

The Visual Essay



Drawn to Old Masters: Copies in Carel Joseph Fodor's Collection

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Abstract

Carel Joseph Fodor (1801-1860) was an avid art collector. When he died, at the age of 59, he had amassed an impressive collection of 161 paintings, 877 drawings and 302 prints, which he bequeathed to the city of Amsterdam. Since 1963 that collection has been part of the collection of the Amsterdam Museum.

A conspicuous feature of Fodor's collection is that he did not collect Old Master paintings. Old Master painters and their most famous works did enter the collection in another way: in reproduction. More specifically, by means of copies in a variety of mediums: painted and in print, but particularly drawn. Fodor's collection forms an excellent case to explore the popularity of drawn reproduction in the 18th and 19th century. It offered collectors like Fodor the double joy of appreciating the skill of the copyist and the reference to the original painting.



Object 1. Jan Willem Pieneman (1779-1853), *Portrait of Carel Joseph Fodor (1801-1860)*, 1848 Oil on canvas, 101,3 x 75,3 cm Amsterdam museum, Fodor Collection, SA 2065

Introduction

Carel Joseph Fodor (1801-1860, object 1) was an avid art collector. He became rich by trading in coal, the fuel of the Industrial Revolution that was in full swing during his lifetime. Fodor spent much of his wealth on art. When he died, at the age of 59, he had amassed an impressive collection of 161 paintings, 877 drawings and 302 prints. Having remained unmarried and childless, he bequeathed the complete collection to the city of Amsterdam, on the condition that a museum would open to showcase his paintings, prints, and drawings. In 1863, the Museum Fodor opened its doors in Fodor's former home at the Keizersgracht. Arie Lamme (1812-1900), the art dealer that had acted as an intermediary for Fodor since 1850, became the first director. Since 1963, the works left by Fodor are part of the collection of the Amsterdam Museum (Reichwein 1995, 8-9).

Fodor's collection of paintings consists mainly of contemporary art (mostly French, Belgian and Dutch), the prints and drawings collection combined contemporary art with early modern art. A conspicuous feature of Fodor's collection is that he did not collect Old Master paintings. This is in sharp contrast to some other affluent collectors in his time. The most prominent example is Adriaan van der Hoop (1778-1854) who amassed a collection (and, like Fodor, left it to the city of Amsterdam) with all the big names of Dutch art, such as Rembrandt van Rijn, Johannes Vermeer, Frans Hals and Jan Steen, but also Peter Paul Rubens and Antoon van Dyck.¹

One can only guess why Fodor did not collect these paintings; money would not have posed an obstacle. As he wanted to form his own museum (and posthumously did), perhaps he concluded that there were enough collections in Amsterdam and the Netherlands with this category of paintings and that he could offer more by collecting the work of contemporary artists (Bergvelt 1995, 46-47).

However, the early modern prints and especially the drawings in Fodor's collection are of world class (for example: Objects 2, 3, 4). He collected in a time that the Print Room of the Rijksmuseum only collected prints and not yet drawings. As such, he met a need that was hardly covered by other public collections at the time.

Old Master painters and their most famous works did enter Fodor's collection in another way: as reproductions. The copies in the collection were of a variety of mediums: painted; in print; and most particularly drawn. In this essay I explore the copies of Old Master painters in Fodor's collection to shed light on what reproductions Fodor collected and why. Which painters and paintings were represented in this particular part of Fodor's collection? And what was the purpose and meaning of these copies within the collection as a whole?

I will start by describing what I understand to be a copy and what might have been reasons to collect copies. Then, I will give a short description of the painted copies in the collection, with references to printed copies that I will not extensively address. They are different from the painted and drawn copies because they are not unique and uncolored. Therefore, it would require a very different approach to the motifs that Fodor might have had to collect them. After a short case study of representations in diverse media of Paulus Potter's famous *The Bull*, I turn to the drawings.

This visual essay has been conceived as a digital exhibition, showcasing material that is only rarely on display, but deserves to be considered as an integral part of the collection that Fodor gifted the city of Amsterdam over 160 years ago.

In the captions, where the originals are mentioned, clicking the inventory number of the original will link to that artwork in the database of the museum concerned.



Object 2. Hendrick Goltzius (1558-1617), *Sitting partridge dog*, c. 1597 Metalpoint on paper, 42,5 x 30 cm Amsterdam Museum, Fodor Collection, inv. no. TA 10179



Object 3. Peter Paul Rubens (1577-1640), *Young man embracing a young woman*, c. 1633 Chalk on paper, 32,5 x 30,1 cm Amsterdam Museum, Fodor Collection, inv. no TA 10301



Object 4. Rembrandt (1606-1669), *The healing of Tobit*, c. 1636 Pen in ink on paper, 20,8 x 20,2 cm Amsterdam Museum, Fodor Collection, inv. no TA 10281

Copies, Translations and Learning Art

In our times, where originality in the arts is highly valued, the idea of a copied artwork has negative connotations. In and before Fodor's time this was not necessarily the case. This in part had to do with how art education for young artists was conceived. Copying good examples was considered to be a crucial part of training a painter or craftsman. Moreover, it should be noted that there is a considerable difference between a copy that has been made in the same medium (and the same size) as the original; and for example, a print or drawing after a painting. In the former case we can speak of a copy in the quite narrow sense of the word, if the copy is made to pass as an original, we can even speak of a forgery (Jellema 1987, 7).

The cases from the Fodor collection discussed here are clearly something different: they concern (much smaller) painted copies as well as printed and drawn copies. They all translate the original in a new form, in size and/or in medium, but all in a different way. The painted copies retained some of the material appearance, whereas the prints reproduced paintings as multiples, resulting in a reproduction of the composition and its related iconography, but hardly the technique of the original. The drawn copies form a sort of in-between, they offer the copyist ways of reproducing the painting and showing their own skill in translating the medium of oil paint into ink, graphite or watercolor. As such, the drawn copy functions as a reproduction of the composition, iconography and (to a limit) style of the painter of the original and simultaneously as an original translation by the copyist.

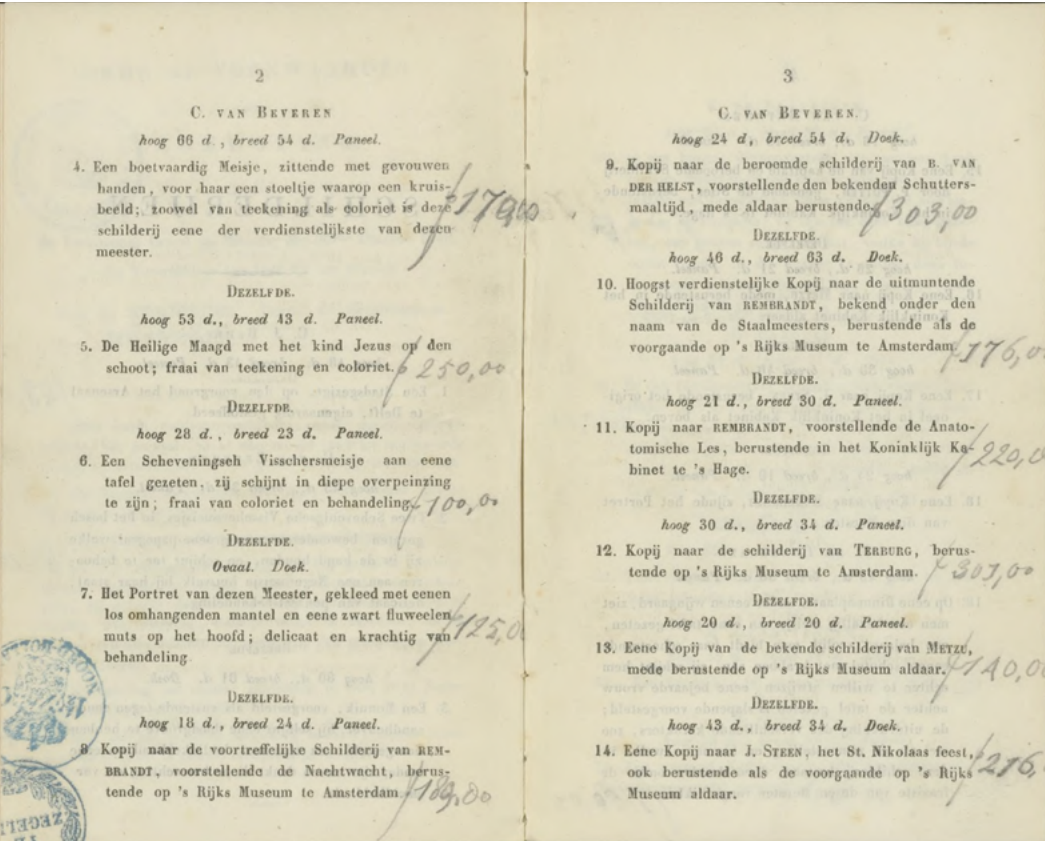
This might explain the popularity of drawn reproductions in the 18th and 19th century. It offered the collector the possibility to appreciate the skill of the copyist and to subsequently enjoy a reference to the original painting (Jellema 1987).

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19th-Century Painted Copies after 17th-Century Paintings

On 30 October 1848, paintings from the collection of Albertus Bernardus Roothaan (1793-1847) were auctioned in Amsterdam. Among the auctioned paintings were no less than 11 copies after famous Dutch 17th century paintings by Charles van Beveren (1809-1850) (Auction Roothaan 1848, see object 5). Fodor bought six of them (objects 6-11), all precise copies after paintings that had already been on display in the Rijksmuseum in Amsterdam and in the Mauritshuis in The Hague. He did not buy the copies after Rembrandts *Night-watch*, *Syndics of the clothmakers guild* and a *Self Portrait* of that master, Van der Helst's *Company of Captain Cornelis Witsen and Lieutenant Johan Oetgens van Waveren*, nor the famous *Bull* by Paulus Potter that were also available. Eleven years later he would buy a painted copy after the latter painting after all (see below, p. 135, object 14).²

The paintings replicate - on a smaller scale - materiality, color and iconography of the originals. For the original owner Roothaan they might have also served to support Van Beveren, with the added advantage of having reproductions of some of the most prized works from the Rijksmuseum and Mauritshuis on his wall. For Fodor the latter was probably his prime motive.



Object 5. Pages from the auction catalogue of paintings from the collection of Albertus Bernardus Roothaan with 11 painted copies after Old Master paintings by Charles van Beveren.

Object 6. Charles van Beveren (1809-1850) after Jan Steen (1626-1679),
The feast of Saint Nicholas, before 1848
 Oil on canvas, 45 x 36 cm
 Amsterdam Museum, Fodor Collection, inv. no. SA 1142
 The original has been in the Rijksmuseum since 1809 (inv. no. SK-A-385)





Object 7. Charles van Beveren (1809-1850) after Gerard ter Borch (1617-1681), *The paternal admonition*, before 1848
Oil on panel, 31,2 x 34,6 cm
Amsterdam Museum, Fodor Collection, inv. no. SA 1143
The original has been in the Rijksmuseum since 1809 (inv. no. SK-A-404)

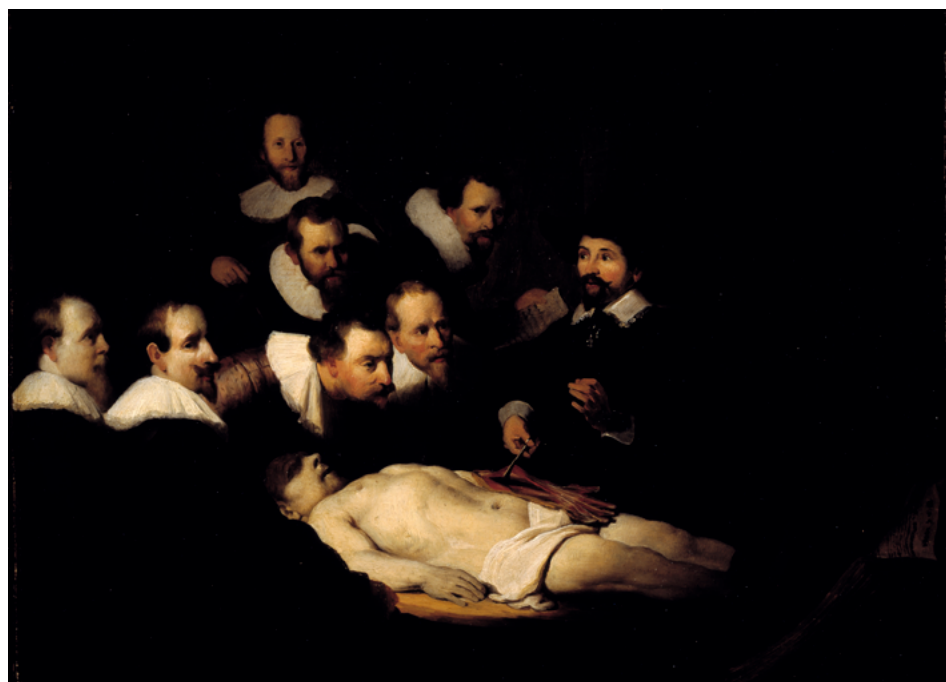


Object 8. Charles van Beveren (1809-1850) after Gabriel Metsu (1629-1667), *The old drinker*, before 1848
Oil on panel, 22 x 21 cm
Amsterdam Museum, Fodor Collection, inv. no. SA 1695 (stolen in 1972)
The original has been in the Rijksmuseum since 1827 (inv. no. SK-A-250)

Object 9. Charles van Beveren (1809-1850) after Jan Steen (1626-1679),
The life of man, before 1848
 Oil on panel, 37,6 x 46,9 cm
 Amsterdam Museum, Fodor Collection, inv. no. SA 1311
 The original has been in the Mauritshuis since its founding in 1822 (inv. no. 170)



Object 10. Charles van Beveren (1809-1850) after Rembrandt (1606-1669),
The anatomy lesson of Dr. Nicolaes Tulp, before 1848
 Oil on panel, 22 x 30 cm
 Amsterdam Museum,
 Fodor Collection, inv. no. SA 1692
 The original has been in the Mauritshuis since 1828 (inv. no. 146)



Object 11. Charles van Beveren (1809-1850) after Gabriel Metsu (1629-1667),
The Huntsman, before 1848
 Oil on panel, 28 x 22,2 cm
 Amsterdam Museum, Fodor Collection, inv. no. SA 1264
 The original has been in the Mauritshuis since its founding in 1822 (inv. no. 93)



Object 12. Paulus Potter (1625-1654), *The Bull*, 1647

Oil on canvas, 236,5 x 341 cm

Mauritshuis, The Hague, inv. no. 136



A specific case: *The Bull* by Paulus Potter

In Fodor's time the biggest star of the collection of the Mauritshuis was neither a Vermeer nor a Rembrandt. Instead, it was the large painting of a bull that Paulus Potter made in 1647 (object 12). The exquisite realism of the work might well have been a reason for its popularity, but it might also have been a result of the theft of the painting by French troops in 1795. *The Bull* was then displayed in the *Musée Napoléon* (now *Musée du Louvre*), where it made a great impression on the French art lovers. In 1816 the painting returned to the Netherlands where it entered the collection of the Mauritshuis in 1822 (Buvelot 2005).

There are two reproductions of the painting in Fodor's collection and one drawing featuring the painting. Interestingly, all the reproductions of the painting have to do with foreign reception of the painting as well. The print (object 13) was made in the 18th century for the second volume of Jean-Baptiste-Pierre LeBrun's *Galerie des peintres flamands, hollandais et allemands* (1792-1796, 66-67) and was quite common. Fodor had the complete set of prints from these books, including many other copies after old master paintings.³ A painted copy by Coenraad Willem Koch (object 14) was commissioned by the Dordrecht-born painter Ary Scheffer, who worked and lived in Paris (Ewals 1987, 24).⁴ The provenance might have been almost equally interesting for Fodor as the subject

matter, because he owned quite some works by the highly acclaimed Scheffer.⁵ Finally, the historicizing drawing showing Potter before his masterpiece was drawn by Brussels-based Jean Baptiste Madou (object 15). Fodor owned a good many of his drawings, including nine other of old master painters at work.⁶ All show a romantic imagination of the life and work of famous painters. Apart from references to Potter's most famous painting Fodor also owned original prints and drawings by Paulus Potter himself.⁷

The interest in Potter's famous painting fits well into the nationalistic character of 19th-century collecting. What could be more Dutch than a bull and other cattle in a flat landscape with low-hanging clouds? The fame abroad served as a highly welcome foreign recognition of the genius of 17th-century Dutch painting.

Object 13. Jacques-Philippe Le Bas (1707-1783) and Louis-Joseph Masquelier (1741-1811) after Tethart Philipp Christian Haag (1737-1812) after Paulus Potter (1625-1654), *The Bull*, 1773

Amsterdam Museum, Fodor Collection, inv. no. A 11689

In 1773, the painting was in the collection of Stadholder William V.



Object 14. Coenraad Willem Koch (1834-1859) after Paulus Potter (1625-1654), *The Bull*, 1854
Oil on panel, 25 x 34,7 cm
Amsterdam Museum, Fodor Collection, inv. no. SA 2474
The original has been in the Mauritshuis since 1822 (inv. no. 136)



Object 15. Jean Baptiste Madou (1796-1877), *Paulus Potter before his painting The Bull*, 1841
Amsterdam Museum, Fodor Collection, Inv. no. TA 10670

Drawn Copies

The drawn copies after Dutch 17th-century paintings in the collection of Carel Joseph Fodor can be roughly divided into drawings made in his own lifetime and those made by artists in the 18th century. Of the 19th-century copies, eleven are made by Reinier Craeyvanger, which suggests that they were probably commissioned by Fodor, perhaps intended as a series. He copied after works in the Mauritshuis and in the Rijksmuseum, as most of the 19th-century copies were. The opening of the museums in the early 19th century offered artists the chance to use the works of their illustrious predecessors as examples (Van Thiel 1982). The copying of examples had been an important aspect of training artists for centuries. 19th-century copies that form the following list of works from Fodor's collection are divided by the institution where the originals could and still can be found. These drawn copies in Fodor's collection are generally either land- or cityscapes or genre-paintings, with some familiar compositions from the painted copies above. Jan Steen seems to have been a favorite.

With the exception of two pen and ink drawings, all drawings are watercolors, which gives them a significant other function than printed copies that did not record the coloring of the paintings. The two exceptions, *The Old Drinker* after Metsu (object 28) and *The Paternal Admonition* after Ter Borch (object 29) are made by Frans Molenaar and Willem Steelink, who both made printed reproductions as well. The drawings might have originally been meant to serve as an intermediate phase towards a print, but from both works corresponding prints do not exist.

19th-Century Drawn Copies after Paintings in the Mauritshuis



Object 16. Reynier Craeyvanger (1812-1880) after Gerard ter Borch (1617-1681), *The Messenger, known as 'The Unwelcome News'*, ca. 1832-60 Watercolor on paper, 35,1 x 32,4 cm
Amsterdam Museum, Fodor Collection, inv. no. TA 10485
The original has been in the Mauritshuis since 1822 (inv. no. 176)

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Object 17. Reynier Craeyvanger (1812-1880) after Gerard Dou (1613-1675), *The young mother*, ca. 1832-60 Watercolor on paper, 36,7 x 27,5 cm
Amsterdam Museum, Fodor Collection, inv. no. TA 10487
The original has been in the Mauritshuis since 1822 (inv. no. 32)

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Object 18. Reynier Craeyvanger (1812-1880) after Frans van Mieris (1635-1681),
Man and Woman with Two Dogs, known as 'Teasing the Pet', ca. 1832-60

Watercolor on paper, 26,8 x 19 cm

Amsterdam Museum, Fodor Collection, inv. no. TA 10488

The original has been in the Mauritshuis since 1822 (inv. no. 176)



Object 19. Reynier Craeyvanger (1812-1880) after Johannes Vermeer (1632-1675), *View of Delft*, ca. 1832-60
Watercolor on paper, 35,7 x 44 cm
Amsterdam Museum, Fodor Collection, inv. no. TA 10489
The original has been in the Mauritshuis since 1822 (inv. no. 92)



Object 20. Reynier Craeyvanger after Philips Wouwerman (1619-1668), *Battle scene*, ca. 1832-60
Watercolor on paper, 30,5 x 59,2 cm
Amsterdam Museum, Fodor Collection, inv. no. TA 10490
The original has been in the Mauritshuis since 1822 (inv. no. 219)



Object 21. Reynier Craeyvanger (1812-1880) after Jan Steen (1626-1679),
The life of man, ca. 1832-60
 Watercolor on paper, 30,5 x 59,2 cm
 Amsterdam Museum, Fodor Collection, inv. no. TA 10492
 The original has been in the Mauritshuis since 1822 (inv. no. 170)



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Object 22. Reynier Craeyvanger (1812-1880) after Jan Both (ca. 1618-1652), *Italian landscape*, ca. 1832-60
 Watercolor on paper, 30,5 x 59,2 cm
 Amsterdam Museum, Fodor Collection, inv. no. TA 10493
 The original has been in the Mauritshuis since 1822 (inv. no. 20)



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19th-Century Drawn Copies after Paintings in the Rijksmuseum

Object 23. Reynier Craeyvanger (1812-1880) after Jan Steen (1626-1679),
 The feast of Saint Nicholas, ca. 1832-60
 Watercolor on paper, 30,5 x 25,2 cm
 Amsterdam Museum, Fodor Collection, inv. no. TA 10486
 The original has been in the Rijksmuseum since 1809 (inv. no. SK-A-385)



Object 24. Reynier Craeyvanger (1812-1880) after Gerard Dou (1613-1675),
The night school, ca. 1832-60

Watercolor on paper, 43,9 x 34,4 cm

Amsterdam Museum, Fodor Collection, inv. no. TA 10491

The original has been in the Rijksmuseum since 1808 ([inv. no. SK-A-130](#))



Object 25. Reynier Craeyvanger (1812-1880) after Jan Hackaert (1628-1685), *The avenue of birches*, ca. 1832-60
Watercolor on paper, 43,9 x 34,4 cm
Amsterdam Museum, Fodor Collection, inv. no. TA 10491
The original has been in the Rijksmuseum since 1808 ([inv. no. SK-A-130](#))



Object 26. Reynier Craeyvanger (1812-1880) after Philips Wouwerman (1619-1668), *The bucking grey*, ca. 1832-60
Watercolor on paper, 31,8 x 42,1 cm
Amsterdam Museum, Fodor Collection, inv. no. TA 10495
The original has been in the Rijksmuseum since 1814 ([inv. no. SK-A-483](#))



Object 27. Johannes Egenberger (1822-1897) after Godfried Schalcken
(1643-1706), *'Differing tastes'*, ca. 1837-60
Watercolor on paper, 31,8 x 23,3 cm
Amsterdam Museum, Fodor Collection, inv. no. TA 10514
The original has been in the Rijksmuseum since 1809 (inv. no. SK-A-369)



Object 28. Frans Molenaar (1821-1886) after Gabriel Metsu (1629-1667),
The old drinker, 1845

Pen in ink and wash on paper, 20,5 x 18,3 cm

Amsterdam Museum, Fodor Collection, inv. no. TA 10719

The original has been in the Rijksmuseum since 1827 (inv. no. SK-A-250)



Object 29. Willem Steelink (1826-1913)
after Gerard ter Borch (1617-1681),

The paternal admonition, 1848

Pen in ink and wash on paper, 29 x 25,5 cm

Amsterdam Museum, Fodor Collection,
inv. no. TA 10852

The original has been in the Rijksmuseum
since 1809 (inv. no. SK-A-404)



18th-Century Drawn Copies

In addition to the copies from the 19th century, Fodor also collected drawn reproductions from the 18th century. Jan Steen and the genres seen above form part of the copied material here too, but now also portraits are among the copies. The 18th-century copies often give hints of the provenance in the 18th century, more often than not in private collections at the time of reproduction. Sometimes they are even the only record we have, when the original has been lost.

Object 30. Jacob de Wit (1695-1754) after Peter Paul Rubens (1577-1640), *Nicolaas Rockox (left panel of the Rockox triptych)*, ca. 1710-54

Chalk and watercolor on paper, 27,6 x 15 cm

Amsterdam Museum, Fodor Collection, inv. no. TA 10375

The original has been in the Royal Museum of fine Arts in Antwerp since 1815 (inv. no. 307-311). In the time of Jacob de Wit it was still in its original location, in the Recollects Convent in Antwerp.



Object 31. Anna Alida de Frey (1768-1808) after Jan Steen (1626-1679), *The schoolmaster*, ca. 1783-1802 Watercolor on paper, 27,7 x 24,3 cm
Amsterdam Museum, Fodor Collection, inv. no. TA 10520 Current location of the original unknown





Object 32. Johannes Pieter de Frey (1770-1834) after Govert Flinck (1615-1660), *Portrait of a woman*, ca. 1790-1792

Chalk and watercolor on paper, 34,6 x 26,2 cm
Amsterdam Museum, Fodor Collection,
inv. no. TA 10521

Current location of the original unknown

Object 33. Wybrand Hendriks (1744-1831) after Rembrandt (1606-1669), *"The Shipbuilder and his Wife": Jan Rijcksen (1560/2-1637) and his Wife, Griet Jans*, 1800

Watercolor on paper, 36,6 x 52,9 cm
Amsterdam Museum, Fodor Collection,
inv. no. TA 10537

The original has been in the Royal Collection in London since 1811 (inv. no. RCIN 405533). In 1800, when Hendriks made his drawing, the painting was auctioned in Amsterdam from the collection of Jan Gildemeester.



Object 34. Wybrand Hendriks (1744-1831) after Frans Hals (1582/83-1666), *The Governors of the Elisabeth Hospital*, 1787
Watercolor on paper, 34,8 x 54,7 cm
Amsterdam Museum, Fodor Collection, inv. no. TA 10539
The original has been in the Frans Hals Museum since 1862 (inv. no. OS I-114). In 1787, when Hendriks made his drawing, the painting was in the Elisabeth Hospital in Haarlem.⁸



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Object 35. Jacob van Strij (1756-1815) after Meindert Hobbema (ca. 1638-1709), *Landscape with farms and a high tree*, ca. 1800
Watercolor on paper, 40 x 55,4 cm
Amsterdam Museum, Fodor Collection, inv. no. TA 10914
The original has been in the Kunsthaus Zürich since 1948 (inv. no. R 14). The location of the painting in the time of Van Strij is unknown, the earliest known provenance is at auction in London in 1833.

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Object 36. Willem Joseph Laquy (1738-1798) after Jan Steen (1626-1679), *The doctor's visit*, ca. 1753-1798

Watercolor on paper, 39,3 x 33,2 cm

Amsterdam Museum, Fodor

Collection, inv. no. TA 10665

The original has been in the Alte Pinakothek since 1806 (inv. no. 158).

In Laquy's time the painting was part of the collections of Charles Theodore, Elector of the Palatine and Bavaria in Düsseldorf.



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Object 37. Johannes Huibert Prins (1756-1806) after Jan van der Heyden (1637-1712), *Amsterdam City View with houses on the Herengracht and the old Haarlemmersluis*, ca. 1777-1806

Watercolor on paper, 26,9 x 32,4 cm Amsterdam Museum, Fodor Collection, inv. no. TA 10852

The original has been in the Rijksmuseum since 1809 (inv. no. SK-A-154). In Prins' time it was still in the collection of Adriaan Leonard van Heteren (1722-1800) in The Hague.

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Conclusion

Old master paintings were represented in Fodor's collection through copies in various mediums: painted; printed; and above all drawn. Fodor collected older copies after those paintings, but also commissioned contemporary artists to copy the paintings that by that time had already entered the largest public collections in the Netherlands, being the Mauritshuis and the Rijksmuseum. The collected copies reflect the taste in Fodor's day, with genre painters such as Jan Steen, Gabriel Metsu and Gerard Dou seemingly being favorites.

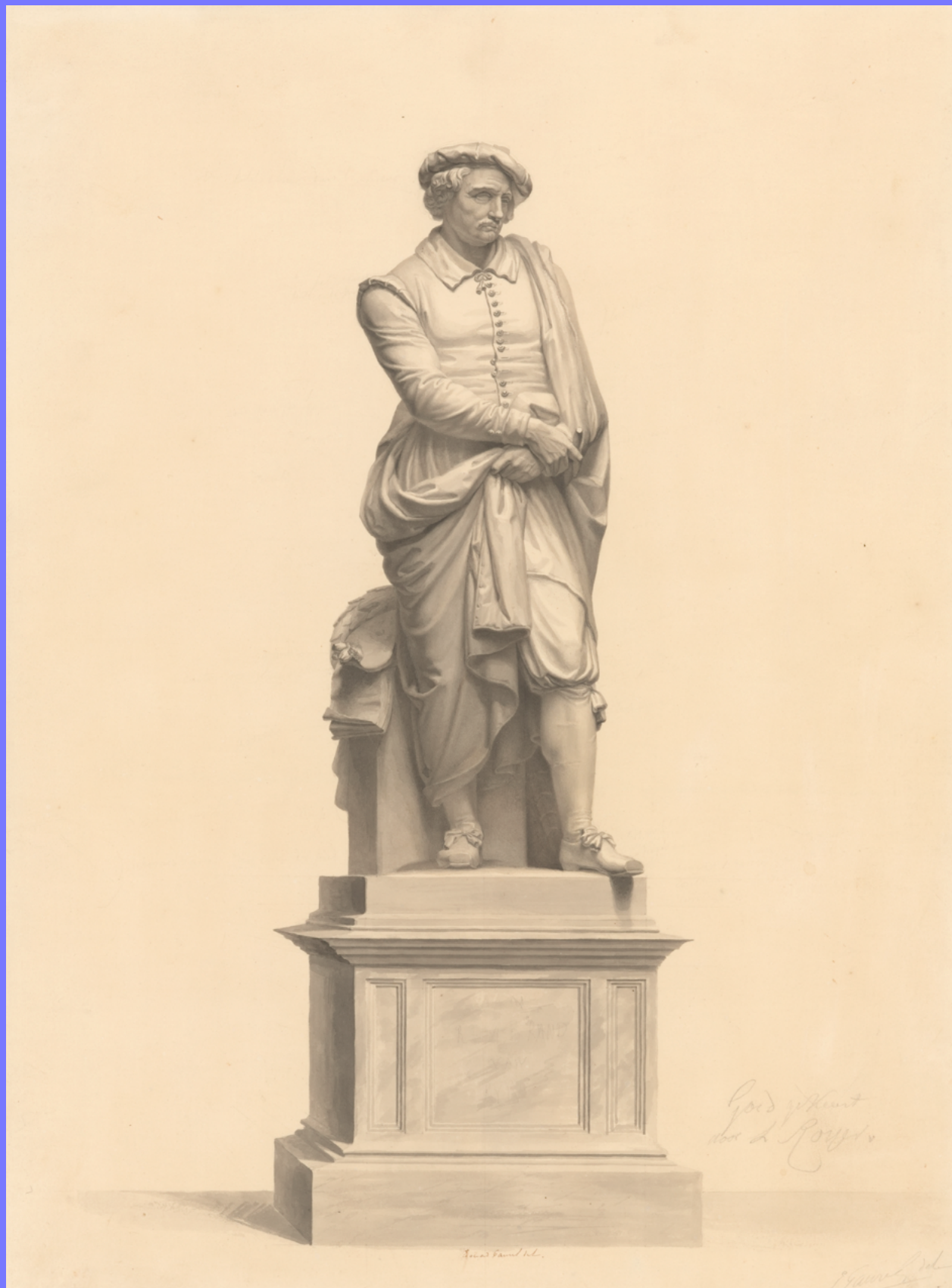
In Fodor's time, the 17th century was considered the heyday of the country's history in general, but of the arts in particular. The (colonial) power of that time and the artistic highlights were great sources of pride. 17th-century artists, and Rembrandt van Rijn in particular, were elevated to national heroes. Statues were raised (object 38), streets were named after them, and contemporary artists were recommended to be inspired by them (Koolhaas and De Vries 1992). By commissioning contemporary artists to make copies, Fodor stimulated that experience while at the same time supporting the artists financially.

The copy allowed for retaining the meaning that the 17th-century images had for Fodor and his contemporaries. They could still serve as windows to the Dutch 17th century, its people, landscapes, norms and values. Together with a good choice of original drawings and prints and contemporary art that often also reflected the illustrious past, the drawn copies fit in well with 19th-century nationalist ideas of collecting art (Bergvelt 1995).

Besides serving as translations of 17th-century images and meaning, they also served as valuable artworks in their own right, offering a translation from the medium of oil paint to watercolor.

“The copy allowed for retaining the meaning that the 17th-century images had for Fodor and his contemporaries.”

Object 38. Edouard Taurel (1824-1890), Rembrandt's statue after L. Roijer, ca. 1852-60
Pen in ink, 45,3 x 33,2 cm. Amsterdam Museum, Fodor Collection, inv. no. TA 10876



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Endnotes

- ¹ Interestingly Van der Hoop collected drawn copies after paintings as well. These were not left to the city of Amsterdam however but auctioned after his death (Bergvelt 2004, 5-26)
- ² Fodor owned prints after the majority of these paintings. Lambertus Antonius Claessens after Rembrandt, *The Nightwatch*, 1797. Amsterdam Museum, A 11190 (<http://hdl.handle.net/11259/collection.328>); Henricus Wilhelmus Couwenberg after Rembrandt, *The Syndics of the clothmakers guild*, 1845. Amsterdam Museum, A 11194 (<http://hdl.handle.net/11259/collection.332>); Johann Wilhelm Kaiser after Rembrandt, *The Syndics of the clothmakers guild*, ca. 1849-60. Amsterdam Museum, A 11264 (<http://hdl.handle.net/11259/collection.402>) and Johann Wilhelm Kaiser after Bartholomeus van der Helst, *Banquet at the Crossbowmen's Guild in Celebration of the Treaty of Münster*, ca. 1849-60. Amsterdam Museum, A 11259 (<http://hdl.handle.net/11259/collection.397>). I could not ascertain which Self Portrait of Rembrandt Charles van Beveren copied.
- ³ 201 prints in total. Amsterdam Museum A 11545 until A 11745. De museum also still holds the folders in which Fodor kept these prints KA 22423 en KA 22424. They are marked 'Cabinet de Mr. le Brun 1' and 'Cabinet de Mr. le Brun 2'.
- ⁴ It was bought at the auction of Scheffer's collection in 1859. Auction Paris (Malard), 15 and 16 march 1859, no. 34 (Lugt no. 24729)
- ⁵ He owned 26 prints by and after Scheffer, two drawings with scenes from the story of Faust and Margarete (Amsterdam Museum, TA 10773 and TA 10774) and two paintings:
Greek exiles on a rock, staring at their lost fatherland. Amsterdam Museum, SA 1828 (<http://hdl.handle.net/11259/collection.37845>) and the impressive *Christ Consolator*. Amsterdam Museum, SA 2059 (<http://hdl.handle.net/11259/collection.37903>). Arie Lamme, who was acting as Fodor's intermediary to buy art was Scheffer's cousin.
- ⁶ *Quentin Massijs in his studio*, TA 10673; *Philippe de Champaigne before his easel*, TA 10674; *Ludolf Bakhuijzen at the beach*, TA 10675; *Jan Steen shows his work*, TA 10676; *Adriaen van Ostade in an inn, where some peasant fight*, TA 10677; *Philips Wouwermans drawing after nature*, TA 10678; *Adam Frans van der Meulen at the battle of Valenciennes*, TA 10679 and with the same subject TA 10691 and *Scene from the life of David Teniers*, TA 10690
- ⁷ 13 prints, A 11096 until A 11108 and 4 drawings, TA 10259 until TA 10262
- ⁸ This was one of the drawn copies that previously was in the collection of Adriaan van der Hoop. See note 1.