegetation had conquered the stone over time.

115 — Sir Muirhead Bone

(Partick, Glasgow 1876 – 1953 Oxford)

Ayr Prison, 1905

Drypoint, printed on laid Japan paper;
only state. – 127 × 177 mm

Inv. 2020-P.36

Muirhead Bone specialised in the drypoint technique for which he became famous. He used this technique exclusively to depict the prison in the Scottish town of Ayr, where he lived in 1900. The building dominates the few figures and the coastline of the Firth of Clyde. The contrast between the clear sky and the shadows in which the prison is immersed, with the exception of a single illuminated wall, reinforces the impression of monumentality, despite the small dimensions of the work. The matrix was used for forty-one impressions. The Fondation Custodia copy was annotated by Bone with the words “my proof”, indicating that it was a print that the artist reserved for himself.

116 — Edgar Degas

(Paris 1834 – 1917 Paris)

“*Sur la scène III*”

Soft-ground etching, drypoint and roulette;
fifth of five states. – 99 × 127 mm

Inv. 2018-BB.1(1)

This print by Edgar Degas caused a sensation as soon as it was published in the booklet of the exhibition organised by the *Société des Amis des Arts* of Pau in 1877. Although his prints are now an integral part of the study of his work, only four were published during his lifetime. This was the first. In it,

Degas freely transcribed the pastel he presented at the Pau exhibition, now kept at the Art Institute of Chicago. The framing of the musicians in the foreground, who obstruct the view, and the dancers in full movement contribute to the dynamism and originality of the work. The rarity of this work is also linked with the booklet it illustrates. Printed in just 200 copies, it was regarded as a collector's item and an investment immediately after publication.

• INDIAN MINIATURE •

117 — Bundi School, Rajasthan

Discussion of a Text with the Sage Isardas,

late 18th century

Bound pigments on paper. – 246 × 261 mm

Gift from Peter Schatborn, inv. 2020-T.143

The meeting with a spiritual guide, in this case the sage Isardas, is a classic subject in Indian culture. This miniature from the Bundi School dates from the late 18th century and incorporates the characteristics of this style: the roundness of the faces with their pointed noses, a certain symmetry in the seated positions of the sage and his two followers, the shape of Samtokdas's turban (the figure on the left) and the intensity of the colours. The artist immortalised a specific moment, and each figure is identified by inscriptions. The master, "*mabant*", is arguing with his disciples about a text that unfortunately

cannot be identified. This work was donated to the Fondation Custodia by Peter Schatborn, former curator at the Rijksmuseum. It testifies to his friendship with the successive directors of the Fondation Custodia.

• CONTEMPORARY
ARTISTS •

118 — Marian Plug
(Almelo 1937)
Near Aubrac (Souvenir), 1964
Watercolour. – 283 × 248 mm
Inv. 2020-T.60

Marian Plug places the landscape at the centre of her work. If a location interests her, she paints it in oils in the studio from an impression that she has allowed to mature. Her watercolour practice is more spontaneous, and in this souvenir of Aubrac she captures the fleeting beauty of a sunset. This work hovers on the border between figuration and abstraction. With just a few brushstrokes, the artist traces a red circle, representing the glowing sun, which contrasts with the black line of the mountains, while a village below is rendered in geometric shapes that balance the whole.

119 — Jakob Demus

(Vienna 1959)

Lapis Lazuli, 2009

Watercolour, over a sketch in pencil.

– 381 × 560 mm

Gift from Gisela van Rossum, Amsterdam,

inv. 2014-T.66

Jakob Demus's collection of natural treasures includes many stones, of which he has produced a number of engraved and drawn "portraits". For *Lapis Lazuli*, the artist uses watercolour to depict a couple of stones placed on a neutral background. Resting one against the other in a delicate balance, the stones seem to have been endowed by Demus with a personality of their own. Using the tip of the brush, he detailed the minerals' facets and the variations in colour, liberally playing with the spared paper to suggest the white veins of calcite, ochre strokes marking the pyrites inclusions. The inscription under the drawing indicates the provenance of the stones – the region of Pamir – as well as the addressee of his drawing – Gisela van Rossum.

120 — Frans Lodewijk Pannekoek

(Den Dolder 1937)

Pantano I, 2017

Three drypoints with plate-tone, printed respectively in black and brown, red and brown inks; fourth, sixth and sixth of six states. – 119 × 167 mm

Inv. 2018-P.25, 31 et 33

From the 1950s onwards, Frans Pannekoek produced prints of animals, portraits of friends and

landscapes. The Andalusian province of Cadiz, where he has lived since 1967, has been his greatest inspiration. In the *Pantano I* series, the representation of the landscape verges on abstraction. The scene, the edge of a lake obscured by mist, allows the artist to demonstrate his technical mastery of drypoint. By printing different colours of ink on the same plate, his work takes on an aesthetic akin to monotypes. The Fondation Custodia's collection of over 900 impressions of 350 different prints not only offers a unique insight into Pannekoek's production process, but also bears witness to the continuing interest of the successive directors who have collected his work.

121 — Jozef Van Ruysevelt

(Bazel, Belgium 1941 – 1985 Kalmthout)

The Glass Globe, 1981

Pastel. – 800 × 1,000 mm

Gift from Maria Suykerbuyk, inv. 2016-T.130

Following the Fondation Custodia's exhibition dedicated to Jozef Van Ruysevelt in 2016, his widow, Maria Suykerbuyk, donated this work. It is executed in pastel, a medium that Van Ruysevelt particularly appreciated and that allowed him a free, soft touch while preserving the dynamism of his line. The still life becomes alive and real. Here, the bouquet is placed in a room in the artist's house that can be identified by the plaster copy of the antique statue of the Farnese Hercules. His most productive years, from 1975 to 1983, were also those in which he suffered from manic-depressive episodes. Nevertheless, during this period he produced some very striking works, such as this *Glass Globe*.

122 — Arie Schippers

(Rotterdam 1952)

Untitled, c. 1997

Acrylic on paper. – 632 × 483 mm

Inv. 2015-T.13

Following his academic training in Amsterdam, Arie Schippers imagined animal scenes of an idyllic character. He had familiarised himself with animals by drawing them from life over several years at the Artis Zoo in Amsterdam. These studies provided the inspiration for his colourful “fables”. This large-format drawing in acrylics shows two canids, probably Australian dingoes, at the foot of a tree perched with seven crows. The simplicity of the composition is reminiscent of fairy tale illustrations.

123 — Rein Dool

(Leiden 1933)

Landscape, 2019

Brush with grey and black ink,

on oriental paper. – 287 × 380 mm

Gift from Rein Dool and Jorien de Bruijn,

inv. 2023-T.167

Having trained as a lithographer from the age of 14, Rein Dool only decided to devote himself entirely to his art in 1961. From then on, he practised drawing, lithography, painting, sculpture and ceramics. He explored different styles and techniques, but his landscapes remained based on the meticulous observation and appropriation of what he saw. In this drawing, Dool has tried his hand at a fantasy landscape, which he sketches using ink and the reserve of the paper. The almost calligraphic line recalls the

landscapes he drew on a trip to Scotland in 2001. The mountains and the body of water in this drawing could be inspired by the Scottish coastline.

124 — Gérard de Palézieux

(Vevey 1919 – 2012 Veyras)

Still Life with Basement Window, 1982

Etching, printed on chine collé;

only state. – 245 × 235 mm

Gift from the Fondation William Cuendet &

Atelier de Saint-Prex, inv. 2020-P.129

A brilliant Swiss printmaker, Gérard de Palézieux produced over 1,100 prints, predominantly in the techniques of etching, aquatint and soft-ground. These are mainly landscapes and still lifes, subjects from which the human figure is very often absent. Imbued with serenity and modernity, his works are reminiscent of the oeuvre of Giorgio Morandi (1890–1964), like this poetic *Still Life with Basement Window*, where deep blacks are created by the use of tight hatching. The rendering of the backlit objects on the table demonstrates the artist's mastery of light and technique.

125 — Charles Donker

(Utrecht 1940)

Crab ("Cancer Pagurus") in a Box, 1971

Etching; third of three states.

– 205 × 200 mm

Gift from Peter Schatborn, Amsterdam,

inv. 2015-P.23

This work demonstrates the Dutch printmaker and draughtsman Charles Donker's lifelong interest in nature. *Crab in a Box* is an exception in Donker's oeuvre, as he very rarely places his representations of animals in any kind of environment. Using a foreshortened perspective, the artist precisely describes the animal's exoskeleton, playing with several tones of grey. Under the directorship of Ger Luijten, a large number of the artist's graphic works were added to our collections, and an exhibition was devoted to him at the Fondation Custodia in 2021-2022.

126 — Anna Metz

(Rotterdam 1939)

Twilight, 2019

Etching, printed in red and dark grey ink,
with embossing, on a grey background;

third of three states. – 223 × 260 mm

Inv. 2020-P.69

Following her studies at the Royal Academy in The Hague and the Amsterdam School of Fine Arts, Anna Metz decided to divide her time between her studio in Amsterdam and Provence. She criss-crossed the region, drawing inspiration from its limestone and gnarled vegetation. The flora she observed on her travels influenced her graphic work and technique. She personalised and adapted each stage of the usual etching processes, pushing her work towards abstraction. Here, it is Spain and its dry nature that inspired the entanglement of branches. The Fondation Custodia acquired this etching on the occasion of the artist's 2020 retrospective. The exhibition brought together works from recent decades, including *Twilight*.

127 — Peter Vos

(Utrecht 1935 – 2010 Utrecht)

333 vogels (“333 Birds”), 1980-81

Pencil, pen and black ink, with grey, brown and black wash, watercolour, in a dummy copy of a book. – 195 × 115 mm (each page)

Inv. 2017-T.57

This sketchbook bears witness to Peter Vos’ passion for birds, which he was particularly fond of drawing. These “333 Birds” were drawn on the blank pages of a publisher’s dummy of a paperback containing a selection of Flaubert’s letters. The result is all the more breathtaking given that the stitched pages of the volume prevented the artist from making any mistakes. It shows the virtuosity with which Vos managed to capture the different attitudes of the birds.

128 — Gèr Boosten

(Maastricht 1947)

Poilly les Gien Sketchbook, 2013

Pen and black and red inks. – 195 × 570 mm
(double-page)

Inv. 2016-T.36

Gèr Boosten’s sketchbooks, which he says he consults daily, are not preparatory for any particular work. They constitute a repertoire of motifs from which the artist can draw, even years later. The page on display shows two of Boosten’s main recurring themes: smokers and high-heeled shoes. The smoke that envelops the characters reflects the confusion of their muddled thoughts and materialises the difficulty of communicating. The erotic motif of a heeled

foot being kissed by a mouth also echoes the artist's reflections on sexual crimes perpetrated in the midst of general indifference.

129 — Siemen Dijkstra

(Den Helder 1968)

Winter Wad, 2017

Colour woodcut. – 470 × 1,204 mm

Inv. 2020-P.185

In 2020, the French public discovered Siemen Dijkstra's impressive colour woodcuts at the Fondation Custodia with great astonishment. Organised on the initiative of Ger Luijten, the exhibition was titled *À bois perdu* (lost wood), a reference to the technique used by the artist, but also to his concerns about the disappearance of the forests of Drenthe, where he lives and works. Unlike the Japanese method, where each colour corresponds to a separate woodblock, Dijkstra re-carves his wooden matrix after each colour is printed, making it impossible to reverse the process. Here he depicted the expanse of the Wadden Sea in winter. The meeting of shimmering water and land, a motif close to his heart, creates a place that seems outside of time and humanity.

• RARE BOOKS •

- 130 — Antonius de Burgundia
(Bruges c. 1594 – 1657 Bruges)
Linguae vitia et remedia, Antwerp,
Jan Cnobbaert, 1631
In-16°, oblong; contemporary red
morocco gilt
Inv. 2011-OB.17

Born in Bruges, the bastard son of the ducal family of Burgundy and a prelate, Antoine de Bourgogne published two emblem books. A copy of *Mundi lapis lydius* (first edition of 1639) was acquired by Frits Lugt, who took a particular interest in this type of illustrated publications. This copy of the author's first compilation was acquired in 2011. Combining etching and engraving, the prints that adorn the work are by several artists. Published in the same year as its Dutch translation, *Ghebreken der Tonghe*, the book deals with the danger of a spiteful tongue and the remedies against this human failing.

- 131 — Constantijn Huygens I
(The Hague 1596 – 1687 The Hague)
Otiorum libri sex / Ses boecken van de leedighe uren, Haarlem, Hans Passchier van Wesbusch,
1634
In-12°, oblong; contemporary vellum
Inv. 2022-OB.23

Secretary to the stadtholder, poet, composer and connoisseur, Constantijn Huygens was one of the most accomplished men of the Dutch 17th century. This oblong edition of the compilation of his early poetry, the “Six Books of the Fruits of Leisure”, includes poems in Dutch that established his reputation as one of the greatest poets of the Netherlands, as well as verses in Latin, French and Italian, “of different styles and subjects”, as the title page states. The Frits Lugt Collection also owns the *editio princeps* of the compilation (1625) and the Amsterdam edition published in 1644. It further boasts several letters by Constantijn Huygens as well as missives sent to him by artists. The two best known are those from Rembrandt, by whom only seven letters have survived, all of which addressed to Huygens.

132 — [Crispijn de Passe I]
(Arnemuiden 1564 – 1637 Utrecht)
Tronus cupidinis sive emblemata amatoria, s.l.,
Crispijn de Passe I, [1617]
In-16^o, oblong; 19th-century blue morocco
gilt
Inv. 2014-OB.1

133 — *Emblemata amatoria of liefd's sinne-beelden*,
s.l., s.n., s.d., and Honorat de Meynier,
*La Naissance et les triomphes esmerveillables du
dieu Bacchus*, [Paris?], s.n., s.d
In-16^o, oblong; contemporary calf gilt
Inv. 2016-OB.11

One of the most prolific Dutch printmakers of the 17th century, Crispijn de Passe I distinguished himself among other things in the genre of the emblem

book. His *Thronus cupidinis* (with an h) is devoted entirely to the theme of love, and only a few copies of its first edition, published in 1617, are known to exist. The second edition, presented here in the version with French text, dates from the same year. De Passe did not obtain a privilege from the States General governing the Netherlands, so other publishers felt free to take advantage of the success of the little compilation. The anonymous edition also presented here uses the engravings from the *Thronus cupidinis*, but adds other emblems and a Dutch translation of the French and Latin texts.

134 — Gabriel Rollenhagen

(Magdeburg 1583 – 1619 Magdeburg)

Les Emblemes de maistre Gabriel Rollenhague,

Cologne, Servatius Erffens, and Arnhem,

Jan Jansz., 1611

In-4^o; contemporary vellum

Inv. 2013-OB.14

Born in Magdeburg and educated in Leipzig and Leiden, the German poet Gabriel Rollenhagen specialised in short poems to accompany images in emblem books. The *Nucleus emblematorum selectissimorum* of 1611 is his best-known book, and the present edition, “put into French verse by a teacher of the French language in Cologne”, appeared that same year. In the emblem on display, the author urges the reader to do as “the tender grasslet” and “drink in moderation, / And only as much as nature requires”. The image was engraved by Crispijn de Passe I (1564–1637), probably after his own design. This work is an addition to the important collection of emblem books begun by Frits Lugt.

135 — Filippo Buonanni
(Rome 1638 – 1725 Rome)
*Ricreatione dell'occhio e della mente
nell'osservation' delle chiocciolle [...]*,
Rome, Varese, 1681
In-4°; contemporary vellum
Inv. 2011-OB.9

The Roman Jesuit Filippo Buonanni was renowned for his scientific publications, including the treatise on shells and snails presented here, which is better known for the beauty of its etched illustrations than for the accuracy of its scientific conclusions. Most of the plates can be found in the fourth part of the work, whose frontispiece with an anthropomorphic composition is reminiscent of one of the finest paintings acquired by Frits Lugt, a panel by the Flemish artist Jan van Kessel I (1626–1679). Buonanni was also the author of the description of the first museum, the *Musaeum Kircherianum* (Rome, 1709).

136 — René Descartes
(La Haye-en-Touraine 1596 –
1650 Stockholm)
Musicae compendium, Utrecht, Gijsbert
van Zijll and Dirck van Ackersdijck, 1650
In-4°; vellum
Inv. 2017-OB.2

This music compendium is the first known text by Descartes, written in 1618 in the Netherlands for his teacher and later friend, the physicist and philosopher Isaac Beeckman (1588–1637). This first edition, which published the original text in Latin, was followed by several others in Latin, English, Dutch

and French. As the beginning of the text states, “its object is sound”, with a particular interest in intervals.

137 — Giambattista Piazzetta

(Venice 1683 – 1754 Venice)

Studi di pittura [...], Venice, Giovanni Battista Albrizzi, 1760

In-folio, oblong; contemporary half calf

Inv. 2022-OB.7

Published several years after the death of the Venetian painter, this artist’s manual includes an allegorical frontispiece, a self-portrait etched by the artist himself, an instructive text and twenty-four compositions based on black chalk drawings made by Piazzetta during the years he taught at the Academy in Venice. Each composition is presented in two plates: one in the form of a line engraving, by Francesco Bartolozzi (1728–1815); the other, engraved by Marco Pitteri (1702–1786), in a fully modelled manner. The opening on display (plate IX) is reminiscent of the fine head studies on blue paper for which Piazzetta is known, such as the one acquired by Frits Lugt in 1948.

138 — *Catalogue des tableaux des trois écoles, composant le cabinet et fonds de commerce de feu M. Constantin*, sale catalogue, Paris, 18-21 November 1816

In-8°; contemporary half calf

Gift from the B.H. Breslauer Foundation, New York, inv. 2020-OB.18

— *Catalogue de dessins, gouaches et aquarelles des écoles d'Italie, des Pays-Bas et de France. Bustes en marbre, bas-reliefs en ivoire et terre-cuite, composant le cabinet de feu M. Constantin*, sale catalogue, Paris, 3-22 March 1817

In-8°; contemporary half calf

Gift from the B.H. Breslauer Foundation, New York, inv. 2020-OB.19

Frits Lugt had built up an exceptional collection of sales catalogues, which he donated to the art history institute he helped to found in The Hague, the Rijksbureau voor Kunsthistorische Documentatie. After this donation, the library at rue de Lille was enriched by only a few other old sales catalogues, but an exception was made for these descriptions of the cabinet and collection of Guillaume-Jean Constantin (1755–1816). The career of this Parisian expert, drawing dealer and publisher, who was also Empress Josephine's *garde de tableaux*, was the subject of a study by art historian Joachim Jacoby, published on the initiative of Ger Luijten in 2018.

139 — Edmond de Goncourt (Nancy 1822 –
1896 Champrosay)
and Jules de Goncourt (Paris 1830 –
1870 Paris)
Gavarni, l'homme et l'œuvre, Paris,
Henri Plon, 1873
In-8°; brown morocco by Lortic frères
Inv. 2018-BB.2

The death of Paul Gavarni in 1866 came as such a shock to the brothers Edmond and Jules de Goncourt that they decided to devote a book to the man they considered “the painter of modern life”. They packed their copy with prints, drawings and autograph letters by the artist. The two brothers had gathered together a number of testimonies to his art, such as the sketch of La Lorette that had illustrated their book of the same name. Ger Luijten’s acquisition of this volume is part of a tradition, begun by Frits Lugt in 1933, of assembling a collection of Goncourtiana, which now numbers around eighty items.

• LETTRES &
MANUSCRIPTS •

140 — Cristoforo Foppa, called Caradosso
(Mondonico *c.* 1452 – 1526/27 Rome)
Letter to Ludovico Maria Sforza,
called “le More”, Duke of Milan, Rome,
25 February 1495
Inv. 2022-A.360

Foppa, a goldsmith and sculptor renowned as an expert in antiquities, was sent to Florence in 1495 by Ludovico Sforza, Duke of Milan, to negotiate the purchase of valuable objects and antiquities from the collection of Lorenzo “the Magnificent” de’ Medici (1449–1492). He pursued his quest for the objects, confiscated and sold by the Signoria after the fall of the Medici in 1494, all the way to Rome, but had to inform the duke in this letter that the most precious jewel in the collection, a red spinel, had already been sold and cut. He took advantage of the situation to try to acquire antiques for the duke from several cardinals. From Giovanni Borgia (1446–1503), nephew of Pope Alexander VI, he had already obtained a marble Leda; Giovanni Giacomo Sclafenata (or Schiaffinati; 1451–1497) donated another statue to him. This recently acquired letter is now the oldest in the Fondation Custodia’s collection of letters and manuscripts.

141 — Giorgio Vasari

(Arezzo 1511 – 1574 Florence)

Letter to Giovanni Caccini, Florence,

27 August 1563

Inv. 2022-A.130

Vasari, who was in charge of the Grand Duke Cosimo I's major construction and decoration projects, wrote more than eighty letters to Giovanni Caccini (1522–1592), who had been *provveditore* of the galleys' arsenal and the "Uffizio dei fiumi e fossi" in Pisa since 1561. The two men were good friends: in this letter, Vasari asks him to look for good linen for his wife in Pisa. He announces that the following day he would be visiting the Grand Duke at his villa in Poggio a Caiano, accompanied by "lo Spedalingo", i.e. Vincenzo Borghini (1515–1580), the learned prior of the Ospedale degli Innocenti in Florence. Their visit probably concerned Vasari's decoration of the "Salone dei Cinquecento" in the Palazzo Vecchio, for which Borghini provided the iconographical programme. Caccini was also a friend of Borghini's, so, according to Vasari, they would have ample opportunity to speak ill of him along the way.

142 — Francesco Albani

(Bologna 1578 – 1660 Bologna)

Letter to Girolamo Bonini, Bologna,

[20 January] 1654

Inv. 2019-A.766

This unpublished letter forms part of the extensive correspondence that Francesco Albani maintained with his friend and former pupil Girolamo

Bonini (who died in 1680) during the 1650s. Count Malvasia, a great 17th-century scholar, published several extracts from this long epistolary conversation. Unfortunately, Bonini's replies are missing. The subjects covered are varied, ranging from everyday banalities to his artistic output. In this letter, Albani mentions several of his works, including a *Charity* intended for Bonini and a *Saint John the Baptist* to be shipped to Venice. The missive hints at the professional worries of Albani, who, at the end of his career, wished to emphasise his activity: "it has been said for two years [...] that I am dead, but, by the grace of God, I am still alive".

143 — Eglon van der Neer

(Amsterdam 1635/36 – 1703 Düsseldorf)

Letter to Maria Wagensfelt, Amsterdam,

13 November 1658

Inv. 2015-A.32

This exalted letter was written by Van der Neer, an artist who later became famous for his "fine painting" style. Probably the last in a long series, it was addressed to his fiancée on his return from a year's stay in Orange. He hoped that her father, a notary in Rotterdam, would soon grant him permission to see her again. The couple were married the following year. This letter is probably the sole surviving love letter by a 17th-century Dutch artist. According to its contents, it was accompanied by a still life with a few flowers that he had hastily painted for his "*soet-ert*" ("sweetie pie").

144 — Francisco de Goya y Lucientes
(Fuendetodos 1746 – 1828 Bordeaux)
Letter to Leocadia Zorilla, Madrid,
[23] July 1827
Inv. 2019-A.363

Almost nothing is known about Leocadia Zorilla (1788–1856), a much younger woman who shared Goya's life during his last years in Bordeaux. The tender, solicitous tone of this letter, in which he asks for news of her and her children, gives us a glimpse of how important she was to the elderly painter. Goya wrote it a year before his death, when, deaf and suffering, he made one last trip to Madrid to obtain the pension he was owed as a court painter. The document also sheds light on Goya's relationship with Máximo Rodenás y Cúco (1779–1827), a high-ranking civil servant, art dealer and collector, whose suicide he mentions at the beginning of his letter. In a scene that recalls the haunting world of the *Caprichos*, Rodenás made his son leave the room before slitting his throat and wrists.

145 — Antonio Canova
(Possagno 1757 – 1822 Venice)
Autograph letter to Teresa Tambroni,
née Couty, Paris, 2 September 1815
Inv. 2022-A.105

After the fall of the French Empire in 1814, Giuseppe Tambroni (1773–1824), diplomat and former consul of the Kingdom of Italy in Civitavecchia, found himself in a delicate position, suspected of having collaborated with Napoleon I. Antonio Canova, whom he had befriended, sent this letter to his wife, Teresa

Tambroni (1781–1823). In it, the sculptor recounts the various steps he had taken during his stay in Paris to try and help his friends. The free and affectionate tone – he asks about her health – bears witness to a certain intimacy. This is not surprising: Teresa Tambroni, a source of inspiration for the sculptor, was said to be his mistress.

146 — Jean-Auguste-Dominique Ingres
(Montauban 1780 – 1867 Paris)
Letter to Luigi Calamatta, [Rome,
August 1839]
Inv. 2022-A.193

Jean-Auguste-Dominique Ingres corresponded for a long time with his pupil, the painter and engraver Luigi Calamatta (1801–1869). This letter reflects their close relationship. As well as exchanging news, Ingres mentions the print made by Calamatta from a self-portrait he had sent him, now preserved in the Graphic Arts Department of the Louvre. Ingres declared himself satisfied with “this portrait [which] is admired to the utmost by me first and by all who ask me for it from all quarters”. The letter also discusses the fame of certain artists. Ingres mentions his meeting with Franz Liszt, a pianist at the height of his celebrity, who made a strong impression on him.

147 — Théodore Géricault
(Rouen 1791 – 1824 Paris)
Letter to Madame Trouillard, s.l.,
20 June [1822]
Inv. 2021-A.33

Little is known about the brief and dazzling life of Théodore Géricault, a major figure of Romanticism. Only around fifty of his letters have survived, so it is exceptional that the Fondation Custodia has ten or so of his exchanges with Madame Trouillard. This married woman had a liaison with Géricault that lasted several years. The epistolary fruits of this love affair cannot be dated, with the exception of a letter dated 20 June 1822. Géricault's pen reveals a passionate relationship: "This is the charming hour when the fortunate lover rests deliciously in the arms of his mistress, whom the memory of pleasure still seems to stir". But their affair degenerated, and Madame Trouillard put an end to their correspondence by sending back their exchanges.

148 — Édouard Manet
(Paris 1832 – 1883 Paris)
Album with Letters to *Félix* Bracquemond
43 letters, mounted on tabs; in-8°;
bound in a blue percaline Bradel binding
Inv. 2017-A.1

Prior to their recent appearance, only nine of the forty-three letters and notes by Manet collected here were known to exist. Bound together in no particular order, presumably on the instructions of a collector, these letters bear witness to the many exchanges the artist had with the painter and printmaker

Félix Bracquemond, who helped Manet master the techniques of etching and aquatint. In 1862, the two artists helped found the *Société des Aquafortistes*, a group of etching enthusiasts, a technique that was flourishing at the time. Two long letters written during Manet's stay in Arcachon – where, awaiting the end of the Commune, he tried to recover from the privations he suffered during the 1870 Siege of Paris – are particularly revealing of the affinity between the two artists. This collection was published by Jean-Paul Bouillon and the Fondation Custodia in 2019.

149 — Henri Fantin-Latour

(Grenoble 1836 – 1904 Buré)

Letter to Otto Scholderer with Composition Sketch, s.l., Autumn 1871

Inv. 2011-A.2

Around 1870-1871, after exhibiting his *Homage to Delacroix* (Paris, Musée d'Orsay) at the Salon of 1864, Fantin-Latour wanted to return to group portraiture by exhibiting a memorial-picture as a tribute to Baudelaire, who had died in 1867. This letter, addressed to his good friend the painter Otto Scholderer (1834-1902) at the end of 1871, records the very first stages of the creative process. Combining image and text, the artist sets out his questions regarding the choice of colours and the balance of his composition. In the end, the work presented at the 1872 Salon, *By the Table* (Paris, Musée d'Orsay), bore only a distant resemblance to the original project of a tribute to Baudelaire. This is one of 300 letters sent or received by Fantin-Latour preserved at the Fondation Custodia.

150 — Paul Cézanne

(Aix-en-Provence 1839 –
1906 Aix-en-Provence)

Letter to Victor Chocquet, Gardanne,

11 May 1886

Inv. 2022-A.108

Written shortly after Paul Cézanne's marriage to Hortense Fiquet, this letter appears to be the painter's response to the message of congratulations from the collector Victor Chocquet (1821–1891). Cézanne was then living in Gardanne, not far from Aix-en-Provence, and was already inspired by the site. He confided to his friend that “there would be treasures to take away from this country, which has not yet found an interpreter equal to the riches it displays”. It was during this period that he began the Mont Sainte-Victoire series, which he continued throughout his life. Pierre-Auguste Renoir was certainly the intermediary between Cézanne and Chocquet, and the letter tells us of the admiration both men shared for Eugène Delacroix.

151 — Paul Gauguin

(Paris 1848 –
1903 Atuona, Marquesas Islands)

Letter signed, illustrated with a woodcut,

to George-Daniel de Monfreid, [Tahiti],

November 1900

Inv. 2022-A.127

Written after Paul Gauguin's final departure for Tahiti in 1895, this letter dated November 1900 was addressed to his friend George-Daniel de Monfreid (1856–1929). The artist, always short of money, had

asked Monfreid to put him in touch with Ambroise Vollard, with whom a contract seemed possible. The letter, however, informs us of Vollard's reluctance, which led Gauguin to turn to the brothers Emmanuel and Antoine Bibesco, two young Romanian aristocrats. The letter mentions a new opportunity that arose in the presence of the Fayet couple, whom Gauguin referred to as "the rich folk of Béziers". The association was a fruitful one, with Gustave Fayet becoming the largest collector of Gauguin's works.

152 — Henri Matisse

(Le Cateau-Cambrésis 1869 –
1954 Nice)

Letter to Gustave Kahn,

Issy-les-Moulineaux, 25 January 1916

Inv. 2020-A.1

Stricken with flu, Henri Matisse needed just a few lines to draw his face after a steam bath. He says that the towel around his head gave him a "slightly Moroccan" look, which gave him the idea of capturing himself in a sketch. He promises to deliver the drawing of Kahn's wife as soon as he recovers from his flu. Gustave Kahn (1859–1936) was a Symbolist poet and art critic, as well as a collector, who was very interested in recent developments in art.

153 — Ernst Ludwig Kirchner

(Aschaffenburg 1880 –
1938 Davos Frauenkirch)

Letter to Maria Schmidt-Hell, Wilmersdorf,

25 September 1912

Inv. 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 the Die Brücke group. In this letter, Kirchner agrees to make designs for Maria's tapestries and announces that he and Erich Heckel (1883–1970) had just finished the poster for the Die Brücke exhibition in Munich. The final woodcut poster, however, was different: the standing nude woman shown in the energetic sketch on the third page was replaced by a bust of a woman's head. The poster announced Die Brücke's penultimate exhibition in January 1913 at the Neue Kunstsalon, a short-lived avant-garde gallery set up by Maria's husband with Max Dietzel.

This booklet accompanies the exhibition
*A Passionate Eye. Ger Luijten and Twelve Years of
Acquisitions*, on view at the Fondation Custodia
from 27 April to 7 July 2024.

Exhibition curator: Hans Buijs

Coordination: Juliette Parmentier-Courreau

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Translator: Alice-Anne Tod

Proofreading: Saskia van Altena

Design: Wigger Bierma and Raphael Mathias

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COLLECTION FRITS LUGT,
PARIS, 2024



Online exhibition catalogue available in French:
Hans Buijs (dir.), *Un œil passionné. Douze ans
d'acquisitions de Ger Luijten*, Paris, Fondation
Custodia, 2024; [https://www.fondationcustodia.fr/
Un-oeil-passionne-Douze-ans-d-acquisitions-de-
Ger-Luijten](https://www.fondationcustodia.fr/Un-oeil-passionne-Douze-ans-d-acquisitions-de-Ger-Luijten).

The catalogue entries, preceded by an introduc-
tion by Peter Hecht, are written by collaborators and
former collaborators of Ger Luijten as well as by
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