

ICOM / ICFA 2002 Annual Meeting

Wednesday, 23 October – Friday, 25 October

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Wednesday, 23 October

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| 8.30 – 10am | ICFA Board Breakfast Meeting | <i>The Frick Collection (TFC)</i>
<i>Walnut Room (Floor 2)</i>
<i>1 East 70th Street</i>
<i>Tel. (212) 547 6878</i> |
| 9.00am | Breakfast for other ICFA members | <i>TFC Garden Court (Floor 1)</i> |
| 10.00am | Opening Remarks and Session 1
<i>Speakers:</i> <ul style="list-style-type: none">• Mary Levkoff, LA County Museum of Art:
<i>"William Randolph Hearst: Builder, Collector, Benefactor"</i>• Stephen Lloyd, Scottish National Portrait Gallery:
<i>"The Artist as Collector in Regency London and Edinburgh: the cases of Richard Cosway (1742-1821) and Sir Henry Raeburn (1756-1823)"</i>• Gorel Cavalli-Bjorkman, Nationalmuseum, Stockholm:
<i>"Private collection of Carl Gustav Tessin and Ulla Sparre"</i>• Sophie Lagabrielle, Musée national du Moyen Âge, Paris:
<i>"Alexandre Du Sommerard (1779-1842), Collector of Medieval antiquities"</i> | <i>TFC Music Room (Floor 1)</i> |
| 12:15pm | Luncheon

<i>Afternoon Free</i> | <i>TFC Director's Dining Room (Floor 2)</i> |
| 6.00pm | Drinks at the Frick | <i>TFC Bowling Alley (Basement)</i> |
| 7.30pm | Opening Dinner | <i>LENOX restaurant</i>
<i>1278 Third Avenue</i>
<i>(betw. 72-73rd Streets)</i>
<i>Tel. (212) 772 0404</i> |

Thursday, 24 October

Morning Free

12.30pm

Luncheon and Session 2

Speakers:

- Guillaume Faroult, Louvre:
"Le collectionneur Louis La Caze et les modeles litteraires du collectionneur amateur dans les annees 1840-1880"
(in French)
- Kasper Monrad, Statens Museum for Kunst:
"Johannes Rump and His Donation of French Modernist Art to the Statens Museum for Kunst in 1929"
- Barbara Jaki Mozeric, Narodna Galerija: *"Collecting and Donating in Slovenia: the case of the Narodna Galerija"*
- Marianne Saabye, Den Hirschsprungske Samling:
"Heinrich Hirschsprung as a Collector of Danish 19th Century Art"

Metropolitan Museum of Art

Uris Conference Room

Fifth Avenue at 81st Street

(81st Street ground level

entrance, immediately to the left of main steps)

Tel. (212) 535 7710

4.00pm

Visit to Collection of
Ronald and Jo Carole Lauder

Meet at:

71 East 71st Street

5.00pm

Visit to Collection of
J. Tomlinson Hill

Meet at:

4 East 72nd Street

Friday, 25 October

Morning Free

12 noon	Closing Remarks and Luncheon	<i>Morgan Library</i> <i>29 East 36th Street</i> <i>(just East of Madison Avenue)</i> <i>Tel. (212) 685 0610</i>
1.30 pm	Tour of Morgan Library and E.V. Thaw Conservation Studio	
2.45 pm	Bus to Cathedral	<i>Bus leaves Morgan Library</i>
3.45 pm	Tour of Religious Objects from Spain, on view at the Cathedral Church of St. John the Divine	<i>The Cathedral Church of St. John the Divine</i> <i>1047 Amsterdam Avenue</i> <i>(at W 110th Street)</i> <i>Tel. (212) 316 7490</i>
4.45 pm	Bus to Hispanic Society	<i>Bus leaves the Cathedral</i>
5-6.30 pm	Closing Reception	<i>Hispanic Society</i> <i>613 West 155th Street</i> <i>(at Broadway)</i> <i>Tel. (212) 926-2234</i>
6.30 pm	Bus to Empire Hotel (followed by The Frick Collection, for Eastside drop-off)	<i>Bus leaves Hispanic Society</i>

Participants à la réunion ICFA octobre 2002

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Annulations :

Gerd Woll, Oslo

Villads Villadsen, Copenhagen

Andrej Smrekar, Ljubljana

Jean-Marc Olivesi, Ajaccio

Julia Lloyd Williams, Edimbourg

Jan Piet Filedt Kok

Mungo Campbell, Glasgow

Alan Chong, Boston

Françoise Baligand, Douai

Minutes of ICFA Annual Meeting in New York
Wednesday, 23 October – Friday, 25 October

Wednesday, 23 October

8.30am - Board breakfast meeting, The Frick Collection, in Walnut Room on second floor, where the President and host Samuel Sachs II, Director of The Frick Collection, welcome them. Attending Stig Miss, Marianne Saabye, Klaus Weschenfelder and Roselyne Hurel. Absents Christopher Brown, Viviane Huchard, Konstanty Kalinowski and Nicolette Sluijter-Seijffert.

Considering the 45 new applications, 17 have ICFA as first choice on their list; board approved 7 new members. Others applications would be referred to the appropriate ICOM committees. But, in lack of the results of the precise rules from ICOM's task force the board is waiting new decision. Board insist about the specificity of ICFA professional committee and meeting. Considering the lack of Latinos members (as from Italy, Spain, Portugal and even Greece) board decided to approach some colleagues from these nations. Board meeting review the program and different offering propositions for the meeting of next year.

9.00am – Meeting of the others ICFA members in The Frick Collection Garden Court, at floor I, for registrations and breakfast.

10.00am – Meeting of all in Music Room, nice circular room by the architect John Russell Pope. Beginning of the first session of lectures on the topic "Private collectors and donations": Some personality, not members of ICFA, were in attendance as Inge Reist Director, The Frick Art Reference Library, Ian Wardropper Curator, Department of Objects of art, Metropolitan Museum and Colin Bailey Curator, The Frick Collection. The session starts with introduction and welcome by our host and President Samuel Sachs II.

Mary Levkoff, Curator of European Sculptures, Los Angeles County Museum of Art, presents a remarkable lecture about "William Randolph Hearst: Builder, Collector, Benefactor". So often shown as the dark press businessman given by Orson Welles in his movie "Citizen Kane", in fact this fantastic figure was a philanthropic and a great collector. Very informed and interested in many fields, he collected objects of art and paintings from different periods and countries. Today his collection is the nucleus of the Los Angeles County Museum of Art (Canova, Thorwaldsen, Vouet, Sansovino, Clodion) but also other museums as the Kiev silver doors of Somerset House now in Gilbert Collection or tapestries of Miniapolis Museum. He also left the famous « Hearst Castle », huge and extravagant mansion built by the architect Julia Morgan, between San Francisco and Los Angeles. Because of the masse of slides which have been shown by Mary Levkoff we thrilled by the exhibition which she prepare on this subject.

Then, Stephen Lloyd, Senior Curator at the Scottish National Portrait Gallery in Edinburgh, spoke about "The Artist as Collector in Regency London and Edinburgh: the cases of Richard Cosway (1742-1821) and Sir Henry Raeburn (1756-1823)". Many artists working in Britain, during the years 1750 to 1830, collected works of art voraciously. Sir Joshua Reynolds (whose drawing's auction took twenty days) and Sir Thomas Lawrence, formed perhaps the richest cabinets of Old Master paintings and drawings to be assembled by successful artists in Britain. The contrasting cases of the miniaturist Richard Cosway in London (example of the dandy or "macaroni" in the eighteenth century), and Sir Henry Raeburn, the oil painter based in Edinburgh, illuminate the different strategies by which two Regency artists used connoisseurship and the private gallery to demonstrate their aesthetic agenda and social status.

The speech by Görel Cavalli-Bjorkman, Director of Research at the Nationalmuseum, Stockholm, was "The private collection of Carl Gustaf Tessin and Ulla Sparre". Count Johan Gabriel Stenbock (1640-1705) who owned such an important collection of paintings bequeathed everything to his niece Countess Christina Beata Lillie. Her son Johan Gabriel Sack inherited the main part of the collection. After the death of his widow in 1779 King Gustavus III bought 25 pictures from the collection. Countess Lillie's youngest daughter Ulla Sparre married Carl Gustaf Tessin (1695-1770). Tessin is incomparably Sweden's most important collector of art. His collection was formed during a number of journeys abroad, the first, the grand tour, when he was very young. When finally he stayed in Paris, 1739 to 1742, on a diplomatic mission, on this last occasion he acquired the main part of his extremely important collection of drawings.

Finally, the last lecture of this morning was by Sophie Lagabriele, Curator at the Musée de Cluny, Paris, and the topic was « Alexandre Du Sommerard (1779-1842) "An early medieval collector and the foundation of the Cluny Museum in Paris in 1843" ». Legitimise, Du Sommerard had a career as a counsellor at the Cour des Comptes. Archaeology was his passion and he travelled all around France for studying old and national monuments for his important publication "Medieval Arts" which had been illustrated with lithographs by his artists friends as A. Devéria, Th. Fragonard, X. Leprince, L. Cogniet or Th. Gudin. A great collector and a connoisseur of medieval art, he accumulated lots of manuscripts, pieces of furniture, costumes, weapons, sculptures, enamels, silvers, etc., which were presented as early as 1832 in Hôtel de Cluny. He was very generous showed his collection to friends (as Ch. Nodier, Baron Taylor or Delacroix) but also twice a week receiving others visitors. When he died, State was able to acquire the whole as a museum; his son has been the first curator of it.

After these remarkable lectures we were invited in the Director's Dining Room for an excellent lunch.

The afternoon was free but many of us prefer to accept the very kind invitation of Inge Reist for a visit of The Frick Library of Art, situated in a French Renaissance building by the architect John Russell Pope, just near Henry Clay Frick house. The daughter of the great donator Miss Helen Clay Frick, in 1935, gave this wonderful and useful library for research composed of a huge collection of photographs and books of history of occidental art. These archives are regularly enriched and now adapted to the new possibility of electronic information. The lecture room is panelled in the Jacobean oak that was formerly in the bowling alley that is in the basement of The Frick collection. We have seen in the storage the miles of archives boxes full of photographic documents. Those who were staying for personal research have judged the gold mine of this collection and how speedy documents arrive to scholars table. Also, in the library was presented a small exhibition of comics done by the art historian Edgar Munhall.

18.00pm – Meeting for a drink in the deep corridors of The Frick Collection. So surprising was to discover a billiard table and a beautiful bowling alley specially created to Henry Frick who was fond of this game. Some of us (Görel, Birgitta, Kirsten but above all Kasper)

tried this skill and athletic exercise and shown a real talent. At the end of these sportive achievements we went, guided by our kind hostess Yuri Ito to the Lenox restaurant, for a copious dinner ending in very good humour.

Thursday, 24 October

Morning was free, so we could do diverse occupations that such an important city as New York can offer.

12.30pm - Meeting at The Metropolitan Museum of Art around a pleasant lunch, then an hour later we start with the second lectures session in the Uris Conference Room.

Guillaume Faroult, Curator in the Department of Paintings at Musée du Louvre, Paris, presented "Louis La Caze (1798-1869) and the examples of literature about collectors in France during the XIXth century (1840-1890) ». In 1865, by his will, the medicine doctor Louis La Caze bequeathed his own collection of about 500 pictures to the Louvre Museum. Still today, this is the most important quantity of old paintings given by a private to the museum. Very often, La Caze is shown, consciously or not, as the archetype of Cousin Pons, the genius collector and the Balzac's fiction character in his famous novel published in 1847. According to his wish, a large part of his collection have been sent, all around France, in sixty different "country museums" That is probably his more typical originality, so far from the literary hero with which he was so wrongly compare.

Then followed Kasper Monrad, Chief Curator at the Statens Museum for Kunst in Copenhagen, with "Johannes Rump and his Donation of French Modernist Art to the Statens Museum for Kunst in 1929". The Danish engineer Johannes Rump (1861-1932) started collecting art in the 1890s and in the first years he focused on Danish art of the 19th century and old European master drawings. It was only in 1912 he turned his interest towards French contemporary art (Matisse, Derain, Van Dongen Otto Friez, Juan Gris). After World War I, the recession in Denmark prevented him from pursuing his interest. He commenced collecting again in 1922, now with the active assistance of the Danish art-historian Leo Swane, director of the Statens Museum for Kunst. It was only when the quality of his collection began to be raised to an international level. In 1928, Rump gave his collection to the Statens Museum for Kunst of Copenhagen, and paid for the building of a new room for the collection (over one of the inner courtyards of the Museum). Then, the Museum was in possession of one of the largest collections of French modernist art in any museum.

The lecture of Barbara Jaki Mozeric, Chief Curator, National Gallery Ljubljana, was "Collecting and donating in Slovenia: the National Gallery Case". The National Gallery was created in 1918, in a Slovenia who wished to establish a distinctive national character towards of multinational states. For political reason the authorities have always shown interest in the institution and its collection. Yet state interventions and bureaucratic mentality have affected the formation of the National Gallery. Art historians got nothing to lean on but their professional ethics. After World War II, private collections belonging to "enemies of the working class" were nationalised by communist authorities. En 1991, with the new and independent state of Slovenia, the National Gallery faced with the diminishing of his collections because of the denationalisation law. The nationalised works of art are strictly returned to theirs owners. At the same time, the law also permits returning of those works of art, which were legally bought during the period between both laws. That explains the actual difficult situation.

Marianne Saabye, Director of the Hirschsprung, Copenhagen, was the last speaker with "Heinrich Hirschsprung as a Collector of Danish 19th Century Art". Heinrich Hirschsprung (1836-1908), was a second-generation German-Jewish immigrant, and established his own fortune as a tobacco manufacturer. In 1864, he married Pauline Jacobson and they got five children. In 1866 they started collecting quite exclusively Danish painting,

from traditional "Golden Age" (Eckersberg and Lundbye) until realism Danish art of the present days. Around this family, was created a circle of friends, historians of art and painters, but also musicians or writers. Some of them received generous help from the Hirschsprungs who loved received in their huge flat in Copenhagen, as in their country mansion in à Skodsborg, or in their winter's residence in Italy. The recent and incredible discover of around 15000 letters from artists friends and the family photographic albums will precise and bring more knowledge about this collection. On 1900, the Hirschsprungs were thinking to bequest their collection to Danish State or City of Copenhagen if they got a nice and regular place to receive it. Only in 1907, after long negotiations, finally a solution has been found. The collection would be present in the neo-classical building built by H. B. Storck, in Østre Anlæg Park, at Copenhagen and open to the public in 1911.

At the end of these remarkable lectures, unfortunately we have no time for discussions on these different subjects because of a very rich schedule. In reality, the end of the afternoon was occupied by the visit of two wonderful private collections in New York. This great privilege was an excellent illustration of our topics about collectors and collections. Free evening for everyone to use it on his own purpose.

Friday, 25 October

Free morning.

12.30am - Meeting at The Morgan Library with welcome by Mr. Charles E. Pierce, Director. He explains to us the next great transformations of his institution. In spring 2003, the surface of the building will be expanded by the projects of the architect Renzo Piano. The running exhibition presents a choice of the wonderful collection of drawings and oil sketches on paper belonging to Eugene et Clare Thaw, with masterpieces by artists as different as Carpaccio, Degas, Léger, Redon or Hammershoi. Then, in the huge lunchroom, with blue and gold Louis XV panels with have a delicious meal.

Then, around the long table, we improvise a non-formal reflection about the program and future locations of annual meetings of ICFA. For next year we received two offers. These destinations are particularly seductive. First, by the voice of Riitta Ojanperä, Curator at the Finnish National Gallery, Soili Sinisalo, active member of ICFA and Director of the Ateneum Art Museum in Helsinki, has reconvinced her invitation, done during precedents meetings, to organise the annual meeting of ICFA in Helsinki. In n other hand, we received an invitation letter from Mrs Teti Hadjinicolaou, President of International Committee of Greece, proposing to receive us in Athens. Past the discussion and voting, the offer from Finland was agreed. By Sam Sachs and board proposition, two new members, Birgitta Sandström and Stephen Lloyd, were elected members of the board. At least, the financial report for 2002, sent by Viviane Huchard, Treasurer, was also agreed by unanimity and the session was closed.

Then, we were invited for a general tour of permanent collections where are exhibited rare manuscripts and incunabula, Italian primitives and so many masterpieces belonging to the fabulous collection of Pierpont Morgan. Then, we have visited with Mrs Margaret Holben Ellis, Director of The Thaw Conservation Centre, and discovering the new, easy and comfortable installations designed by firm of Samuel Anderson Architect. The spacious and mahogany framing rooms with nice light, situated under the brick and wooden old attic of Morgan House where it is possible to see the arrow of The Empire State skyscraper. This modern installation with his functional furniture's, wet-treatment area, framing room, space for photography and others facilities got the best and recent technologies.

2.45pm - A mini bus waiting the members of the group still there to drive them to North Manhattan to the Cathedral Church of St. John the Divine. There, an exhibition, "The Ages of Mankind: Time to Hope", featuring a hundred of religious objects – paintings, sculptures, objects of art, manuscripts - from the eleven treasures of dioceses that form the Catholic Church in Castilla y León. Very rare as *Saint Sebastian* by El Greco (Cathedral Museum, Palencia) or *Death of Saint Joseph*, by Goya (Church Museum of the Convent of Santa Ana, Valladolid). Later, the mini bus drive to The Hispanic Society of America, situated along the river Hudson blowing by a strong and reviving maritime wind. We were welcomed by M. Mitchell A. Coddington, Director, and by Marcus Burke, Curator and active ICFA. We also enjoyed meeting again Priscilla Muller who, during so many years has been a regular customer and very active at ICFA meeting. The sweet reception organised for us in the great room *The Provinces of Spain* adorned with huge canvases commissioned to Joaquín Sorolla y Bastida, was particularly warm and enjoyable. Marcus Burke tell us the story of The Hispanic Society and his benefactor Archer Milton Huntington (1870-1955). The rich specialised library with rare books and manuscripts as the Map of the World, on velum, by Juan Vespucci, is fascinated. Our hosts showed us some other masterpieces of the institution as paintings of the Golden age, and the exceptional collection of Hispano-Moresque lusterware. In an other imposing building, front to the west wing, an exhibition about works by Spain's artists of the turn of the century, as Zuloaga, Fortuny, Casas et Sorolla, has been presented by Priscilla Muller.

At the end of this rich and busy day, we have to separated in various directions. But before that our deep thanks and reconnaissance to Sam Sachs our host and to the incomparable Yuri Ito you kindly accommodated many individual requests. All of us say good bye and farewell, seeing next year at Helsinki.

Attending to the ICFA Annual Meeting 2002, New York: Görel Cavalli-Björkman, Marcus Burke, Henri L. M. Defoer, Guillaume Faroult, Frode Ernst Haverkamp, Roselyne Hurel, Jacques Kuhnrich and Annie, Sophie Lagabriele, Mary L. Levkoff, Stephen Lloyd and Alice, Stig Miss and Kirsten, Kasper Monrad, Dewey Franklin Mosby, Barbara Jaki Mozeric, Riitta Ojanperä, Marianne Saabye, Samuel Sachs II, Birgitta Sandström, Klaus Weschenfelder.

Roselyne Hurel
Secretary of ICFA

William Randolph Hearst: Builder, Collector, Benefactor

Lecture by Mary Levkoff, Curator of European Sculptures, Los Angeles County Museum of Art

The dark portrayal of William Randolph Hearst shown in Citizen Kane gave a false impression of this philanthropic, enigmatic man. Heir of a fantastic fortune (from the Californian Gold Rush in 1849), Hearst is probably the least appreciated of American collectors. He was passionate about the American West, and he felt estranged from the establishment of the East Coast of America. Antique dealers such as Duveen and Seligmann criticized him as an ignorant omnivore, but, in fact, Hearst read Latin and Greek, spoke French and German, and was interested in ancient history. When he was ten years old, he asked his mother to buy him the Louvre.

Hearst was as interested in Swiss stained glass and historic manuscripts as in Celtic jewels, Hispanic-Arabic ceramics, enamels from Limoges, and Greco-Roman marbles. He also had a castle in Wales, a Bavarian "village" in Oregon, the largest apartment in New York, and a palace in Long Island, where his wife lived. He built the famous "Hearst Castle," which he called "La Colline Enchantée" between San Francisco and Los Angeles. He amassed hundreds of objects, often not of high quality, to decorate his residences.

The auction of a large part of his collections during a sort of bankruptcy around 1940 hurt his reputation as a collector. Nevertheless, his donations are the nucleus of the Los Angeles County Museum of Art, and the names of van Dyck, Canova, Thorwaldsen, Vouet, Sansovino, and Clodion are involved with him.

This intriguing story will be the subject of an exhibition prepared by Mrs. Levkoff.

Mary Levkoff has been at LACMA since 1989, following various internships at the Metropolitan Museum of Art. Her field of specialization is French Renaissance sculpture. Mrs. Levkoff received her undergraduate education at Princeton University, and did her graduate studies at the New York University Institute of Fine Arts. She spent six years in Paris doing research on her dissertation, "Germain Pilon, sculptor to the Late Valois," parts of which have been published separately. She has published and lectured frequently on Rodin (LACMA has significant holdings of work by Rodin). She is currently planning an exhibition on Hearst, and is also collaborating with Ian Wardropper on a project about the arts in France during the reign of Catherine de' Medici ("The Kingdom of Catherine de' Medici"), and with the Musée Rodin on Rodin's fame in America. Her avocation is rehabilitating some tarnished reputations, including those of Henri III, Alexandre Lenoir, and William Randolph Hearst.

'The Artist as Collector in Regency London and Edinburgh: the cases of Richard Cosway (1742-1821) and Sir Henry Raeburn (1756-1823)'

Lecture to be given by Stephen Lloyd for the ICOM / ICFA Meeting at the Frick Collection in New York on the morning of Wednesday 23 October 2002

Artists have always collected and they are often revealed to be highly systematic or obsessive in the pursuit of artefacts, whether images or objects. Giorgio Vasari and Andy Warhol are but two figures from the 16th and 20th centuries that immediately spring to mind. Many artists working in Britain, during the years 1750 to 1830, collected works of art voraciously. Sir Joshua Reynolds and Sir Thomas Lawrence, formed perhaps the richest cabinets of Old Master paintings and drawings to be assembled by successful artists in Britain. The contrasting cases of the miniaturist Richard Cosway in London, and Sir Henry Raeburn, the oil painter based in Edinburgh, illuminate the different strategies by which two Regency artists used connoisseurship and the private gallery to demonstrate their aesthetic agenda and social status.

Stephen Lloyd is Senior Curator at the Scottish National Portrait Gallery in Edinburgh, where he has worked since 1993. He received his doctorate on Richard & Maria Cosway from the University of Oxford (supervisors: Nicholas Penny and the late Francis Haskell), and organised a major exhibition on the Cosways during 1995/6 at the National Portrait Galleries in Edinburgh and London. He curated the exhibitions 'Portrait Miniatures from the Collection of the Duke of Buccleuch' and 'Raeburn's Rival: Archibald Skirving 1749-1819' at the SNPG in 1996/7 and 1999. Since then he has established a research centre at the SNPG for the study of the portrait miniature, based on the long-term loan to the Gallery of four major private collections. He has been elected a Fellow of the Societies of Antiquaries in Edinburgh and London.

The private collection of Carl Gustaf Tessin and Ulla Sparre

Lecture by Görel Cavalli-Björkman, Former president of ICFA, Associate professor and Director of Research at The Nationalmuseum, Stockholm

At the end of the 17th century Sweden had only one art collection worthy of note. It belonged to Count Johan Gabriel Stenbock (1640-1705). It contained several paintings by Rembrandt and his school. Stenbock died unmarried soon after bequeathing everything to his niece Countess Christina Beata Lillie, married twice, and the main part of the collection was inherited by her son of her first marriage Johan Gabriel Sack. After the death of his widow in 1779 king Gustavus III bought 25 pictures from the collection i.a. three Rembrandt paintings. Countess Lillies youngest daughter Ulla Sparre married Carl Gustaf Tessin. She had inherited 94 of her mothers pictures and a large fortune.

Carl Gustav Tessin (1695-1770) is incomparably Sweden's most important collector of art. His collection was formed during a number of journeys abroad, the first, the grand tour, when he was very young 1714- 1719 (drawings and counterproofs by Watteau), the second in 1728 when he was commissioned to travel to Paris to study interior decoration (paintings by Coypel, Lemoine, Desportes, Lancret and Pater) the third to Venice in 1735 (Canaletto, Tiepolo, Pittoni) and finally the stay in Paris 1739-42 on a diplomatic mission. On this last occasion he acquired works by Boucher, Chardin and their contemporaries as well as the main part of his extremely important collection of drawings.

Görel Cavalli-Björkman is a specialist in Dutch and Flemish Art and an organizer of many exhibitions in this field (Ex : Rubens and Tizian 1987 ; Rembrandt and his Age 1992 ; Still Lifes in 1997)

Louis La Caze (1798–1869) and Some Examples of Literature about Collectors in France during the Nineteenth Century (1840–1890)

Guillaume Faroult, Curator, Department of Paintings, The Louvre, Paris

In 1865 Dr. Louis La Caze bequeathed his collection of about 500 paintings to the Louvre. Today, this is still the most important group of artworks given by an individual to the museum. The date of the bequest is 1869, when the collector died.

From 1869 to the end of the 1880s, many of Dr. La Caze's contemporaries—physicians, writers, critics, directors, and artists—tried to describe him and celebrate his generosity. These reminiscences portray the doctor and present and his work on French paintings of the seventeenth and eighteenth centuries, where he was one of the pioneers in this field. In this literature, La Caze is shown, consciously or not, as the archetype of Cousin Pons, the genius collector and Balzac's fictional character in his novel, *Le Cousin Pons*, published in 1847.

From the hero created by Balzac, two main characteristics have been pointed out: his innovative taste and his deep loneliness. Dr. La Caze's collection was not the first to highlight the eighteenth-century French painters. Before that, Vivian Denon and above all the Marquis de Cypierre were very famous amateur collectors. In 1844 *Le Cabinet de l'Amateur* of Eugène Piot was the first review for collectors to be published. This was about the time that Dr. La Caze started to collect. Some of his contemporaries and the Goncourt brothers, in 1859, wrote about the literary relationships between the doctor and some of the painters of his time (for example, Corot and Fantin-Latour).

By the 1850s, the doctor and his collection had become increasingly famous, culminating in 1860, with the Parisian exhibition *Tableaux de l'école française ancienne tirés de collection d'amateurs*. From this time he was accepted as a collector, and he became an active member of various museum boards.

It is a paradox to present this celebrated philanthropist, who was famous in the art circles of his day as an unsociable man. Of course, the Balzacian image has been an important element in the biography of the doctor. Furthermore, we should not understate the insight of the museum administration. In 1872, after his gift to the Louvre, and according to his wish, a large part of his collection toured around France, to sixty different country museums.

Johannes Rump and his Donation of French Modernist Art to the Statens Museum for Kunst in 1929

When in 1928 the Danish engineer had donated his collection of French paintings and sculptures of the early 20th century to the Statens Museum for Kunst in Copenhagen, the Museum was in possession of one of the largest collections of French modernist art in any museum. The collection of Matisse's paintings was at the time only surpassed by the Museum of Modern Western Art in Moscow.

Johannes Rump (1861-1932) started collecting art in the 1890s, and in the first years he focused on Danish art of the 19th century and old European master drawings. It was only in 1912 he turned his interest towards contemporary art. At that point he did not reveal any particular feeling for the latest trends in art, and his taste was uncertain. He did acquire two Matisse's in 1914 and '17, but they were early, not very significant works. Rump's first period of collecting French art lasted till 1917, and in the first years after World War I the recession in Denmark prevented him from pursuing his interest. He commenced collecting again in 1922, now with the active assistance of the Danish art-historian Leo Swane, then curator and later director of the Statens Museum for Kunst. It was only then the quality of his collection began to be raised to an international level, and in the following years he acquired important paintings by particularly Matisse, Derain and Braque, several of which were acquired at the sales of Daniel-Henri Kahnweiler in May 1923 in Paris and Christian Tetzgen-Lund in May 1925 in Copenhagen. On the other hand, he only bought one insignificant painting by Picasso.

As early as 1923 when the collection was still relatively modest, Rump turned to the director of the Statens Museum for Kunst, Karl Madsen, offering to donate the collection to the Museum. As Madsen had given up collecting French impressionism in competition with the Ny Carlsberg Glyptotek in Copenhagen and was staking on the old masters, he was very reluctant to accept the gift. This was also due to the limitations of the collection as to quality and quantity and to the conditions Rump made (i.e. that the entire collection should always be on view in the Museum). It was only when Gustav Falck was appointed director of the Museum in 1925, progress was made in the negotiations. However, Falck was also reluctant to accept Rump's conditions, but the main hindrances were removed when in 1927 Rump accepted that only the best half of the works should always be on view, and when he offered to pay for the building of a new room for the collection (over one of the inner courtyards of the Museum). At this point he managed to persuade the director of the Ny Carlsberg Glyptotek, Helge Jacobsen, to give up collecting French Modernism and concentrate on Impressionism and Post-Impressionism, and the two men swapped some works of art: Rump received four Matisse's in exchange of some not very important Impressionist paintings and water colours.

After the donation in 1928 Rump continued to acquire a few works of art for the Museum, and after his death in 1932 the foundation bearing his name has continued to donate works of art to Museum.

Kasper Monrad

Barbara Jaki
Slovenia

Collecting and Donating in Slovenia: the National Gallery Case

Collecting and donating had a distinctively nationally conscious character in Slovenia and its National Gallery from the beginning in 1918 until the declaration of Independence in 1992. The reason was the political circumstances, with Slovenes striving to establish a distinctive national character within multinational states. The museum profession and the history of art discipline consolidated at the same time as the National Gallery was established, which affected a value scale for representative materials.

The authorities have always shown interest in the institution and its collection. Yet whenever the formation of the National Gallery's artistic found was affected by political ambition, state interventions – conditioned by bureaucratic mentality and the rigidity of legislation – had a negative effect. Art historians were the ones facing and solving the consequences, with nothing to lean on but their professional ethics.

After World War II. the communist authorities dispossessed "enemies of the working class", private collections were nationalised and works of art had the status of public goods. Actually the political and economic power was rearranged and a new social elite emerged. The National Gallery also got some nationalised works of art.

In 1991, with the new and independent state of Slovenia the National Gallery faced with the diminishing of its collections because of the denationalisation law. The nationalised works of art are strictly returned to their owners. At the same time, the law also permits returning of those works of art, which were legally bought during the period between both laws.

Hirschsprung – the facts

A.M. Hirschsprung and Sons

Heinrich Hirschsprung (1836-1908) was a second-generation immigrant and a typical example of the process of Jewish assimilation taking place in 19th century Copenhagen. He was of German-Jewish descent, and his father, A.M. Hirschsprung, originally hailed from Friedberg near Frankfurt. In 1826, A.M. Hirschsprung established his own business as a tobacco manufacturer on the corner of Østergade and Kongens Nytorv in the heart of Copenhagen. True success arrived somewhat later, however; when the sons Bernhard and Heinrich took over the company in 1858, the enterprise – specialising in the manufacture of cigars and boasting a new factory in Tordenskjoldsgade – evolved into a modern, efficient enterprise. This was entirely in keeping with the general "Wirtschaftswunder" that transformed Copenhagen into a modern metropolis during the 1870s and 1880s.

Pauline Jacobson – the family sphere

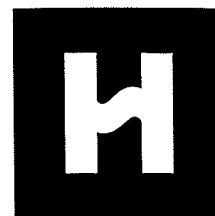
In 1864, Heinrich Hirschsprung married the spirited and beautiful Pauline Jacobson (1845-1912), who came from a wealthy and very devout Jewish family. The newlyweds settled in "Plougs Gaard" on the corner of Højbro Plads, right opposite the Christiansborg Palace, and their five children were all born here.

We know very little of the life of Heinrich Hirschsprung up until this time. From the late 1870s onwards, however, a wealth of letters and other documents survive, elucidating his and Pauline's close relationship with the many artist friends who stayed with them in winter at Højbro Plads and subsequently in the large apartment in Bredgade, which the family took in 1880. In summer, the young artists came for short visits or longer stays at the Hirschsprung summer residence, whether at Bagsværd Sø, Svanemøllen north of Copenhagen, or somewhere else entirely. The summer residence became fixed in 1885 when the Hirschsprungs bought a summer villa on the tall cliff in Skodsborg, overlooking the Øresund.

The beginnings of the art collection

In 1866, Hirschsprung bought his first painting: a small genre piece by Julius Exner, *Small Girl Letting an Old Man Smell a Flower* (circa 1856). This was followed by several purchases in the years to come. Hirschsprung did not, however, begin collecting in earnest until 1872. At this time, Danish art was – despite a number of brilliant artists – characterised by a certain stagnation in relation to international developments. The strong nationalist sentiments and the affinity with – even fixation on – traditional "Golden Age" art placed Danish art in a position of voluntary exile.

This environment constituted the basis for Hirschsprung's early activities as a collector. The genre painter *Frederik Vermehren*, the somewhat younger and still radical *Otto Bache*, and the art historian *Julius Lange* came to form part of Hirschsprung's circle of close friends from his youth. Like the ageing *Wilhelm Marstrand*, whose death in 1873 prevented him from exercising a



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direct influence for very long, this trio came to be of great significance to Hirschsprung's early purchases of art and his love of genre painting and narrative art. As far back as the 1870s onwards, he also collected paintings by Golden Age painters such as Eckersberg and Lundbye.



An international outlook – support for artists

The year 1877 saw the beginning of a heated debate within the Danish art scene concerning the national versus the international outlook, particularly as regarded French influences. Hirschsprung may well have been influenced by his experience from the world of business when he clearly stated his support for the international approach. He also took various initiatives to carry his convictions into action. Among other things, he sought to arrange an exhibition of modern French art in Copenhagen in 1877, and he supported a number of artists with travel grants in connection with the 1878 World Exhibition in Paris. Indeed, he would often help artists in need in the following years.

His most significant effort in this regard was probably his support of the young, talented painter P.S. Krøyer. Hirschsprung ensured that Krøyer was able to take a particularly long study tour, including an extra year in Italy. This led to the artist's international breakthrough and also facilitated his influence on the breakthrough of realism in Danish art.

The friendship with Krøyer and other artists

Of all their artist friends, P.S. Krøyer was nearest and dearest to Heinrich and Pauline Hirschsprung, and theirs was to be a life-long friendship. Hirschsprung was behind many of the commissions that provided Krøyer with the means to make a living, and he sought to give the artist advice on financial matters, just as he took care of the Krøyers' accommodation, cooks, and much else. Hirschsprung and Krøyer went on a long journey to Italy in 1901 after Krøyer's period of illness. In connection with the establishment of the museum to come, Hirschsprung acquired an unusually wide-ranging collection of Krøyer's work, including large paintings as well as collections of studies, sketches, drawings, and sculptures.

Frederik Vermehren was also a very close friend of Pauline and Heinrich Hirschsprung. It seems likely that he was the one who established contact between the Hirschsprungs and many of their young artist friends. August Jerndorff, Frants Henningsen, P.S. Krøyer, Herman Siegmundfeldt, Carl Thomsen, and many others studied under Vermehren at the Academy of Fine Arts. In addition to these artists, several creative artists from other spheres belonged to the circle of friends, including the violinist Anton Svendsen, Franz Neruda, the actor J.L. Phister and his wife, and – in a somewhat different vein – the solicitor A. P. Weis, who was keenly interested in art. In the 1890s, writers such as Henrik Pontoppidan, Herman Bang, and Svend Leopold also visited the Hirschsprung residence on many occasions, primarily due to Einar Aage Hirschsprung, the son of Heinrich and Pauline, who was a publisher.

Naturalist art in the 1880s and the 1888 exhibition

Of course, the close friendships with Krøyer and the young artists left their mark on Hirschsprung's view of art, and during the 1880's his purchases focused ever more on the young Naturalists. In addition to Krøyer, these artists included Godfred Christensen, Viggo Johansen, Anna and Michael Ancher, Thorvald Niss, Erik Henningsen, Julius Paulsen, Joakim Skovgaard, Theodor Philipsen, and Kristian Zahrtmann.

The plans for "Den store Nordiske Kunst- og Industriudstilling" ["The Great Nordic Exhibition of Art and Industry"] to be held in Copenhagen in 1888 gave rise to the idea of also exhibiting Hirschsprung's – by then very significant – collection of Danish art to the many visitors expected in the Danish capital.

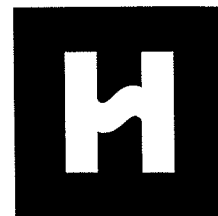
The special nature of the exhibition

The reviews of Hirschsprung's exhibition in 1888 shows that the collection had already come into its own, having assumed its special character at this relatively early stage. Hirschsprung was in the process of building a representative collection of Danish art from the Golden Age and up until the present day. In what was a highly unusual move at the time, the collection was displayed artist by artist and in chronological order – quite a departure from the confusing array of pictures that normally greeted patrons of the Royal Collection of Paintings and the annual exhibitions. Hirschsprung did not buy a great deal of large canvases due to the natural limitations imposed by attempting to accommodate a collection of this magnitude in a private home. To make up for this, however, he collected sketches and studies for other pictures, something which was still unusual at this time.

The 1888 exhibition catalogue demonstrates Hirschsprung's great joy in "paper art". Indeed, Hirschsprung's collection comprised several distinct, smaller collections. In addition to his paintings, he collected drawings, had a special folder for watercolours, owned an entire gallery of drawn portraits of artists, and subsequently added his collection of pastels and cartouches. Over the years, book illustrations also seem to have become one of his collecting specialities.

Planning a museum – the growth of the collection during the 1890s

As a result of the 1888 exhibition, Hirschsprung decided to seek to create a collection that could eventually become public property, and throughout the 1890s he sought to supplement and complete the overall picture. He acquired more large paintings such as Michael Ancher's portrait of his wife, Anna Ancher (bought in 1892) and Joakim Skovgaard's altarpiece for the church of Mandø (bought in 1897). Hirschsprung also began to buy paintings by the new Symbolist artists emerging in the 1890s, e.g. Harald Slott-Møller, Vilhelm Hammershøi, L.A. Ring, and – later - Ejnar Nielsen. In some cases, Hirschsprung was somewhat hesitant about this new trend in art, but he listened very carefully to advice, e.g. from the young art historian Emil Hannover, with whom he became acquainted in the late 1880s.



HIRSCHSPRUNG

The Deed, 1902

In 1899, the Hirschsprung brothers turned over the tobacco factory and shop to a limited company. Heinrich Hirschsprung, who wintered in Northern Italy with his wife, now devoted himself fully to building and developing his collection. In consultation with Emil Hannover, the collection took on museum quality. This involved a certain amount of trimming, with many works being sold off and new, important acquisitions being made. At the same time, Emil Hannover embarked on the task of cataloguing the collection.

As far back as 1900, Heinrich and Pauline Hirschsprung clandestinely deposited a deed with the Danish Ministry of Cultural Affairs (then known as "Kultusministeriet"), while his legal advisor, A.P. Weis, conducted discreet negotiations with state and municipal authorities. Not until the summer of 1902 did Hirschsprung feel that the time was right to publicise the deed, which coincided with a presentation of the collection at a major exhibition at Charlottenborg.

As in the deed granted by the master brewer Carl Jacobsen and his wife with respect to the Ny Carlsberg Glyptotek, Hirschsprung stipulated that the Danish state and the municipality of Copenhagen had to provide the necessary land and buildings to go with his gift. This sparked off many years of debate, where pure politics as well as issues concerning art criticism entered the picture. Through it all, Hirschsprung held on firmly to his requirement that the museum must have its own building and its own management, and that it can never form part of any other collection.

1902-1911

While the discussions raged, Hirschsprung kept adding to his collection, for example by purchasing Joakim Skovgaard's studies for his murals in the Viborg Cathedral, by acquiring significant works by artists such as Anna Ancher and Vilhelm Hammershøi from Alfred Bramsen's Collection (1904), and through donations from private individuals who promised to leave works of art to the collection in their wills.

The year 1907 saw the negotiations finally falling into place, and work on H.B. Storck's neo-classical museum building could commence in the Østre Anlæg Park in Copenhagen.

Heinrich Hirschsprung died the year after, in 1908. The interior design of the museum was then left in the hands of Emil Hannover, who became its first director. The Hirschsprung Collection was opened in 1911, and so Pauline Hirschsprung saw the museum completed before her death the following year.